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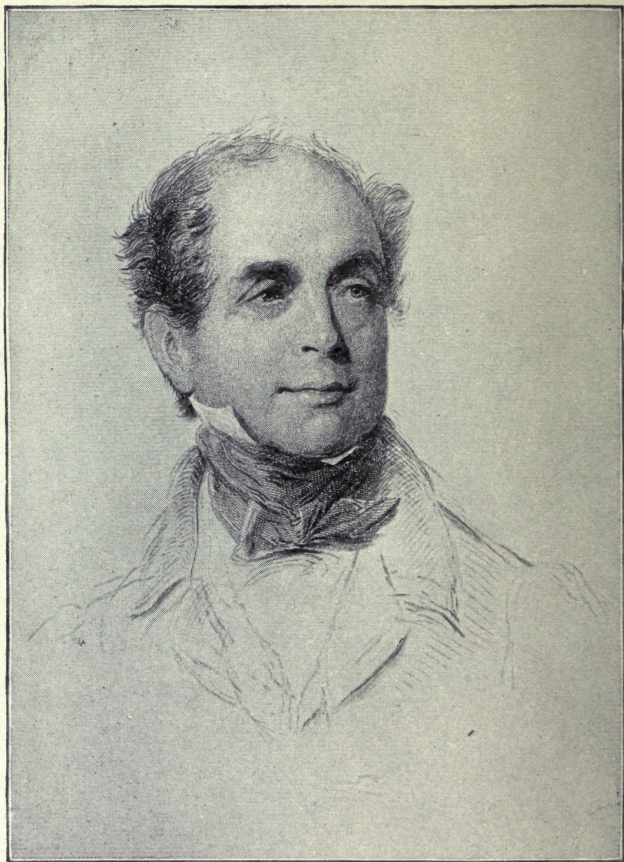
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**JUL 18 2005**



*Thomas Moore*



# THOMAS MOORE'S

## COMPLETE POETICAL WORKS

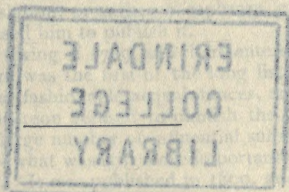
BIOGRAPHICAL SKETCH

COLLECTED BY HIMSELF

WITH EXPLANATORY NOTES

AND

BIOGRAPHICAL INTRODUCTION



NEW YORK  
THOMAS Y. CROWELL & CO.  
PUBLISHERS

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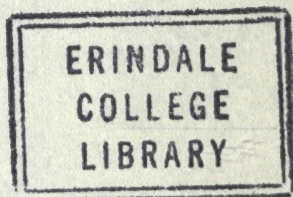
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WITH A NEW INTRODUCTION

AND

BIOGRAPHICAL INTRODUCTION



NEW YORK

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## BIOGRAPHICAL SKETCH.

THOMAS MOORE was born at No. 12 Little Longford Street, Dublin, on the 28th of May, 1779.<sup>1</sup>

His father originally kept a small wine shop or grocery store, and afterwards was raised to the dignity of barrack-master. His mother's name was Anastasia Codd; his maternal grandfather a gouty Tom Codd. They were Roman Catholics. Both of his parents were amiable; his father not remarkable in any other way; his mother rather superior in wit and intelligence. They took great pride in their boy and made a show child of him. He early displayed a talent for recitation and music; his mother predicted that he would go on the stage.

When he was eleven he wrote an epilogue for a private exhibition at a summer bathing-place, and won great applause by his singing of the songs of Patrick in O'Keefe's farce, "The Poor Soldier." Long before that he had "lisp'd in numbers, for the numbers came." When he was fourteen his first published verses appeared in the *Anthologia Hibernica*, a Dublin magazine, creditable, but short lived.

In 1793 the University and the Bar were thrown open to Roman Catholics, and the following summer Moore entered at Trinity College. He followed his tastes, and only by his natural quickness escaped the disgrace of failure. He became an intimate friend of Robert Emmett and other young conspirators, and narrowly evaded the judicial inquisition which made martyrs of so many of his friends.

He was eighteen when he took his degree of Bachelor of Arts. He had already made a large part of his translation, or rather paraphrase, of Anacreon, and the Provost of the University advised him to publish it.

He went to London in the spring of 1799, and there entered the Middle Temple as a law student. Lord Moira was the first of the long list of his titled friends. Through him Moore made other fashionable acquaintances, and when the publisher to whom he submitted the Anacreon refused to publish the work without a guarantee, Moore easily secured a large number of influential subscribers, including the Marquis of Lansdowne, and — what was still more important — permission to dedicate it to the Prince of Wales. It was published in 1800, and brought him fame. His law studies suffered under the burden of his popularity; he often had six invitations for an evening, dined with bishops and lords; everywhere happy, gay, and Irish-careless.

The next year he published a volume of original poems under the title: "The Poetical Works of the Late Thomas Little." He lived long enough to be ashamed of the indecencies which marred them, but he did not at the time hesitate to dedicate the second edition over his initials to a Dublin friend.

Lord Moira got Moore appointed Poet Laureate, but his only official work in that capacity was one birthday ode. He quickly resigned it, and accepted the office of Registrar of the Admiralty Court of Bermuda. He left England in September,

<sup>1</sup> A baptismal register extant gives the date as 1780. The doubt is of small moment.

1803, but he found the duties of the place uncongenial, and he undoubtedly longed for the gay society of London. He appointed a deputy, and, after spending four months in travelling in the United States and Canada, he returned home with a volume of poems completed. The new volume of "Epistles, Odes, and other Poems" appeared early in 1806, and that same year he began the composition of his "Irish Melodies."

Jeffrey contemptuously reviewed Moore's poems in *The Edinburgh Review*, and called them "a public nuisance." Moore challenged Jeffrey, and just as the parties were about to fire off their pistols, which were charged blank, the police arrested them. This duel resulted in a warm friendship. Lord Byron made an allusion to "Little's leadless pistol," and the fiery young poet sent out a challenge to Byron. This also led to a life-long friendship. Moore was disappointed in not receiving high political preferment on the death of Pitt. He lived for several years at Lord Moira's house at Donington Park, writing his songs and going into the finest society, where his fascinating manners and his delightful talent for music made him the cynosure of all.

In 1802 a private theatre had been established at Kilkenny. The female parts were filled by professional actresses; the male characters by amateurs. Moore was frequently called upon to exercise his talent on that stage.

In 1809 a Miss Elizabeth Dyke was performing the part of "Lady Godiva" to Moore's "Peeping Tom." She was only seventeen, and extremely pretty. Moore fell in love with her, and married her clandestinely in March, 1811.

It proved to be a happy marriage. Moore's London friends received her cordially, and the parents of both the young people quickly forgave them the imprudent step. Moore was receiving from the publishers of his songs £500 a year, and that with a prospect of the engagement continuing indefinitely.

In 1812 Moore began his satirical attacks on the Prince Regent and other political personages. Naturally they ruined his chances of obtaining office, though they diverted the Whig society of Holland House, and were popular in town. For twenty years he glibly poured out pasquinades, squibs, epigrams, and satires, full of audacious wit, not seldom vulgar and scurrilous, but as a rule marked by good temper. In 1813 appeared "The Twopenny Post Bag," which, incredible as it may seem at the present day, went through fourteen editions in a few months. In March of that year his second daughter Anastasia was born, and he moved to Ashburne in Derbyshire, where, during the following three years, he wrote his romance of "Lalla Rookh." Even before he had put pen to paper he received £3000 from the Longmans. But it was some time after the arrangement was made before he actually got to work on the poems. The only sorrow that touched the young couple at their Ashburne cottage was the loss of their third daughter, Olivia, who died when only seven months old.

"Lalla Rookh" was published in May, 1817. A second edition was printed within a fortnight, and six or seven were exhausted within the year. He was enabled to pay off his debts, and to pension his father, who had lost his place as barrack-master.

He then accepted the banker-poet Rogers's invitation to visit Paris, and was so delighted with the gay city that he proposed to live there for several years. That little plan was abandoned, owing to the death of his oldest daughter, Barbara, a beautiful little girl of five. He took his family to Sloperton Cottage, near the estate of his friend, Lord Lansdowne. The rent was only £40 a year. That was his home during the rest of his life. He soon began the composition of his "Fudge Family in Paris," which turned out to be a satire on Lord Castlereagh and Sidmouth rather than what he had at first intended — an *exposé* of the absurdities of the English tourists visiting Paris after the war. Five editions came out in quick succession, and Moore's share of the profits was £350. But whatever



success he had in poetry and the products of his muse was absolutely counter-balanced by a great misfortune that now overwhelmed him. He still held his Bermuda office. It proved to be for him "the vex'd Bermoothes." His deputy, who sent him occasional remittances, was apparently left to his own unguided will. In April, 1818, he was found to be a defaulter and embezzler, and Moore was called upon to make good the £6000 missing.

The matter was carried into the courts, and while the suit dragged its slow length along Moore kept up his usual round of gay and innocent dissipations.

Now began that minute diary of his actions and sayings which fills so large a part of Earl Russell's portentous and ill-digested "Life of Moore."

At the end of a year, during which a son was born to him, he received word that the case was likely to go against him. Moore, for the first time in his life, confessed to feeling blue, and "wished he had a good cause to die in."

The adverse decision was rendered in July, and though hosts of his friends offered to help him out, and his publishers gladly volunteered to advance on account whatever sum he needed, he declined all such aid and — ran off to the Continent in company with Lord John Russell. He spent ten days in Paris, then went to visit Lord Byron near Venice. After spending three months in Italy he returned to Paris, and wrote his wife to join him. He and his family settled in a pleasant cottage near the Champs Elysées. He tried hard to work and refrain from expensive society, but temptations were too much for him. His promised poems, "The Fudge Family in Italy," and his long delayed "Life of Sheridan" were suspended, and the only result of his labors was the first letter of Alciphron and a dozen melodies.

In 1821 he disguised himself with a pair of false mustaches and went to London under the name of Dyke. He called on his publishers and authorized them to offer the American claimant 1000 guineas. Then he ran across to Dublin and visited his parents. On his return he found the arrangements made. Lord Lansdowne advanced the greater part of the needed sum, an uncle of the absconded deputy contributed £300, and Moore was a free man.

Moore, during his visit to Italy, had received as a gift Byron's Autobiographical Memoirs. He offered them to Murray, who agreed to pay Moore 2000 guineas as editor of the memoirs and historian of Byron's life. A second agreement was made whereby Byron or Moore might, during Lord Byron's life, repay Murray the 2000 guineas advanced, and recover the manuscript. Otherwise Murray was free to publish the Memoirs within three months after Byron's death.

Shortly after this Moore finished his "Loves of the Angels," which was published in December, 1822, about a month after his final return to England.

The following May appeared the "Fables for the Holy Alliance." The two volumes together reduced his indebtedness to Murray by the handsome sum of £1500. The same month his second son, the last of his children, was born.

In April, 1824, Lord Byron died. Moore claimed the manuscript of the memoirs. The story of the final destruction of the manuscript is told most interestingly in the recently published life of Murray the publisher. Moore certainly in this matter showed a very noble and lofty sense of honor.

In 1825 his life of Sheridan, on which he had been so long engaged, was published. During the last months of its preparation he wrote many songs for Powers, who was glad to renew the engagement. In October he made a trip to Scotland, spending three or four days with Scott at Abbotsford, and nine or ten with Jeffrey. He was innocently delighted to find himself the greatest man in Scotland. At the theatre the whole pit rose and cheered him vociferously.

His principal occupation on his return was in writing "The Epicurean," which he had planned while in France. It was published in June, 1827, and four editions were sold in eight months, bringing him in £700. Meantime he was adding to his



precarious and varying income by writing songs and satires, as pot-boilers, which sold readily.

In February, 1828, he arranged with Murray to write the life of Byron. Besides putting a large amount of material in his hands, Murray offered him £4000, advancing for the Longmans upwards of £3000, settling Moore's debts in that quarter.

The task occupied Moore three years: the first volume was issued in January, 1830; the second in the following December. The publishers lost on it, owing principally to the popular dislike of Byron.

In 1830, he wrote a life of Lord Edward Fitzgerald, which was published in midsummer, 1831; and the following year a subscription was set on foot for the purchase on his behalf of an estate in Limerick, the electors of that place having expressed a desire to return him to Parliament. He was also proposed as a member to represent Trinity College. But Moore wisely declined.

The latter part of Moore's life was saddened by misfortunes. In 1832 his mother died, saying with her dying breath: "Tom, you have from the first to the last done your duty, and far more than your duty, by me and all connected with you." When he was fifty-five the arrangement for furnishing songs to Powers came to an end. The following year he was given a government pension of £300. In 1840-41 the ten volumes of his poetical works were published. The only other literary work of consequence was his history of Ireland, which had dragged along unsatisfactorily for years. The first volume was published in 1835: he received £750 for it; for the three other volumes he got £500 apiece.

Moore's sons brought him sorrow and disappointment: 't was a sad story of illness and premature death, of unworthy behavior and reckless extravagance.

Moore himself gradually lost the use of his faculties, and died on the 26th of February, 1852. During his feeble condition his wife, by patient economy, paid his debts, and when he died, with the £3000 which Longmans had paid for his diary and letters, and a crown pension, she was enabled to end her days in comfort.

Tom Moore was a little man: Gerald Griffin thus described him in 1835:—

"A little man, but full of spirits, with eyes, hands, feet, and frame forever in motion, looking as if it would be a feat for him to sit for three minutes quiet in his chair. I am no great observer of proportions, but he seemed to me to be a neat-made little fellow, tidily buttoned up, young as fifteen at heart, though with hair that reminded me of Alps in the sunset; not handsome, perhaps, but without an actor's affectation; easy as a gentleman, but without *some* gentlemen's formality."

N. P. Willis, who met him in 1834, declared himself surprised at the diminutiveness of his person:—

"He is much below the middle size, and with his white hat and long chocolate frock coat, was far from prepossessing in appearance."

He was "near-sighted, and had the frank, merry manner of a confident favorite." He thus describes meeting him at Lady Blessington's:—

"Moore's head is distinctly before me while I write, but I shall find it difficult to describe his hair, which curled once all over it in long tendrils, unlike any body else's in the world, and which, probably, suggested his sobriquet of '*Bacchus*,' is diminished now to a few curls, sprinkled with gray, and scattered in a single ring above his ears. His forehead is wrinkled, with the exception of a most prominent development of the organ of gayety, which, singularly enough, shines with the lustre and smooth polish of a pearl, and is surrounded by a semicircle of lines drawn close about it, like intrenchments against Time. His eyes still sparkle like a champagne bubble, though the invader has drawn his pencillings about the corners, and there is a kind of wintry red, of the tinge of an October leaf, that seems enamelled on his cheek, the eloquent record of the claret his wit has brightened. His mouth is the most characteristic feature of all. The lips are delicately cut, slight and changeable as an aspen; but there is a set-up look about the lower lip—a determination of the muscles to a particular expression, and you fancy that you can almost see wit astride upon it. It is written legibly, with the imprint of political success. It is arch, confident, and half diffident, as if he were disguising his pleasure at applause, while another bright gleam of fancy was breaking on him. The slightly tossed nose confirms the fun of the expression, and altogether it is a face that sparkles, beams, radiates."



"Leigh Hunt said :—

"His forehead is long and full of character, with 'bumps' of wit, large and radiant enough to transport a phrenologist. His eyes are as dark and fine as you would wish to see under a set of vine leaves; his mouth generous and good-humored, with dimples; his nose sensual, prominent, and at the same time the reverse of aquiline. There is a very peculiar character in it, as if it were looking forward, and scenting a feast or an orchard. The face, upon the whole, is bright, not unruffled with care and passion; but festivity is the predominant expression."

He was born and bred a Catholic, and generally attended the Roman Catholic chapel in Wardour Street, but no one could have been more liberal. He often went to the churches of other denominations, and his children were educated as Protestants.

Every one was fond of Moore. Byron said:—

"Moore is a very noble fellow in all respects."

And again:—

"There is nothing Moore may not do if he will but seriously set about it. In society he is gentleman, gentle, and, altogether, more pleasing than any individual with whom I am acquainted. For his honor, principle, and independence, his conduct to Hunt speaks 'trumpet-tongued.'"

Scott says:—

"There is a manly frankness with perfect ease and good breeding about him which is delightful. Not the least touch of the poet or the pedant. A little, very little man, . . . his countenance is plain, but the expression is very animated, especially in speaking or singing."

But the pleasantest testimony as to Moore's character is what Miss Godfrey wrote him:—

"You have contrived, God knows how! amidst the pleasures of the world to preserve all your home fireside affections true and genuine as you brought them out with you; and this is a trait in your character that I think beyond all praise: it is a perfection that never goes alone; and I believe you will turn out a saint or an angel after all."

And this is confirmed by Earl Russell's words:—

"Rightly did Mr. Moore understand the dignity of the laurel. He never would barter his freedom away for any favor from any quarter."

And he adds:—

"Never did he make his wife and family a pretext for political shabbiness; never did he imagine that to leave a disgraced name as an inheritance to his children was his duty as a father. Neither did he, like many a richer man, with a negligence amounting to crime, leave his tradesmen to suffer for his want of fortune. Mingling careful economy with an intense love of all the enjoyments of society, he managed, with the assistance of his excellent wife, who carried on for him the details of his household, to struggle through all the petty annoyances attendant on narrow means, to support his father, mother, and sister, besides his own family; and at his death he left no debt behind him."

Much of Moore's poetry is of course of ephemeral interest. He had the fatal gift of fluency; but at his best he was a born singer, and his sweetest songs will never pass from the memory of men. One may almost agree with Byron, who said, "some of his Irish melodies are worth all the epics ever composed."

NATHAN HASKELL DOLE.

BOSTON, July 26, 1895.





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# ODES OF ANACREON

(1800).

TRANSLATED INTO ENGLISH VERSE.

WITH

NOTES.

---

TO

HIS ROYAL HIGHNESS

THE PRINCE OF WALES.

SIR, — In allowing me to dedicate this Work to Your Royal Highness, you have conferred upon me an honor which I feel very sensibly : and I have only to regret that the pages which you have thus distinguished are not more deserving of such illustrious patronage.

Believe me, SIR,

With every sentiment of respect,

Your Royal Highness's

Very grateful and devoted Servant,

THOMAS MOORE.

## ADVERTISEMENT.

It may be necessary to mention, that, in arranging the Odes, the Translator has adopted the order of the Vatican MS. For those who wish to refer to the original, he has prefixed an Index, which marks the number of each Ode in Barnes and the other editions.

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For the order of the rest, see the Notes.

## AN ODE BY THE TRANSLATOR.

ἔπι ροδίνοις τάπησι,  
Τήϊός ποτ' ὁ μελιστῆς  
ἱλαρὸς γελῶν ἔκειτο,  
μεθύων τε καὶ λυρίζων·  
ἀμφὶ αὐτὸν οἱ δ' ἔρωτες  
ἀπαλοὶ συνεχόρουσαν·  
ὁ βέλη τὰ τῆς Κυθήρης  
ἐποίει, ψυχῆς οἴστους·  
ὁ δὲ λευκὰ πορφυροῖσι  
κρίνα σὺν ῥόδοισι πλέξας,  
ἐφίλει στέφον γέροντα·  
ἦ δὲ θεάων ἄνασσα,  
ΣΟΦΙΑ ποτ' ἐξ' Ολύμπου  
ἐσορῶσ' Ἀνακρέοντα,  
ἐσορῶσα τοὺς ἔρωτας,  
ὑπομειδιάσας εἶπε·  
σόφε, δ' ὡς Ἀνακρέοντα  
τὸν σοφώτατον πάντων,  
καλέονσιν οἱ σοφισταί,  
τί, γέρον, τέον βίον μὲν  
τοῖς ἔρωσι, τῷ Λυαίῳ,

κ' οὐκ ἐμοὶ κρατεῖν ἐδώκας;  
τί φίλημα τῆς Κυθήρης,  
τί κύπελλα τοῦ Λυαίου,  
αἰεὶ γ' ἐτρυφήσας ἄδων,  
οὐκ ἐμοὺς νόμους διδάσκων,  
οὐκ ἐμὸν λαχὼν ἄωτον;  
ὁ δὲ Τήϊος μελιστῆς  
μῆτε δυσχέραιné, φησι,  
ὅτι, θεά, σου γ' ἄνευ μέν,  
ὁ σοφώτατος ἀπάντων  
παρὰ τῶν σοφῶν καλοῦμαι·  
φιλέω, πίων, λυρίζω,  
μετὰ τῶν καλῶν γυναικῶν·  
ἀφελῶς δὲ τερπνὰ παίζω,  
ὡς λύρη γὰρ, ἐμὸν ἦτορ  
ἀναπνέει μόνους ἔρωτας·  
ᾧδε βιότου γαλήνην  
φιλέων μάλιστα πάντων,  
οὐ σοφὸς μελωδὸς εἰμι;  
τίς σοφώτερος μὲν ἐστι;



# CORRECTIONS OF THE PRECEDING ODE

SUGGESTED BY

AN EMINENT GREEK SCHOLAR.

ἜΠΓ πορφυρέοις τάπησι	Ἐπὶ ῥοδίνοις τάπησι
Τήϊός ποτ' ᾧδοποιὸς	Τήϊός ποτ' ὃ μελιστῆς
ἱλαρὸς γελῶν ἔκειτο,	
μεθύων τε καὶ λυρίζων·	
περὶ δ' αὐτὸν ἀμφ' Ἑρωτες <sup>5</sup>	ἀμφὶ αὐτὸν οἱ δ' Ἑρωτες
τρομεροῖς ποσὶν χόρευον.	ἀπαλοὶ συνεχόρευσαν
τὰ βέλεμν' ὃ μὲν Κυθήρης	
ἐποίει καλῆς, οἷστους	ἐποίει, ψυχῆς οἷστους
πυρόεντας, ἐκ κεραυνοῦ	
ὃ δὲ λευκὰ καλλιφύλλοις <sup>10</sup>	
κρίνα σὺν ῥόδοισι πλέξας,	
ἐφίλει στέφων γέροντα.	
κατὰ δ' εὐθύς ἐξ Ὀλύμπου	} ἡ δὲ θεάων ἀνασσα
Σοφίῃ θέαινα βᾶσα,	
ἐσορῶσ' Ἀνακρέοντα, <sup>15</sup>	
ἐσορῶσα τοὺς Ἑρωτας,	
ὑπομειδιῶσά φησι·	ὑπομειδιάσας εἶπε
Σόφ',—ἐπεὶ βροτῶν σὲ τοῦτο	τὸν σοφώτατ' ὃν ἀπάντων

1 πορφυρέοις *vox trisyllbica*. Anacr. Fragm. xxix. 3. ed. Fischer. πορφυρέη τ' Ἀφροδίτῃ. Id. Fragm. xxxvi. 1. σφαίρῃ δευτέρῃ με πορφυρέῃ, *ut legendum plane ex Athenaeo*. Ἀλιπορφύροις τάπησι *dixit* Pseud-Anacreon, Od. viii. 2. Theocr. Id. xv. 125. πορφύρεοι δὲ τάπητες ἄνω, μαλακώτεροι ὕπνω.

5 *Tmesis pro* ἀμφοτέρωθεν. Theocr. Id. vii. 142. πωτῶντο ξουθαὶ περὶ πίδακας ἀμφὶ μέλισσαι, *h. e.* ἀμφοτεπώτωντο.

6 Pseud-Anacr. Od. lii. 12. τρομεροῖς ποσὶν χορεύει.

7, 10 ὃ μὲν, *hic*—ὃ δὲ, *ille*. Bion. Id. i. 82. χῶ μὲν οἷστῶς, | ὅς δ' ἐπὶ τόξον ἔβαιν', *κ. τ. λ. itidem de Amoribus*.

8, 9 ἐποίει—ἐκ κεραυνοῦ. Pseud-Anacr. Od. xxviii. 18. τὸ δὲ βλέμμα νῦν ἀληθῶς | ἀπὸ τοῦ πυρός ποιῶσον.

10, 11 καλλιφύλλοις—ῥόδοισι. Pseud-Anacr. Od. v. 3. τὸ ῥόδον τὸ καλλιφύλλον.

13 *Tmesis pro* καταβᾶσα. Pseud-Anacr. Od. iii. 15. ἀνὰ δ' εὐθὺ λύχρον ἄψας, *h. e.* ἀνάψας.

18 *Supple* ὄνομα, *quo* τοῦτο *referatur*. Eurip. Phœn. 12. τοῦτο γὰρ πατήρ | ἔθετο. *h. e.* τοῦτο ὄνομα. βροτῶν φύλα πάντα *Adumbratum ex* Pseud-Anacr. Od. iii. 4. μερόπων δὲ φύλα πάντα.

καλέουσι φῦλα πάντα,  
καλέουσιν οἱ σοφισταί, — 20  
τί, γέρων, μάτην ὀδεύεις  
βίότου τρίβον τεοῦ μὲν  
μετὰ τῶν καλῶν Ἑρώτων,  
μετὰ τοῦ καλοῦ Λυαίου, τοῖς Ἑρωσι, τῷ Λυαίῳ  
ἐμὲ δ' ὧδε λὰξ ἀτίξεις; 25 κ' οὔκ ἐμοὶ κρατεῖν ἐδώκας  
τί φίλημα τῆς Κυθήρης,  
τί κύπελλα τοῦ Λυαίου,  
ἔσαεἰ τρυφῶν αἰείδεις, αἰεῖ γ' ἐπρυφήσας ἄδων  
ἐμὰ θέσμι' οὐ διδάσκων, οὔκ ἐμοὺς νομοὺς διδάσκων  
ἐμὸν οὐ λαχὼν ἄωτον; 30 οὔκ ἐμὸν λαχὼν ἄωτον  
ὁ δὲ Τήϊος μελωδός,  
σὺ παρὲκ νόον γε μή μοι } μῆτε δυσχέραινέ, φησι  
χαλέπαινε, φήσ', ἄνευθε } ὅτι, θεῶν σοῦ γ' ἄνευ μὲν  
ὅτι σεῦ σοφὸς καλοῦμαι 35 ὁ σοφώτατος ἀπάντων  
παρὰ τῶν σοφῶν ἀπάντων.  
φιλέω, πῖω, λυρίζω,  
μετὰ τῶν καλῶν γυναικῶν,  
ἄφελῶς δὲ τερπνὰ παίζω·  
κιθάρη γὰρ, ὡς κέαρ μεῦ, ὡς λύρη γὰρ, ἔμὸν ἦτορ  
ἀναπνέῖ μόνους Ἑρωτας. 40 ὧδε βίότου γαλήνην  
βίότου δὲ τὴν γαλήνην  
φιλέων μάλιστα πάντων,  
σοφὸς οὐ μελωδός εἰμι; οὐ σοφὸς μελωδός εἰμι  
τί σοφώτερον γένοιτ' ἄν; 45 τίς σοφώτερος μὲν ἐστι;  
ἐμέθεν σοφώτερος τίς;

21 Pseud-Anacr. Od. xxiv. 2. βίότου τρίβον ὀδεύειν.

25 Æsch. Eumen. 538. μηδέ νιν, | κέρδος ἰδὼν, ἀθέω ποδὶ λὰξ ἀτί- | σης.

32 παρὲκ νόον γε μή μοι χαλέπαινε, *ne præter rationem in me sævi*. Il. Y. 133. Ἥρη  
μὴ χαλέπαινε παρὲκ νόον. *Similem positionem particularum μή μοι exhibet Pseud-Anac. Od.*  
xxviii. 13.

## REMARKS ON ANACREON.

THERE is but little known with certainty of the life of Anacreon. Chamæleon Heracleotes,<sup>1</sup> who wrote upon the subject, has been lost in the general wreck of ancient literature. The editors of the poet have collected the few trifling anecdotes which are scattered through the extant authors of antiquity, and, supplying the deficiency of materials by fictions of their own imagination, have arranged what they call a life of Anacreon. These specious fabrications are intended to indulge that interest which we naturally feel in the biography of illustrious men; but it is rather a dangerous kind of illusion, as it confounds the limits of history and romance,<sup>2</sup> and is too often supported by unfaithful citation.<sup>3</sup>

Our poet was born in the city of Teos,<sup>4</sup> in the delicious region of Ionia, and the time of his birth appears to have been in the sixth century before Christ.<sup>5</sup> He flourished at that remarkable period when, under the polished tyrants Hipparchus and Polycrates, Athens and Samos were become the rival asylums of genius. There is nothing certain known about his family; and those who pretend to discover in Plato that he was a descendant of the monarch Codrus, show much more of zeal than of either accuracy or judgment.<sup>6</sup>

The disposition and talents of Anacreon recommended him to the monarch of Samos, and he was formed to be the friend of such a prince as Polycrates. Susceptible only to the pleasures, he felt not the corruptions, of the court; and while Pythagoras fled from the tyrant, Anacreon was celebrating his praises on the lyre. We are told, too, by Maximus Tyrius, that, by the influence of his amatory songs, he softened the mind of Polycrates into a spirit of benevolence towards his subjects.<sup>7</sup>

1 He is quoted by Athenæus "ἐν τῷ περὶ τοῦ Ἀνακρέοντος."

2 The History of Anacreon, by Gacon (*le Poète sans fard*, as he styles himself), is professedly a romance; nor does Mademoiselle Scudéri, from whom he borrowed the idea, pretend to historical veracity in her account of Anacreon and Sappho. These, then, are allowable. But how can Barnes be forgiven, who, with all the confidence of a biographer, traces every wandering of the poet, and settles him at last, in his old age, at a country villa near Teos?

3 The learned Bayle has detected some infidelities of quotation in Le Fèvre. ("Dictionnaire Historique," etc.) Madame Dacier is not more accurate than her father: they have almost made Anacreon prime minister to the monarch of Samos.

4 The Asiatics were as remarkable for genius as for luxury. "*Ingenia Asiatica inclyta per gentes fecere Poeta, Anacreon, inde Mimnermus et Antimachus, etc.*" — SOLINUS.

5 I have not attempted to define the particular Olympiad, but have adopted the idea of Bayle, who says: "*Je n'ai point marqué d'Olympiade; car, pour un homme qui a vécu quatre-vingt-cinq ans, il me semble que l'on ne doit point s'enfermer dans des bornes si étroites.*"

6 This mistake is founded on a false interpretation of a very obvious passage in Plato's "Dialogue on Temperance;" it originated with Madame Dacier, and has been received implicitly by many. Gail, a late editor of Anacreon, seems to claim to himself the merit of detecting this error; but Bayle had observed it before him.

7 Ἀνακρέων Σαμίους Πολυκράτην ἡμέρωσε. Maxim. Tyr. § 21. Maximus Tyrius mentions this among other instances of the influence of poetry. If Gail had read Maximus Tyrius, how could he ridicule this idea in Moutonnet as unauthenticated?



The amours of the poet, and the rivalry of the tyrant,<sup>1</sup> I shall pass over in silence; and there are few, I presume, who will regret the omission of most of those anecdotes, which the industry of some editors has not only promulged, but discussed. Whatever is repugnant to modesty and virtue is considered, in ethical science, by a supposition very favorable to humanity, as impossible; and this amiable persuasion should be much more strongly entertained where the transgression wars with nature as well as virtue. But why are we not allowed to indulge in the presumption? Why are we officiously reminded that there have been really such instances of depravity?

Hipparchus, who now maintained at Athens the power which his father Pisistratus had usurped, was one of those princes who may be said to have polished the fetters of their subjects. He was the first, according to Plato, who edited the poems of Homer, and commanded them to be sung by the rhapsodists at the celebration of the Panathenæa. From his court, which was a sort of galaxy of genius, Anacreon could not long be absent. Hipparchus sent a barge for him; the poet readily embraced the invitation, and the Muses and the Loves were wafted with him to Athens.<sup>2</sup>

The manner of Anacreon's death was singular. We are told that in the eighty-fifth year of his age he was choked by a grape-stone;<sup>3</sup> and however we may smile at their enthusiastic partiality who see in this easy and characteristic death a peculiar indulgence of Heaven, we cannot help admiring that his fate should have been so emblematic of his disposition. Cælius Calpurnius alludes to this catastrophe in the following epitaph on our poet:<sup>4</sup>—

Those lips, then, hallowed sage, which poured along  
A music sweet as any cygnet's song,  
The grape hath closed for ever!  
Here let the ivy kiss the poet's tomb,  
Here let the rose he loved with laurels bloom,  
In bands that ne'er shall sever.  
But far be thou, oh! far, unholy vine,  
By whom the favorite minstrel of the Nine  
Lost his sweet vital breath;  
Thy God himself now blushes to confess,  
Once hallowed vine! he feels he loves thee less,  
Since poor Anacreon's death.

1 In the romance of Clelia, the anecdote to which I allude is told of a young girl, with whom Anacreon fell in love while she personated the god Apollo in a mask. But here Mademoiselle Scudéri consulted nature more than truth.

2 There is a very interesting French poem founded upon this anecdote, imputed to Desyvetaux, and called "Anacréon Citoyen."

3 Fabricius appears not to trust very implicitly in this story. "*Uva passæ acino tandem suffocatus, si credimus Suidæ in οἰνωτόνης; alii enim hoc mortis genere periisse tradunt Sophoclem.*"—"Fabricii Bibliothec. Græc." lib. ii. cap. 15. It must be confessed that Lucian, who tells us that Sophocles was choked by a grape-stone, in the very same treatise mentions the longevity of Anacreon, and yet is silent on the manner of his death. Could he have been ignorant of such a remarkable coincidence, or, knowing, could he have neglected to remark it? See Regnier's introduction to his Anacreon.

4 *At te, sancte senex, acinus sub Tartara misit;  
cygneæ clausit qui tibi vocis iter.  
Vos, hedera, tumulum, tumulum vos cingite, lauri:  
hoc rosa perpetuo vernet odora loco;  
at vitis procul hinc, procul hinc odiosa facessat,  
quæ causam diræ protulit, uva, necis,  
creditur ipse minus vitalem jam Bacchus amare,  
in vatem tantum quæ fuit ausa nefas.*

The author of this epitaph, Cælius Calpurnius, has translated or imitated the epigrams εἰς τὴν Μίρρονος Βοῦν, which are given under the name of Anacreon.

It has been supposed by some writers that Anacreon and Sappho were contemporaries; and the very thought of an intercourse between persons so congenial, both in warmth of passion and delicacy of genius, gives such play to the imagination that the mind loves to indulge in it. But the vision dissolves before historical truth; and Chamæleon and Hermesianax, who are the source of the supposition, are considered as having merely indulged in a poetical anachronism.<sup>1</sup>

To infer the moral dispositions of a poet from the tone of sentiment which pervades his works, is sometimes a very fallacious analogy; but the soul of Anacreon speaks so unequivocally through his odes, that we may safely consult them as the faithful mirrors of his heart.<sup>2</sup> We find him there the elegant voluptuary, diffusing the seductive charm of sentiment over passions and propensities at which rigid morality must frown. His heart, devoted to indolence, seems to have thought that there is wealth enough in happiness, but seldom happiness in mere wealth. The cheerfulness, indeed, with which he brightens his old age is interesting and endearing; like his own rose, he is fragrant even in decay. But the most peculiar feature of his mind is that love of simplicity, which he attributes to himself so feelingly, and which breathes characteristically throughout all that he has sung. In truth, if we omit those few vices in our estimate which religion, at that time, not only connived at, but consecrated, we shall be inclined to say that the disposition of our poet was amiable; that his morality was relaxed, but not abandoned; and that Virtue, with her zone loosened, may be an apt emblem of the character of Anacreon.<sup>3</sup>

Of his person and physiognomy time has preserved such uncertain memorials, that it were better, perhaps, to leave the pencil to fancy; and few can read the

1 Barnes is convinced (but very gratuitously) of the synchronism of Anacreon and Sappho. In citing his authorities, he has strangely neglected the line quoted by Fulvius Ursinus, as from Anacreon, among the testimonies to Sappho:—

Εἰμὶ λαβὼν εἰσαρὰς Σαπφῶν πάρθενον ἀδύφωρον.

Fabricius thinks that they might have been contemporary, but considers their amour as a tale of imagination. Vossius rejects the idea entirely; as do also Olaus Borrichius and others.

2 An Italian poet, in some verses on Belleau's translation of Anacreon, pretends to imagine that our bard did not feel as he wrote:—

*Lyæum, Venerem, Cupidinemque  
senex lusit Anacreon poeta.  
Sed quo tempore nec capaciores  
rogabat cyathos, nec inquietis  
urebatur amoribus, sed ipsi  
tantum versibus et jocis amabat,  
nullum præ se habitum gerens amantis.*

To Love and Bacchus ever young  
While sage Anacreon touched the lyre,  
He neither felt the loves he sung,  
Nor filled his bowl to Bacchus higher.  
Those flowery days had faded long,  
When youth could act the lover's part;  
And passion trembled in his song,  
But never, never, reached his heart.

3 Anacreon's character had been variously colored. Barnes lingers on it with enthusiastic admiration; but he is always extravagant, if not sometimes also a little profane. Baillet runs too much into the opposite extreme, exaggerating also the testimonies which he has consulted; and we cannot surely agree with him when he cites such a compiler as Athenæus, as "*un des plus savans critiques de l'antiquité*."—"Jugement des Savans," M.CV.

Barnes could hardly have read the passage to which he refers, when he accuses Le Fèvre of having censured our poet's character in a note on Longinus; the note in question being manifest irony, in allusion to some censure passed upon Le Fèvre for his Anacreon. It is clear, indeed, that praise rather than censure is intimated. See Johannes Vulpius ("*de Utilitate Poëtica*"), who vindicates our poet's reputation.

Odes of Anacreon without imaging to themselves the form of the animated old bard, crowned with roses, and singing cheerfully to his lyre. But the head of Anacreon, prefixed to this work,<sup>1</sup> has been considered so authentic, that we scarcely could be justified in the omission of it; and some have even thought that it is by no means deficient in that benevolent suavity of expression which should characterize the countenance of such a poet.

After the very enthusiastic eulogiums bestowed both by ancients and moderns upon the poems of Anacreon,<sup>2</sup> we need not be diffident in expressing our raptures at their beauty, nor hesitate to pronounce them the most polished remains of antiquity.<sup>3</sup> They are, indeed, all beauty, all enchantment.<sup>4</sup> He steals us so insensibly along with him, that we sympathize even in his excesses. In his amatory odes there is a delicacy of compliment not to be found in any other ancient poet. Love at that period was rather an unrefined emotion; and the intercourse of the sexes was animated more by passion than by sentiment. They knew not those little tendernesses which form the spiritual part of affection; their expression of feeling was therefore rude and unvaried, and the poetry of love deprived it of its most captivating graces. Anacreon, however, attained some ideas of this purer gallantry; and the same delicacy of mind which led him to this refinement, prevented him also from yielding to the freedom of language which has sullied the pages of all the other poets. His descriptions are warm; but the warmth is in the ideas, not the words. He is sportive without being wanton, and ardent without being licentious. His poetic invention is always most brilliantly displayed in those allegorical fictions which so many have endeavored to imitate, though all have confessed them to be inimitable. Simplicity is the distinguishing feature of these odes, and they interest by their innocence, as much as they fascinate by their beauty. They may be said, indeed, to be the very infants of the Muses, and to lisp in numbers.

I shall not be accused of enthusiastic partiality by those who have read and felt the original; but to others, I am conscious, this should not be the language of

1 It is taken from the Bibliotheca of Fulvius Ursinus. Bellori has copied the same head into his Imagines. Johannes Faber, in his description of the coin of Ursinus, mentions another head on a very beautiful cornelian, which he supposes was worn in a ring by some admirer of the poet. In the Iconographia of Canini there is a youthful head of Anacreon from a Grecian medal, with the letters TEIOΣ around it; on the reverse there is a Neptune, holding a spear in his right hand, and a dolphin, with the word TIANQN inscribed, in the left; "*volendoci denotare (says Canini) che quelle cittadini la coniassero in honore del suo compatriota poeta.*" There is also among the coins of De Wilde one which, though it bears no effigy, was probably struck to the memory of Anacreon. It has the word THION, encircled with an ivy crown. "*At quidni respicit haec corona Anacreontem, nobilem lyricum?*" — DE WILDE.

2 Besides those which are extant, he wrote hymns, elegies, epigrams, etc. Some of the epigrams still exist. Horace, in addition to the mention of him (lib. iv. od. 9), alludes also to a poem of his upon the rivalry of Circe and Penelope in the affections of Ulysses, lib. i. od. 17; and the scholiast upon Nicander cites a fragment from a poem upon Sleep by Anacreon, and attributes to him likewise a medicinal treatise. Fulgentius mentions a work of his upon the war between Jupiter and the Titans, and the origin of the consecration of the eagle.

3 See Horace, "Maximus Tyrius," etc. "His style (says Scaliger) is sweeter than the juice of the Indian reed." — "Pœt." lib. i. cap. 44. "From the softness of his verses (says Olaus Borrichius) the ancients bestowed on him the epithets, sweet, delicate, graceful," etc. — "Dissertationes Academicæ, de Poetis," diss. 2. Scaliger again praises him thus in a pun; speaking of the μέλος, or ode, "*Anacreon autem non solum dedit haec μέλη sed etiam in ipsis mellis.*" See the passage of Rapiu, quoted by all the editors. I cannot omit citing also the following very spirited apostrophe of the author of the Commentary prefixed to the Parma edition: "*O vos sublines animæ, vos Apollinis alumni, qui post unum Alcmanem in totâ Hellade lyricam poesim exsuscitastis, coluistis, amplificastis, quæso vos an ullus unquam fuerit vates qui Teio cantori vel naturæ candore vel metri suavitate palmam præripuerit.*"

4 "We may perceive," says Vossius, "that the iteration of his words conduces very much to the sweetness of his style." Henry Stephen remarks the same beauty in a note on the forty-fourth ode. This figure of iteration is his most appropriate grace; but the modern writers of Juvenilia and Basia have adopted it to an excess which destroys the effect.



a translator, whose faint reflection of such beauties can but ill justify his admiration of them.

In the age of Anacreon music and poetry were inseparable. These kindred talents were for a long time associated, and the poet always sung his own compositions to the lyre. It is probable that they were not set to any regular air, but rather a kind of musical recitation, which was varied according to the fancy and feelings of the moment.<sup>1</sup> The poems of Anacreon were sung at banquets as late as the time of Aulus Gellius, who tells us that he heard one of the odes performed at a birthday entertainment.<sup>2</sup>

The singular beauty of our poet's style and the apparent facility, perhaps, of his metre have attracted, as I have already remarked, a crowd of imitators. Some of these have succeeded with wonderful felicity, as may be discerned in the few odes which are attributed to writers of a later period. But none of his emulators have been half so dangerous to his fame as those Greek ecclesiastics of the early ages, who, being conscious of their own inferiority to their great prototypes, determined on removing all possibility of comparison, and, under a semblance of moral zeal, deprived the world of some of the most exquisite treasures of ancient times. The works of Sappho and Alcæus were among those flowers of Grecian literature which thus fell beneath the rude hand of ecclesiastical presumption. It is true they pretended that this sacrifice of genius was hallowed by the interests of religion, but I have already assigned the most probable motive;<sup>3</sup> and if Gregorius Nazianzenus had not written Anacreontics, we might now perhaps have the works of the Teian unmutated, and be empowered to say exultingly with Horace,

*Nec si quid olim lusit Anacreon  
delevit ætas.*

The zeal by which these bishops professed to be actuated gave birth more innocently, indeed, to an absurd species of parody, as repugnant to piety as it is to taste, where the poet of voluptuousness was made a preacher of the gospel, and his muse, like the Venus in armor at Lacedæmon, was arrayed in all the severities of priestly instruction. Such was the "Anacreon Recantatus," by Carolus de Aquino, a Jesuit, published 1701, which consisted of a series of palinodes to the several songs of our poet. Such, too, was the Christian Anacreon of Patrignanus, another Jesuit,<sup>4</sup> who preposterously transferred to a most sacred subject all that the Græcian poet had dedicated to festivity and love.

His metre has frequently been adopted by the modern Latin poets; and Scaliger, Taubman, Barthius,<sup>5</sup> and others, have shown that it is by no means uncongenial

1 In the Paris edition there are four of the original odes set to music, by Le Sueur, Gossec, Méhul, and Cherubini. "*On chante du Latin, et de l'Italien,*" says Gail, "*quelquefois même sans les entendre; qui empêche que nous ne chantions des odes grecques?*" The chromatic learning of these composers is very unlike what we are told of the simple melody of the ancients; and they have all, as it appears to me, mistaken the accentuation of the words.

2 The Parma commentator is rather careless in referring to this passage of Aulus Gellius (lib. xix. cap. 9). The ode was not sung by the rhetorician Julianus, as he says, but by the minstrels of both sexes, who were introduced at the entertainment.

3 We may perceive by the beginning of the first hymn of Bishop Synesius, that he made Anacreon and Sappho his models of composition.

*"Ἄγε μοι, λίγεια φόρμιγξ,  
μετὰ Τηϊαν αἰδάν,  
μετὰ Λεσβίαν τε μολπάν.*

Margunius and Damascenus were likewise authors of pious Anacreontics.

4 This, perhaps, is the *Jesuita quidam Græculus* alluded to by Barnes, who has himself composed an *Ἀνακρέων Χριστιανός*, as absurd as the rest, but somewhat more skilfully executed.

5 I have seen somewhere an account of the MSS. of Barthius, written just after his death, which mentions many more Anacreontics of his than I believe have ever been published.

with that language.<sup>1</sup> The Anacreontics of Scaliger, however, scarcely deserve the name; as they glitter all over with conceits, and, though often elegant, are always labored. The beautiful fictions of Angerianus<sup>2</sup> preserve more happily than any others the delicate turn of those allegorical fables, which, passing so frequently through the mediums of version and imitation, have generally lost their finest rays in the transmission. Many of the Italian poets have indulged their fancies upon the subjects; and in the manner of Anacreon, Bernardo Tasso first introduced the metre, which was afterwards polished and enriched by Chabrieria and others.

To judge by the references of Degen, the German language abounds in Anacreontic imitations; and Hagedorn<sup>3</sup> is one among many who have assumed him as a model. La Farre, Chaulieu, and the other light poets of France, have also professed to cultivate the muse of Teos; but they have attained all her negligence, with little of the simple grace that embellishes it. In the delicate bard of Schiras<sup>4</sup> we find the kindred spirit of Anacreon: some of his gazelles, or songs, possess all the character of our poet.

We come now to a retrospect of the editions of Anacreon. To Henry Stephen we are indebted for having first recovered his remains from the obscurity in which, so singularly, they had for many ages reposed. He found the seventh ode, as we are told, on the cover of an old book, and communicated it to Victorius, who mentions the circumstance in his "Various Readings." Stephen was then very young; and this discovery was considered by some critics of that day as a literary imposition.<sup>5</sup> In 1554, however, he gave Anacreon to the world,<sup>6</sup> accompanied with annotations and a Latin version of the greater part of the odes. The learned still hesitated to receive them as the relics of the Teian bard, and suspected them to be the fabrication of some monks of the sixteenth century. This was an idea from which the classic muse recoiled; and the Vatican manuscript, consulted by Scaliger and Salmasius, confirmed the antiquity of most of the poems. A very inaccurate copy of this MS. was taken by Isaac Vossius, and this is the authority which Barnes has followed in his collation. Accordingly he misrepresents almost as often

1 Thus too Albertus, a Danish poet:—

*Fidii tui minister  
gaudebo semper esse,  
gaudebo semper illi  
litare thure mulso;  
gaudebo semper illum  
laudare pumillilis  
anacreonticillis.*

See the "Danish Poets" collected by Rostgaard.

These pretty diminutives defy translation. A beautiful Anacreontic by Hugo Grotius, may be found Lib. i. "Farraginis."

2 To Angerianus Prior is indebted for some of his happiest mythological subjects.

3 "L'aimable Hagedorn vaut quelquefois Anacron." — DORAT. "Idée de la Poésie Allemande."

4 See Toderini on the learning of the Turks, as translated by de Cournard. Prince Cantemir has made the Russians acquainted with Anacreon. See his Life, prefixed to a translation of his Satires, by the Abbé de Guasco.

5 Robertullus, in his work "De Ratione corrigendi," pronounces these verses to be the triflings of some insipid Græcist.

6 Ronsard commemorates this event:—

*Je vay boire à Henrie Étienne  
Qui des enfers nous a rendu,  
Du vieil Anacron perdu,  
La douce lyre Tfienne.*

Ode xv. book 5.

I fill the bowl to Stephen's name,  
Who rescued from the gloom of night  
The Teian bard of festive fame,  
And brought his living lyre to light.

as he quotes; and the subsequent editors, relying upon his authority, have spoken of the manuscript with not less confidence than ignorance. The literary world, however, has at length been gratified with this curious memorial of the poet, by the industry of the Abbé Spaletti, who published at Rome, in 1781, a facsimile of those pages of the Vatican manuscript which contained the odes of Anacreon.<sup>1</sup>

A catalogue has been given by Gail of all the different editions and translations of Anacreon. Finding their number to be much greater than I could possibly have had an opportunity of consulting, I shall here content myself with enumerating only those editions and versions which it has been in my power to collect; and which, though very few, are, I believe, the most important.

The edition by Henry Stephen, 1554, at Paris; the Latin version is attributed by Colomesius to John Dorat.<sup>2</sup>

The old French translations, by Ronsard and Belleau, — the former published in 1555, the latter in 1556. It appears from a note of Muretus upon one of the sonnets of Ronsard, that Henry Stephen communicated to this poet his manuscript of Anacreon, before he promulgated it to the world.<sup>3</sup>

The edition by Le Fèvre, 1660.

The edition by Madame Dacier, 1681, with a prose translation.<sup>4</sup>

The edition by Longepierre, 1684, with a translation in verse.

The edition by Baxter; London, 1695.

A French translation by la Fosse, 1704.

“L’Histoire des Odes d’Anacreon,” by Gaçon; Rotterdam, 1712.

A translation in English verse, by several hands, 1713, in which the odes by Cowley are inserted.

The edition by Barnes; London, 1721.

The edition by Dr. Trapp, 1733, with a Latin version in elegiac metre.

A translation in English verse, by John Addison, 1735.

A collection of Italian translations of Anacreon, published at Venice, 1736, consisting of those by Corsini, Regnier, Salvini, Marchetti, and one by several anonymous authors.<sup>5</sup>

A translation in English verse, by Fawkes and Doctor Broome, 1760.<sup>6</sup>

Another, anonymous, 1768.

The edition by Spaletti, at Rome, 1781; with the fac-simile of the Vatican MS.

The edition by Degen, 1786, who published also a German translation of Anacreon, esteemed the best.

A translation in English verse, by Urquhart, 1787.

The edition by Gail, at Paris, 1799, with a prose translation.

1 This manuscript, which Spaletti thinks as old as the tenth century, was brought from the Palatine into the Vatican library; it is a kind of anthology of Greek epigrams.

2 “*Le même* (M. Vossius) *m’a dit qu’il avoit possédé un Anacréon, où Scaliger avoit marqué de sa main, qu’Henri Etienne n’étoit pas l’auteur de la version latine des odes de ce poète, mais Jean Dorat.*” — PAULUS COLOMESIUS, “Particularités.”

Colomesius, however, seems to have relied too implicitly on Vossius; almost all these Particularités begin with “*M. Vossius m’a dit.*”

3 “*La fiction de ce sonnet comme l’auteur même m’a dit, est prise d’une ode d’Anacréon, encore non imprimée, qu’il a depuis traduit, Σὺ μὲν φίλῃ χελιδών.*”

4 The author of “*Nouvelles de la Répub. des Lett.*” bestows on this translation much more praise than its merits appear to me to justify.

5 I find in Haym’s “*Notizia de’ Libri rari,*” Venice, 1670, an Italian translation by Cappone, mentioned.

6 This is the most complete of the English translations.



# ODES OF ANACREON.

## ODE I.<sup>1</sup>

I SAW the smiling bard of pleasure,  
The minstrel of the Teian measure;  
'T was in a vision of the night,  
He beamed upon my wondering sight.  
I heard his voice, and warmly prest  
The dear enthusiast to my breast.  
His tresses wore a silvery dye,  
But beauty sparkled in his eye;  
Sparkled in his eyes of fire,<sup>2</sup>  
Through the mist of soft desire.  
His lip exhaled, whene'er he sighed,  
The fragrance of the racy tide;  
And, as with weak and reeling feet  
He came my cordial kiss to meet,  
An infant, of the Cyprian band,  
Guided him on with tender hand.

1 This ode is the first of the series in the Vatican manuscript, which attributes it to no other poet than Anacreon. They who assert that the manuscript imputes it to Basilus, have been misled by the words *Τοῦ αὐτοῦ βασιλικῶς* in the margin, which are merely intended as a title to the following ode. Whether it be the production of Anacreon or not, it has all the features of ancient simplicity, and is a beautiful imitation of the poet's happiest manner.

2 Sparkled in his eyes of fire,  
Through the mist of soft desire.

"How could he know at the first look (says Baxter) that the poet was *φίλενος* [fond of the marriage-bed]?" There are surely many tell-tales of this propensity; and the following are the indices which the physiognomist gives, describing a disposition perhaps not unlike that of Anacreon: *Ὁφθαλμοὶ κλυδόμενοι, κυμαίνοντες ἐν αὐτοῖς, εἰς ἀφροδίσια καὶ εὐπάθειαν ἐπτόηται, οὔτε δὲ ἀδικοὶ οὔτε κακοῦργοι, οὔτε φύσεως φαύλης, οὔτε ἀμωμοί.* — ADAMANTIUS. "The eyes that are humid and fluctuating show a propensity to pleasure and love; they bespeak, too, a mind of integrity and beneficence, a generosity of disposition, and a genius for poetry."

Baptista Porta tells us some strange opinions of the ancient physiognomists on this subject, their reasons for which were curious, and perhaps not altogether fanciful. *Vide* "Physiognom. Johan. Baptist. Porta."

Quick from his glowing brows he drew  
His braid, of many a wanton hue;  
I took the wreath, whose inmost twine  
Breathed of him and blushed with wine.<sup>3</sup>  
I hung it o'er my thoughtless brow,  
And ah! I feel its magic now:<sup>4</sup>  
I feel that even his garland's touch  
Can make the bosom love too much.

## ODE II.

GIVE me the harp of epic song,  
Which Homer's finger thrilled along;  
But tear away the sanguine string,  
For war is not the theme I sing.  
Proclaim the laws of festal rite,<sup>5</sup>

3 I took the wreath whose inmost twine  
Breathed of him, etc.

Philostratus has the same thought in one of his *Ἐρωτικά*, where he speaks of the garland which he had sent to his mistress. *Εἰ δὲ βούλει τι φίλῳ χαρίζεσθαι, τὰ λείψανα ἀντιπέμψον. μηκέτι πνέοντα ῥόδων μόνον ἀλλὰ καὶ σοῦ.* "If thou art inclined to gratify thy lover, send him back the remains of the garland, no longer breathing of roses only, but also of thee!" Which pretty conceit is borrowed (as the author of the "Observer" remarks) in a well-known little song of Ben Jonson's:—

"But thou thereon didst only breathe,  
And sent it back to me;  
Since when it looks and smells, I swear,  
Not of itself, but thee!"

4 And ah! I feel its magic now:

This idea, as Longepierre remarks, occurs in an epigram of the seventh book of the "Anthologia":—

*Ἐξότε μοι πίνοντι συνεστάουσα Χαρίκλῳ  
λάθρῃ τοὺς ἰδίους ἀμφέβαλε στεφανοῦς,  
πῦρ ὁλοὺν δάπτει με.*

While I unconscious quaffed my wine,  
'T was then thy fingers slyly stole  
Upon my brow that wreath of thine,  
Which since has maddened all my soul.

5 Proclaim the laws of festal rite.

The ancients prescribed certain laws of drinking at their festivals, for an account of which see the commentators. Anacreon here acts the sym-

I'm monarch of the board to-night;  
And all around shall brim as high,  
And quaff the tide as deep as I.  
And when the cluster's mellowing dews  
Their warm enchanting balm infuse,  
Our feet shall catch the elastic bound,  
And reel us through the dance's round.  
Great Bacchus! we shall sing to thee,  
In wild but sweet ebriety;  
Flashing around such sparks of thought,  
As Bacchus could alone have taught.

Then, give the harp of epic song,  
Which Homer's finger thrilled along;  
But tear away the sanguine string,  
For war is not the theme I sing.

ODE III.<sup>1</sup>

LISTEN to the Muse's lyre,  
Master of the pencil's fire!  
Sketched in painting's bold display,  
Many a city first portray;  
Many a city, revelling free,  
Full of loose festivity.  
Picture then a rosy train,  
Bacchants straying o'er the plain;  
Piping, as they roam along,  
Roundelay or shepherd-song.  
Paint me next, if painting may  
Such a theme as this portray,  
All the earthly heaven of love  
These delighted mortals prove.

ODE IV.<sup>2</sup>

VULCAN! hear your glorious task;  
I do not from your labors ask  
In gorgeous panoply to shine,  
For war was ne'er a sport of mine.  
No — let me have a silver bowl,  
Where I may cradle all my soul;  
But mind that, o'er its simple frame  
No mimic constellations flame;  
Nor grave upon the swelling side,  
Orion, scowling o'er the tide.

posiarch, or master of the festival. I have translated according to those who consider κύπελλα θεσμών as an inversion of θεσμούς κυπέλλων.

1 La Fosse has thought proper to lengthen this poem by considerable interpolations of his own, which he thinks are indispensably necessary to the completion of the description.

2 This ode, Aulus Gellius tells us, was performed at an entertainment where he was present.

I care not for the glittering wain,  
Nor yet the weeping sister train.  
But let the vine luxuriant roll  
Its blushing tendrils round the bowl,  
While many a rose-lipped bacchant maid<sup>3</sup>  
Is culling clusters in their shade.  
Let sylvan gods, in antic shapes,  
Wildly press the gushing grapes,  
And flights of Loves, in wanton play,  
Wing through the air their winding way;  
While Venus, from her arbor green,  
Looks laughing at the joyous scene,  
And young Lyæus by her side  
Sits, worthy of so bright a bride.

ODE V.<sup>4</sup>

SCULPTOR, wouldst thou glad my soul,  
Grave for me an ample bowl,  
Worthy to shine in hall or bower,  
When spring-time brings the reveller's  
hour.

Grave it with themes of chaste design,  
Fit for a simple board like mine.  
Display not there the barbarous rites  
In which religious zeal delights;  
Nor any tale of tragic fate  
Which History shudders to relate.  
No — cull thy fancies from above,  
Themes of heaven and themes of love.  
Let Bacchus, Jove's ambrosial boy,  
Distil the grape in drops of joy,  
And while he smiles at every tear,  
Let warm-eyed Venus, dancing near,

3 While many a rose-lipped bacchant maid,  
etc.

I have availed myself here of the additional lines given in the Vatican manuscript, which have not been accurately inserted in any of the ordinary editions: —

Ποίησον ἀμπέλους μοι  
καὶ βότρυας κατ' αὐτῶν  
καὶ μαινάδας τρυγώσας.  
ποιεῖ δὲ λήρον οἶνον,  
ληνοβάτας πατοῦντας,  
τοὺς σατύρους γελῶντας,  
καὶ χρυσοῦς τοὺς ἔρωτας,  
καὶ Κυθέρην γελῶσαν;  
ἄμω καλῶ Λυαίῳ,  
ἔρωτα κ' Ἀφροδίτῃν.

4 Degen thinks that this ode is a more modern imitation of the preceding. There is a poem by Cælius Calpagninus, in the manner of both, where he gives instructions about the making of a ring: —

*Tornabis annulum mihi  
et fabre, et apte, et commode, etc., etc.*

With spirits of the genial bed,  
The dewy herbage deftly tread.  
Let Love be there, without his arms,<sup>1</sup>  
In timid nakedness of charms;  
And all the Graces, linked with Love,  
Stray, laughing, through the shadowy  
grove;  
While rosy boys disporting round,  
In circlets trip the velvet ground.  
But ah! if there Apollo toys,<sup>2</sup>  
I tremble for the rosy boys.

ODE VI.<sup>3</sup>

As late I sought the spangled bowers,  
To cull a wreath of matin flowers,  
Where many an early rose was weeping,  
I found the urchin Cupid sleeping.<sup>4</sup>

1 Let Love be there, without his arms, etc.

Thus Sannazaro in the eclogue of "Gallicio nell' Arcadia: "—

*Vegnan li vaghi Amori  
Senza fiammelle, ò strali,  
Scherzando insieme pargoletti e nudi.*

Fluttering on the busy wing,  
A train of naked Cupids came,  
Sporting around in harmless ring,  
Without a dart, without a flame.

And thus in the "Pervigilium Veneris: "—

*Ite nymphae, posuit arma, feriatu est amor.*

Love is disarmed—ye nymphs, in safety stray,  
Your bosoms now may boast a holiday!

2 But ah! if there Apollo toys,  
I tremble for the rosy boys.

An allusion to the fable that Apollo had killed his beloved boy Hyacinth, while playing with him at quoits. "This (says M. La Fosse) is assuredly the sense of the text, and it cannot admit of any other."

The Italian translators, to save themselves the trouble of a note, have taken the liberty of making Anacreon himself explain this fable. Thus Salvini, the most literal of any of them:—

*Ma con lor non ginocchi Apollo;  
Che in fiero disco  
Col duro disco  
A Giacinto fiaccò il collo.*

3 This beautiful fiction, which the commentators have attributed to Julian, a royal poet, the Vatican MS. pronounces to be the genuine offspring of Anacreon. It has, indeed, all the features of the parent:—

*et facile insciis  
Noscitur ab omnibus.*

4 Where many an early rose was weeping,  
I found the urchin Cupid sleeping.

This idea is prettily imitated in the following epigram by Andreas Naugerius:—

*Florentes dum forte vagans mea Hyella per  
hortos*

I caught the boy, a goblet's tide  
Was richly mantling by my side,  
I caught him by his downy wing,  
And whelmed him in the racy spring.  
Then drank I down the poisoned bowl,  
And Love now nestles in my soul.  
Oh, yes, my soul is Cupid's nest,  
I feel him fluttering in my breast.

ODE VII.<sup>5</sup>

THE women tell me every day  
That all my bloom has past away.  
"Behold," the pretty wantons cry,  
"Behold this mirror with a sigh;  
The locks upon thy brow are few,  
And like the rest, they're withering too!"  
Whether decline has thinned my hair,  
I'm sure I neither know nor care;<sup>6</sup>

*textit odoratis lilia cana rosis,  
ecce rosas inter latitantem invenit Amorem  
et simul annexis floribus implicuit.  
Luctatur primo, et contra nilentibus alis  
indomitus tentat solvere vincula puer:  
mox ubi lacteolas et dignas matre papillas  
vidit et ora ipsos nata movere Deos,  
impositosque comæ ambrosios ut sentit odores  
quosque legit diti messe beatus Arabs;  
"I (dixit) mea, quære novum tibi, mater,  
Amorem,  
imperio sedes hæc erit apta meo."*

As fair Hyella, through the bloomy grove,  
A wreath of many mingled flowerets wove,  
Within a rose a sleeping Love she found,  
And in the twisted wreaths the baby bound.  
Awhile he struggled, and impatient tried  
To break the rosy bonds the virgin tied;  
But when he saw her bosom's radiant swell,  
Her features, where the eye of Jove might dwell;  
And caught the ambrosial odors of her hair,  
Rich as the breathings of Arabian air;  
"Oh! mother Venus," (said the raptured child,  
By charms, of more than mortal bloom, beguiled,)  
"Go, seek another boy, thou 'st lost thine own,  
Hyella's arms shall now be Cupid's throne!"

This epigram of Naugerius is imitated by Lodovico Dolce in a poem, beginning—

*Mentre raccoglie hor uno, hor altro fiore  
Vicina a un rio di chiare et lucid' onde,  
Lidia, etc., etc.*

5 Alberti has imitated this ode in a poem beginning—

*Nisa mi dice e Clori  
Tirsi, tu se' pur veglio.*

6 Whether decline has thinned my hair,  
I'm sure I neither know nor care;

Henry Stephen very justly remarks the elegant negligence of the expression in the original here:—

*Ἐγὼ δὲ τὰς κόμας μὲν,  
εἴτ' εἰσίν, εἴτ' ἀπῆλθον,  
οὐκ οἶδα.*

And Longepierre has adduced from Catullus



But this I know, and this I feel,  
As onward to the tomb I steal,  
That still as death approaches nearer,  
The joys of life are sweeter, dearer;<sup>1</sup>  
And had I but an hour to live,  
That little hour to bliss I'd give.

ODE VIII.<sup>2</sup>

I CARE not for the idle state  
Of Persia's king, the rich, the great:<sup>3</sup>  
I envy not the monarch's throne,  
Nor wish the treasured gold my own.  
But oh! be mine the rosy wreath,  
Its freshness o'er my brow to breathe;  
Be mine the rich perfumes that flow,  
To cool and scent my locks of snow.<sup>4</sup>

what he thinks a similar instance of this simplicity of manner:—

*Ipse quis sit, utrum sit, an non sit, id quoque nescit.*

Longepierre was a good critic; but perhaps the line which he has selected is a specimen of a carelessness not very commendable. At the same time I confess that none of the Latin poets have ever appeared to me so capable of imitating the graces of Anacreon as Catullus, if he had not allowed a depraved imagination to hurry him so often into mere vulgar licentiousness.

1 That still as death approaches nearer,  
The joys of life are sweeter, dearer;

Pontanus has a very delicate thought upon the subject of old age:—

*Quid rides, Matrona? senem quid tenuis amantem?*

*Quisquis amat nullà est conditione senex.*

Why do you scorn my want of youth,

And with a smile my brow behold?

Lady dear! believe this truth,

That he who loves cannot be old.

2 "The German poet Lessing has imitated this ode. Vol. i. p. 24."—DEGEN; "Gail de Editionibus."

Baxter conjectures that this was written upon the occasion of our poet's returning the money to Polycrates, according to the anecdote in Stobæus.

3 I care not for the idle state  
Of Persia's king, etc.

"There is a fragment of Archilochus in Plutarch, 'De tranquillitate animi,' which our poet has very closely imitated here; it begins,—

*Οὐ μοι τὰ Γύγω τοῦ πολυχρυσοῦ μέλει."*

BARNES.

In one of the monkish imitators of Anacreon we find the same thought:—

*Ψυχὴν ἐμὴν ἐρωτῶ,  
τί σοι θέλεις γένεσθαι;  
Θέλεις Γύγω τὰ καὶ τὰ;*

4 Be mine the rich perfumes that flow,  
To cool and scent my locks of snow.

In the original, *μύροις καταβρέχειν ὑπὸν ἡν.*  
On account of this idea of perfuming the beard,

To-day I'll haste to quaff my wine,  
As if to-morrow ne'er would shine;  
But if to-morrow comes, why then—  
I'll haste to quaff my wine again.  
And thus while all our days are bright,  
Nor time has dimmed their bloomy light,  
Let us the festal hours beguile  
With mantling cup and cordial smile;  
And shed from each new bowl of wine  
The richest drop on Bacchus' shrine.  
For Death may come, with brow unpleasant,  
May come, when least we wish him present,  
And beckon to the sable shore,  
And grimly bid us—drink no more!

ODE IX.<sup>5</sup>

I PRAY thee, by the gods above,  
Give me the mighty bowl I love,  
And let me sing, in wild delight,  
"I will—I will be mad to-night!"  
Alcmæon once, as legends tell,  
Was frenzied by the fiends of hell;  
Orestes, too, with naked tread,  
Frantic paced the mountain-head;

Cornelius de Pauw pronounces the whole ode to be the spurious production of some lascivious monk, who was nursing his beard with unguents. But he should have known that this was an ancient eastern custom, which, if we may believe Savary, still exists: "*Vous voyez, Monsieur* (says this traveller), *que l'usage antique de se parfumer la tête et la barbe,\* célèbre par le prophète Roi, subsiste encore de nos jours.*" *Lettre 12.* Savary likewise cites this very ode of Anacreon. Angerianus has not thought the idea inconsistent, having introduced it in the following lines:—

*Hæc mihi cura, rosas et cingere tempora myrto,  
Et curas multo delapidare mero.  
Hæc mihi cura, comas et barbam tingere succo  
Assyrio et dulces continuare jocos.*

This be my care, to wreath my brow with flowers,  
To drench my sorrows in the ample bowl;  
To pour rich perfume o'er my beard in showers,  
And give full loose to mirth and joy of soul!

5 The poet is here in a frenzy of enjoyment, and it is, indeed, "*amabilis insania*;"—

*Furor di poesia,  
Di lascivia, e di vino,  
Triplicato furore,  
Bacco, Apollo, et Amore.  
Ritratti del Cavalier Marino.*

This is truly, as Scaliger expresses it,  
— *Insanire dulce  
et sapidum furere furorem.*

\* "*Sicut unguentum in capite quod descendit in barbam Aaronis.*"—Psaume 133.

And why? a murdered mother's shade  
 Haunted them still where'er they strayed.  
 But ne'er could I a murderer be,  
 The grape alone shall bleed for me;  
 Yet can I shout, with wild delight,  
 "I will—I will be mad to-night."

Alcides' self, in days of yore,  
 Imbrued his hands in youthful gore,  
 And brandished, with a maniac joy,  
 The quiver of the expiring boy:  
 And Ajax, with tremendous shield,  
 Infuriate scoured the guiltless field.  
 But I, whose hands no weapon ask,  
 No armor but this joyous flask;  
 The trophy of whose frantic hours  
 Is but a scattered wreath of flowers,  
 Ev'n I can sing with wild delight,  
 "I will—I will be mad to-night!"

ODE X.<sup>1</sup>

How am I to punish thee,  
 For the wrong thou'st done to me,  
 Silly swallow, prating thing<sup>2</sup>—  
 Shall I clip that wheeling wing?  
 Or, as Tereus did, of old,<sup>3</sup>  
 (So the fabled tale is told,)  
 Shall I tear that tongue away,  
 Tongue that uttered such a lay?  
 Ah, how thoughtless hast thou been!  
 Long before the dawn was seen,

1 This ode is addressed to a swallow. I find from Degen and from Gail's index, that the German poet Weisse has imitated it, "Sherz. Lied-er." *lib. ii. carm. 5.*; that Ramler also has imitated it, "Lyr. Blumenlese," *lib. iv. p. 335.*; and some others. See "Gail de Editionibus."

We are here referred by Degen to that dull book, "The Epistles of Alciphron," tenth epistle, third book; where Iophon complains to Eraston of being awakened by the crowing of a cock, from his vision of riches.

2 Silly swallow, prating thing, etc.

The loquacity of the swallow was proverbial-ized; thus Nicostratus:—

Εἰ τὸ συνεχὼς καὶ πολλὰ καὶ ταχέως λαλεῖν  
 ἦν τοῦ φρονεῖν παράσημον, αἱ χελιδόνες  
 ἐλέγοντ' ἂν ἡμῶν σωφρονέστεραι πολὺ.

If in prating from morning till night,

A sign of our wisdom there be,

The swallows are wiser by right,

For they prattle much faster than we.

3 Or, as Tereus did, of old, etc.

Modern poetry has confirmed the name of Philomel upon the nightingale; but many respectable authorities among the ancients assigned this metamorphose to Progne, and made Philomel the swallow, as Anacreon does here.

When a dream came o'er my mind,  
 Picturing her I worship, kind,  
 Just when I was nearly blest,  
 Loud thy matins broke my rest!

ODE XI.<sup>4</sup>

"TELL me, gentle youth, I pray thee,  
 What in purchase shall I pay thee  
 For this little waxen toy,  
 Image of the Paphian boy?"  
 Thus I said, the other day,  
 To a youth who past my way:  
 "Sir," (he answered, and the while  
 Answered all in Doric style,)  
 "Take it, for a trifle take it;  
 'T was not I who dared to make it;  
 No, believe me, 't was not I;  
 Oh, it has cost me many a sigh,  
 And I can no longer keep  
 Little gods, who murder sleep!"<sup>5</sup>  
 "Here, then, here," (I said with joy,)  
 "Here is silver for the boy:  
 He shall be my bosom guest,  
 Idol of my pious breast!"

Now, young Love, I have thee mine,  
 Warm me with that torch of thine;  
 Make me feel as I have felt,  
 Or thy waxen frame shall melt:  
 I must burn with warm desire,  
 Or thou, my boy—in yonder fire.<sup>6</sup>

## ODE XII.

THEY tell how Atys, wild with love,  
 Roams the mount and haunted grove;<sup>7</sup>

4 It is difficult to preserve with any grace the narrative simplicity of this ode, and the humor of the turn with which it concludes. I feel, indeed, that the translation must appear vapid, if not ludicrous, to an English reader.

5 And I can no longer keep

Little gods, who murder sleep!

I have not literally rendered the epithet παν-τόρεκτα; if it has any meaning here, it is one, perhaps, better omitted.

6 I must burn with warm desire,

Or thou, my boy—in yonder fire.

From this Longepierre conjectures, that, whatever Anacreon might say, he felt sometimes the inconveniences of old age, and here solicits from the power of Love a warmth which he could no longer expect from Nature.

7 They tell how Atys, wild with love,

Roams the mount and haunted grove.

There are many contradictory stories of the loves of Cybele and Atys. It is certain that he was mutilated, but whether by his own fury, or

Cybele's name he howls around,<sup>1</sup>  
 The gloomy blast returns the sound!  
 Oft too, by Claros' hallowed spring,<sup>2</sup>  
 The votaries of the laurelled king  
 Quaff the inspiring, magic stream,  
 And rave in wild, prophetic dream.  
 But frenzied dreams are not for me,  
 Great Bacchus is my deity!  
 Full of mirth, and full of him,  
 While floating odors round me swim,<sup>3</sup>  
 While mantling bowls are full supplied,  
 And you sit blushing by my side,  
 I will be mad and raving too —  
 Mad, my girl, with love for you!

## ODE XIII.

I WILL, I will, the conflict's past,  
 And I'll consent to love at last.  
 Cupid has long, with smiling art,  
 Invited me to yield my heart;  
 And I have thought that peace of mind  
 Should not be for a smile resigned;  
 And so repelled the tender lure,  
 And hoped my heart would sleep secure.

But, slighted in his boasted charms,  
 The angry infant flew to arms;  
 He slung his quiver's golden frame,  
 He took his bow, his shafts of flame,  
 And proudly summoned me to yield,  
 Or meet him on the martial field.  
 And what did I unthinking do?

Cybele's jealousy, is a point upon which authors are not agreed.

1 Cybele's name he howls around, etc.

I have here adopted the accentuation which Elias Andreas gives to Cybele: —

*In montibus Cybellen  
 magno sonans boatu.*

2 Oft too, by Claros' hallowed spring, etc.

This fountain was in a grove, consecrated to Apollo, and situated between Colophon and Lebedos, in Ionia. The god had an oracle there. Scaliger thus alludes to it in his *Anacreontica*:—

*Semel ut concitus æstro,  
 veluti qui Clarias aquas  
 ebibere loquaces,  
 quo plus canunt, plura volunt.*

3 While floating odors, etc.

Spaletti has quite mistaken the import of *κορσεῖς*, as applied to the poet's mistress — "*Meâ fatigatus amicâ*;" — thus interpreting it in a sense which must want either delicacy or galantry; if not, perhaps, both.

I took to arms, undaunted, too;<sup>4</sup>  
 Assumed the corslet, shield, and spear,  
 And, like Pelides, smiled at fear.  
 Then (hear it, all ye powers above!)  
 I fought with Love! I fought with Love!  
 And now his arrows all were shed,  
 And I had just in terror fled —  
 When, heaving an indignant sigh,  
 To see me thus unwounded fly,  
 And, having now no other dart,  
 He shot himself into my heart!<sup>5</sup>  
 My heart — alas the luckless day!

4 And what did I unthinking do?  
 I took to arms, undaunted, too.

Longepierre has here quoted an epigram from the *Anthologia*, in which the poet assumes Reason as the armor against Love.

*Ὀπλισμαὶ πρὸς ἔρωτα περὶ στέρνοισι λογισμόν,  
 οὐδὲ με νικήσει, μόνος εὖν πρὸς ἕνα·  
 θανάτῳ δ' ἀθανάτῳ συνελεύσομαι· ἦν δὲ βοηθὼν  
 Βάκχον ἔχρη, τί μόνος πρὸς δὴ ἐγὼ δύναιμαι;*

With Reason I cover my breast as a shield,  
 And fearlessly meet little Love in the field;  
 Thus fighting his godship, I'll ne'er be dismayed;  
 But if Bacchus should ever advance to his aid,  
 Alas! then, unable to combat the two,  
 Unfortunate warrior, what should I do?

This idea of the irresistibility of Cupid and Bacchus united, is delicately expressed in an Italian poem, which is so truly Anacreontic, that its introduction here may be pardoned. It is an imitation, indeed, of our poet's sixth ode.

*Lavossi Amore in quel vicino fiume  
 Ove giuro (Pastor) che bevend' io  
 Bevei le fiamme, anzi l'istesso Dio,  
 Ch'or con l'humide piume  
 Lascivetto mi scherza al cor intorno.  
 Ma che sarei s'io lo bevessi un giorno,  
 Bacco, nel tuo liquore?  
 Sarei, più che non sono ebro d'Amore.*

The urchin of the bow and quiver  
 Was bathing in a neighboring river,  
 Where, as I drank on yester-eve,  
 (Shepherd-youth, the tale believe,)  
 'T was not a cooling, crystal draught,  
 'T was liquid flame I madly quaffed;  
 For Love was in the rippling tide,  
 I felt him to my bosom glide;  
 And now the wily, wanton minion  
 Plays round my heart with restless pinion.  
 A day it was of fatal star,  
 But ah, 't were even more fatal far,  
 If, Bacchus, in thy cup of fire,  
 I found this fluttering, young desire:  
 Then, then indeed my soul would prove,  
 Ev'n more than ever, drunk with love!

5 And, having now no other dart,  
 He shot himself into my heart!

Dryden has parodied this thought in the following extravagant lines: —

— I'm all o'er Love;  
 Nay, I am Love, Love shot, and shot so fast,  
 He shot himself into my breast at last.



Received the God, and died away.  
Farewell, farewell, my faithless shield!  
Thy lord at length is forced to yield.  
Vain, vain, is every outward care,  
The foe's within, and triumphs there.

ODE XIV.<sup>1</sup>

COUNT me, on the summer trees,  
Every leaf that courts the breeze;<sup>2</sup>

1 The poet, in this catalogue of his mistresses, means nothing more, than, by a lively hyperbole, to inform us, that his heart, unfettered by any one object, was warm with devotion towards the sex in general. Cowley is indebted to this ode for the hint of his ballad, called "The Chronicle;" and the learned Menage has imitated it in a Greek Anacreontic, which has so much ease and spirit, that the reader may not be displeased at seeing it here:—

## ΠΡΟΣ ΒΙΩΝΑ.

Εἰ ἀλσέων τὰ φύλλα,  
λεωμνίους τε ποίας,  
εἰ νυκτὸς ἄστρα πάντα,  
παρὰ κτίους τε ψάμμους,  
ἄλός τε κυματώδη,<sup>1</sup>  
δύνη, Βίων, ἀριθμεῖν,  
καὶ τοὺς ἐμούς ἐρωτας  
δύνη, Βίων, ἀριθμεῖν.  
κόρην, γυναῖκα, χήραν,  
σμικρὴν, μήσπην, μεγίστην,  
λευκὴν τε καὶ μέλαιναν,  
ὀρειάδας, ναπαίας,  
νηρηίδας τε πάσας  
ὁ σὸς φίλος φίλησε.  
Πάντων κόρος μὲν ἔστιν.  
αὐτὴν νέων Ἑρώτων,  
δέσποιναν Ἀφροδίτην,  
χρυσὴν, καλὴν, γλυκείαν,  
ἐράσμιαν, ποθεινὴν,  
αἰεὶ μόνην φιλήσαι  
ἐγωγε μὴ δυνάμην.

Tell the foliage of the woods,  
Tell the billows of the floods,  
Number midnight's starry shore,  
And the sands that crowd the shore,  
Then, my Bion, thou mayst count  
Of my loves the vast amount.  
I've been loving, all my days,  
Many nymphs, in many ways;  
Virgin, widow, maid, and wife—  
I've been doting all my life.  
Naiads, Nereids, nymphs of fountains,  
Goddesses of groves and mountains,  
Fair and sable, great and small,  
Yes, I swear I've loved them all!  
Soon was every passion over,  
I was but the moment's lover;  
Oh! I'm such a roving elf,  
That the Queen of Love herself,  
Though she practised all her wiles,  
Rosy blushes, wreathed smiles,  
All her beauty's proud endeavor  
Could not chain my heart for ever.

2 Count me, on the summer trees,  
Every leaf, etc.

Count me, on the foamy deep,  
Every wave that sinks to sleep;  
Then, when you have numbered these  
Billowy tides and leafy trees,  
Count me all the flames I prove,  
All the gentle nymphs I love.  
First, of pure Athenian maids  
Sporting in their olive shades,  
You may reckon just a score,  
Nay, I'll grant you fifteen more.  
In the famed Corinthian grove,  
Where such countless wantons rove,<sup>3</sup>  
Chains of beauties may be found,  
Chains, by which my heart is bound;  
There, indeed, are nymphs divine,  
Dangerous to a soul like mine.<sup>4</sup>  
Many bloom in Lesbos' isle;

This figure is called, by rhetoricians, the Impossible (*ἀδύνατον*), and is very frequently made use of in poetry. The amatory writers have exhausted a world of imagery by it, to express the infinite number of kisses which they require from the lips of their mistresses: in this Catullus led the way:—

— *Quam sidera multa, cum tacet nox,  
furtivos hominum vident amores;  
tam te basia multa basiare  
vesano satis, et super, Catullo est:  
quæ nec pernumerare curiosi  
possint, nec mala fascinare lingua.*

Carm. 7.

As many stellar eyes of light,  
As through the silent waste of night,  
Gazing upon this world of shade,  
Witness some secret youth and maid,  
Who fair as thou, and fond as I,  
In stolen joys enamoured lie,—  
So many kisses, ere I slumber,  
Upon those dew-bright lips I'll number;  
So many kisses we shall count,  
Envy can never tell the amount.  
No tongue shall blab the sum, but mine;  
No lips shall fascinate, but thine!

3 In the famed Corinthian grove,  
Where such countless wantons rove, etc.

Corinth was very famous for the beauty and number of its courtesans. Venus was the deity principally worshipped by the people, and their constant prayer was, that the gods should increase the number of her worshippers. We may perceive from the application of the verb *κοινυθιάζειν*, in Aristophanes, that the lubricity of the Corinthians had become proverbial.

4 There, indeed, are nymphs divine,  
Dangerous to a soul like mine!

"With justice has the poet attributed beauty to the women of Greece."—DEGEN.

M. de Pauw, the author of "Dissertations upon the Greeks," is of a different opinion; he thinks, that by a capricious partiality of nature, the other sex had all the beauty; and by this supposition endeavors to account for a very singular depravation of instinct among that people.

Many in Ionia smile;  
 Rhodes a pretty swarm can boast;  
 Caria too contains a host.  
 Sum them all — of brown and fair  
 You may count two thousand there.  
 What, you stare? I pray you, peace!  
 More I'll find before I cease.  
 Have I told you all my flames,  
 'Mong the amorous Syrian dames?  
 Have I numbered every one,  
 Glowing under Egypt's sun?  
 Or the nymphs, who blushing sweet  
 Deck the shrine of Love in Crete;  
 Where the God, with festal play,  
 Holds eternal holiday?  
 Still in clusters, still remain  
 Gades' warm, desiring train;<sup>1</sup>  
 Still there lies a myriad more  
 On the sable India's shore;  
 These, and many far removed,  
 All are loving — all are loved!

ODE XV.<sup>2</sup>

TELL me, why, my sweetest dove,  
 Thus your humid pinions move,  
 Shedding through the air in showers  
 Essence of the balmiest flowers?  
 Tell me whither, whence you rove,  
 Tell me all, my sweetest dove.

## 1 Gades' warm, desiring train.

The Gaditanian girls were like the Baladières of India, whose dances are thus described by a French author: "*Les danses sont presque toutes des pantomimes d'amour; le plan, le dessin, les attitudes, les mesures, les sons et les cadences de ces ballets, tout respire cette passion et en exprime les voluptés et les fureurs.*" — "Histoire du Commerce des Europ. dans les deux Indes." RAYNAL.

The music of the Gaditanian females had all the voluptuous character of their dancing, as appears from Martial: —

*Cantica qui Nili, qui Gaditana susurrat.*

Lib. iii. epig. 63.

Lodovico Ariosto had this ode of our bard in his mind, when he wrote his poem "De diversis amoribus." See the "Anthologia Italarum."

2 The dove of Anacreon, bearing a letter from the poet to his mistress, is met by a stranger, with whom this dialogue is imagined.

The ancients made use of letter-carrying pigeons, when they went any distance from home, as the most certain means of conveying intelligence back. That tender domestic attachment which attracts this delicate little bird through every danger and difficulty till it settles in its native nest, affords to the author of "The

Curious stranger, I belong  
 To the bard of Teian song;  
 With his mandate now I fly  
 To the nymph of azure eye; —  
 She, whose eye has maddened many.<sup>3</sup>  
 But the poet more than any.  
 Venus, for a hymn of love,  
 Warbled in her votive grove,<sup>4</sup>  
 ('T was in sooth a gentle lay,)  
 Gave me to the bard away.  
 See me now his faithful minion, —  
 Thus with softly-gliding pinion,  
 To his lovely girl I bear  
 Songs of passion through the air.  
 Oft he blandly whispers me,  
 "Soon, my bird, I'll set you free."  
 But in vain he'll bid me fly,  
 I shall serve him till I die.  
 Never could my plumes sustain  
 Ruffling winds and chilling rain,  
 O'er the plains, or in the dell,  
 On the mountain's savage swell,  
 Seeking in the desert wood  
 Gloomy shelter, rustic food.

Pleasures of Memory" a fine and interesting exemplification of his subject.

Led by what chart, transports the timid dove  
 The wreaths of conquest, or the vows of love?

See the poem. Daniel Heimsius, in speaking of Dousa, who adopted this method at the siege of Leyden, expresses a similar sentiment.

*Quo patriæ non tendit amor? Mandata referre postquam hominem nequirit, misit avem.*

Fuller tells us that, at the siege of Jerusalem, the Christians intercepted a letter, tied to the legs of a dove, in which the Persian Emperor promised assistance to the besieged. — "Holy War," cap. 24. book i.

3 She, whose eye has maddened many, etc.

For *ῥύπαννον*, in the original, Zeune and Schneider conjecture that we should read *ῥυπάννον*, in allusion to the strong influence which this object of his love held over the mind of Polycrates. See DEGEN.

4 Venus, for a hymn of love,

Warbled in her votive grove, etc.

"This passage is invaluable, and I do not think that anything so beautiful or so delicate has ever been said. What an idea does it give of the poetry of the man, from whom Venus herself, the mother of the Graces and the Pleasures, purchases a little hymn with one of her favorite doves!" — LONGPIERRE.

De Pauw objects to the authenticity of this ode, because it makes Anacreon his own panegyrist; but poets have a license for praising themselves, which, with some indeed, may be considered as comprised under their general privilege of fiction.

Now I lead a life of ease,  
Far from rugged haunts like these.  
From Anacreon's hand I eat  
Food delicious, viands sweet;  
Flutter o'er his goblet's brim,  
Sip the foamy wine with him.  
Then, when I have wantoned round  
To his lyre's beguiling sound;  
Or with gently-moving wings  
Fanned the minstrel while he sings:  
On his harp I sink in slumbers,  
Dreaming still of dulcet numbers!

This is all — away — away —  
You have made me waste the day.  
How I 've chattered! prating crow  
Never yet did chatter so.

ODE XVI.<sup>1</sup>

THOU, whose soft and rosy hues  
Mimic form and soul infuse,<sup>2</sup>  
Best of painters, come portray  
The lovely maid that 's far away.<sup>3</sup>

1 This ode and the next may be called companion-pictures; they are highly finished, and give us an excellent idea of the taste of the ancients in beauty. Franciscus Junius quotes them in his third book "De Pictura Veterum."

This ode has been imitated by Ronsard, Giuliano Gosellini, etc. Scaliger alludes to it thus in his *Anacreontica*: —

*Olim lepore blando,  
litis versibus  
candidus Anacreon  
quam pingeret amicus  
descripsit Venerem suam.*

The Teian bard, of former days,  
Attuned his sweet descriptive lays,  
And taught the painter's hand to trace  
His fair beloved's every grace.

In the dialogue of Caspar Barlaeus, entitled "An formosa sit ducenda," the reader will find many curious ideas and descriptions of womanly beauty.

2 Thou, whose soft and rosy hues  
Mimic form and soul infuse.

I have followed here the reading of the Vatican MS. *ροδῆς*. Painting is called "the rosy art," either in reference to coloring, or as an indefinite epithet of excellence, from the association of beauty with that flower. Salvini has adopted this reading in his literal translation: —

*Della rosea arte signore.*

3 The lovely maid that 's far away.

If this portrait of the poet's mistress be not merely ideal, the omission of her name is much

Far away, my soul! thou art,  
But I 've thy beauties all by heart.  
Paint her jetty ringlets playing,  
Silky locks, like tendrils straying;<sup>4</sup>  
And, if painting hath the skill  
To make the spicy balm distil,<sup>5</sup>  
Let every little lock exhale  
A sigh of perfume on the gale.  
Where her tresses' curly flow  
Darkles o'er the brow of snow,  
Let her forehead beam to light,  
Burnished as the ivory bright.  
Let her eyebrows smoothly rise  
In jetty arches o'er her eyes,  
Each, a crescent gently gliding,  
Just commingling, just dividing.

But, hast thou any sparkles warm,  
The lightning of her eyes to form?  
Let them effuse the azure rays  
That in Minerva's glances blaze,  
Mixt with the liquid light that lies

to be regretted. Meleager, in an epigram on Anacreon, mentions "the golden Eurypyle" as his mistress: —

*βεβληκώς χρυσέην χεῖρας ἐπ' Εὐρυπύλην.*

4 Paint her jetty ringlets playing,  
Silky locks, like tendrils straying.

The ancients have been very enthusiastic in their praises of the beauty of hair. Apuleius, in the second book of his *Milesiads*, says that Venus herself, if she were bald, though surrounded by the Graces and the Loves, could not be pleasing even to her husband Vulcan.

Stesichorus gave the epithet *καλλιπλόκαμος* to the Graces, and Simonides bestowed the same upon the Muses. See Hadrian Junius's "Dissertation upon Hair."

To this passage of our poet, Selden alluded in a note on the "Polyolbion" of Drayton, Song the Second, where observing, that the epithet "black-haired" was given by some of the ancients to the goddess Isis, he says, "Nor will I swear, but that Anacreon (a man very judicious in the provoking motives of wanton love), intending to bestow on his sweet mistress that one of the titles of woman's special ornament, well-haired (*καλλιπλόκαμος*), thought of this when he gave his painter direction to make her black-haired."

5 And, if painting hath the skill  
To make the spicy balm distil, etc.

Thus Philostratus, speaking of a picture: *επαίνω καὶ τὸν ἐνδρόσον τῶν ῥόδων, καὶ φημι γέγραφθαι αὐτὰ μετὰ τῆς ὁσμῆς*. "I admire the dewiness of these roses, and could say that their very smell was painted."



In Cytherea's languid eyes.<sup>1</sup>  
 O'er her nose and cheek be shed  
 Flushing white and softened red;  
 Mingling tints, as when there glows  
 In snowy milk the bashful rose.<sup>2</sup>  
 Then her lip, so rich in blisses,  
 Sweet petitioner for kisses,<sup>3</sup>  
 Rosy nest, where lurks Persuasion,

1 Mixt with the liquid light that lies  
 In Cytherea's languid eyes.

Marchetti explains thus the ὑγρόν of the original:—

*Dipingili umidetti  
 Tremuli e lascivetti,*

*Quai gli ha Ciprigna l'alma Dea d'Amore.*

Tasso has painted in the same manner the eyes of Armida:—

*Qual raggio in onda le scintilla un riso  
 Negli umidi occhi tremulo e lascivo.*

Within her humid, melting eyes  
 A brilliant ray of laughter lies,  
 Soft as the broken solar beam,  
 That trembles in the azure stream.

The mingled expression of dignity and tenderness, which Anacreon requires the painter to infuse into the eyes of his mistress, is more amply described in the subsequent ode. Both descriptions are so exquisitely touched, that the artist must have been great indeed, if he did not yield in painting to the poet.

2 Mingling tints, as when there glows  
 In snowy milk the bashful rose.

Thus Propertius, eleg. 3. lib. ii.

*Utque rosæ puro lacte natant folia.*

And Davenant, in a little poem called "The Mistress,"—

Catch as it falls the Scythian snow,  
 Bring blushing roses steeped in milk.

Thus too Taygetus:—

*Quæ lac atque rosas vincis candore rubenti.*

These last words may perhaps defend the "flushing white" of the translation.

3 Then her lip, so rich in blisses,  
 Sweet petitioner for kisses.

The "lip, provoking kisses," in the original, is a strong and beautiful expression. Achilles Tatius speaks of *χείλη μαλθακὰ πρὸς τὰ φιλήματα*, "Lips soft and delicate for kissing." A grave old commentator, Dionysius Lambinus, in his notes upon Lucretius, tells us with the apparent authority of experience, that "*Suavius viros osculantur puellæ labiosa, quam quæ sunt brevibus labris.*" And Æneas Sylvius, in his tedious uninteresting story of the loves of Euryalus and Lucretia, where he particularizes the beauties of the heroine (in a very false and labored style of latinity), describes her lips thus: "*Os parvum decensque, labia corallini coloris ad morsum aptissima.*"—*Epist.* 114. lib. i.

Mutely courting Love's invasion.  
 Next, beneath the velvet chin,  
 Whose dimple hides a Love within,<sup>4</sup>  
 Mould her neck with grace descending,  
 In a heaven of beauty ending;  
 While countless charms, above, below,  
 Sport and flutter round its snow.  
 Now let a floating, lucid veil,  
 Shadow her form, but not conceal;<sup>5</sup>  
 A charm may peep, a hue may beam,  
 And leave the rest to Fancy's dream.  
 Enough—'t is she! 't is all I seek;  
 It glows, it lives, it soon will speak!

## ODE XVII.<sup>6</sup>

AND now with all thy pencil's truth,  
 Portray Bathyllus, lovely youth!  
 Let his hair, in masses bright,  
 Fall like floating rays of light;<sup>7</sup>  
 And there the raven's die confuse  
 With the golden sunbeam's hues.

4 Next, beneath the velvet chin,  
 Whose dimple hides a Love within, etc.

Madame Dacier has quoted here two pretty lines of Varro:—

*Sigilla in mento impressa Amoris digitulo  
 vestigio demonstrant mollitudinem.*

In her chin is a delicate dimple,  
 By Cupid's own finger imprest;  
 There Beauty, bewitchingly simple,  
 Has chosen her innocent nest.

5 Now let a floating, lucid veil,  
 Shadow her form, but not conceal; etc.

This delicate art of description, which leaves imagination to complete the picture, has been seldom adopted in the imitations of this beautiful poem. Ronsard is exceptionally minute; and Politianus, in his charming portrait of a girl, full of rich and exquisite diction, has lifted the veil rather too much. The "*questo che tu m' intendi*:" should be always left to fancy.

6 The reader, who wishes to acquire an accurate idea of the judgment of the ancients in beauty, will be indulged by consulting Junius's "*De Pictura Veterum*," lib. 3. cap. 9., where he will find a very curious selection of descriptions and epithets of personal perfections. Junius compares this ode with a description of Theodoric, king of the Goths, in the second epistle, first book, of Sidonius Apollinaris.

7 Let his hair, in masses bright,  
 Fall like floating rays of light; etc.

He here describes the sunny hair, the *flava coma*, which the ancients so much admired. The Romans gave this color artificially to their hair. See STANISL. KOBIENZYCK, "*De Luxu Romanorum.*"

Let no wreath, with artful twine,<sup>1</sup>  
The flowing of his locks confine;  
But leave them loose to every breeze,  
To take what shape and course they  
please.

Beneath the forehead, fair as snow,  
But flushed with manhood's early glow,  
And guileless as the dews of dawn,<sup>2</sup>  
Let the majestic brows be drawn,  
Of ebon hue, enriched by gold,  
Such as dark, shining snakes unfold.  
Mix in his eyes the power alike,  
With love to win, with awe to strike;<sup>3</sup>  
Borrow from Mars his look of ire,  
From Venus her soft glance of fire;  
Blend them in such expression here,  
That we by turns may hope and fear!

Now from the sunny apple seek  
The velvet down that spreads his cheek;  
And there, if art so far can go,  
The ingenuous blush of boyhood show.  
While, for his mouth — but no, — in  
vain  
Would words its witching charm explain.  
Make it the very seat, the throne,

1 Let no wreath, with artful twine, etc.

If the original here, which is particularly beautiful, can admit of any additional value, that value is conferred by Gray's admiration of it. See his letters to West.

Some annotators have quoted on this passage the description of Photis's hair in Apuleius; but nothing can be more distant from the simplicity of our poet's manner, than that affectation of richness which distinguishes the style of Apuleius.

2 But flushed with manhood's early glow,  
And guileless as the dews of dawn, etc.

Torrentius, upon the words "*insignem tenui fronte*," in Horace, *Od. 33.*, lib. 1., is of opinion, incorrectly, I think, that "*tenui*" here bears the same meaning as the word *ἀπαλόν*.

3 Mix in his eyes the power alike,  
With love to win, with awe to strike; etc.

Tasso gives a similar character to the eyes of Clorinda: —

*Lampeggiar gli occhi, e folgorar gli sguardi  
Dolci nell'ira.*

Her eyes were flashing with a heavenly heat,  
A fire that, even in anger, still was sweet.

The poetess Veronica Cambara is more diffuse upon this variety of expression: —

*Occhi lucenti e belli,  
Come esser tuo ch' in un medesimo istante  
Nascan de voi sì nuove forme et tante?  
Lieti, mesti, superbi, humili, alti, et,  
Vi mostrate in un punto, onde di speme,  
Et di timor, de empiete, etc.*

That Eloquence would claim her own;<sup>4</sup>  
And let the lips, though silent, wear  
A life-look, as if words were there.<sup>5</sup>

Next thou his ivory neck must trace,  
Moulded with soft but manly grace;  
Fair as the neck of Paphia's boy,  
Where Paphia's arms have hung in joy.  
Give him the winged Hermes' hand,<sup>6</sup>  
With which he waves his snaky wand;  
Let Bacchus the broad chest supply,  
And Leda's son the sinewy thigh;  
While, through his whole transparent  
frame,  
Thou show'st the stirrings of that flame,

Oh! tell me, brightly-beaming eye,  
Whence in your little orbit lie  
So many different traits of fire,  
Expressing each a new desire.  
Now with pride or scorn you darkle,  
Now with love, with gladness, sparkle,  
While we who view the varying mirror,  
Feel by turns both hope and terror.

Chevreau, citing the lines of our poet, in his critique on the poems of Malherbe, produces a Latin version of them from a manuscript which he had seen, entitled "*Joan. Falconis Anacreontici Lusus*."

4 That Eloquence would claim her own.

In the original, as in the preceding ode, *Peitho*, the goddess of persuasion, or eloquence. It was worthy of the delicate imagination of the Greeks to deify Persuasion, and give her the lips for her throne. We are here reminded of a very interesting fragment of Anacreon, preserved by the scholiast upon Pindar, and supposed to belong to a poem reflecting with some severity on Simonides, who was the first, we are told, that ever made a hireling of his muse: —

*Οὐδ' ἀργυρὴ ποτ' ἔλαμψε Πείθω.*

Nor yet had fair Persuasion shone  
In silver splendors, not her own.

5 And let the lips, though silent, wear  
A life-look, as if words were there.

In the original *λαλῶν σιωπῇ*. The mistress of Petrarch *parla con silenzio*, which is perhaps the best method of female eloquence.

6 Give him the winged Hermes' hand, etc.

In Shakespeare's "*Cymbeline*" there is a similar method of description: —

— this is his hand,  
His foot mercurial, his martial thigh,  
The brawns of Hercules.

We find it likewise in "*Hamlet*." Longepierre thinks that the hands of Mercury are selected by Anacreon on account of the graceful gestures which were supposed to characterize the god of eloquence; but Mercury was also the patron of thieves, and may perhaps be praised as a light-fingered deity.

Which kindles, when the first love-sigh  
Steals from the heart, unconscious why.

But sure thy pencil, though so bright,  
Is envious of the eye's delight,  
Or its enamoured touch would show  
The shoulder, fair as sunless snow,  
Which now in veiling shadow lies,  
Removed from all but Fancy's eyes.  
Now, for his feet — but hold — for-  
bear —

I see the sun-god's portrait there;<sup>1</sup>  
Why paint Bathyllus? when, in truth,  
There, in that god, thou'st sketched the  
youth.

Enough — let this bright form be mine,  
And send the boy to Samos' shrine;  
Phœbus shall then Bathyllus be,  
Bathyllus then, the deity!

### ODE XVIII.

Now the star of day is high,  
Fly, my girls, in pity fly,  
Bring me wine in brimming urns,<sup>2</sup>  
Cool my lip, it burns, it burns!  
Sunned by the meridian fire,  
Panting, languid I expire.  
Give me all those humid flowers,<sup>3</sup>

1 — but hold — forbear —

I see the sun-god's portrait there.

The abrupt turn here is spirited, but requires some explanation. While the artist is pursuing the portrait of Bathyllus, Anacreon, we must suppose, turns round and sees a picture of Apollo, which was intended for an altar at Samos. He then instantly tells the painter to cease his work; that this picture will serve for Bathyllus; and that, when he goes to Samos, he may make an Apollo of the portrait of the boy which he had begun.

"Bathyllus" (says Madame Dacier) "could not be more elegantly praised, and this one passage does him more honor than the statue, however beautiful it might be, which Polycrates raised to him."

2 Bring me wine in brimming urns, etc.

Original *πικρὴν ἀμυστί*. The amystis was a method of drinking used among the Thracians. Thus Horace, *Threiciâ vincat amystide*. Mad. Dacier, Longepierre, etc.

Parrhasius, in his twenty-sixth epistle ("The-saur. Critic." vol. i.), explains the amystis as a draught to be exhausted without drawing breath, *uno haustu*. A note in the margin of this epistle of Parrhasius says, *Politianus vestem esse puta-bat*, but adds no reference.

3 Give me all those humid flowers, etc.

According to the original reading of this line, the poet says, "Give me the flower of wine" —

Drop them o'er my brow in showers.  
Scarce a breathing chaplet now  
Lives upon my feverish brow;  
Every dewy rose I wear  
Sheds its tears, and withers there.<sup>4</sup>  
But to you, my burning heart,<sup>5</sup>  
What can now relief impart?  
Can brimming bowl, or flowret's dew,  
Cool the flame that scorches you?

*Date flosculos Lyai*, as it is in the version of Elias Andreas; and —

*Delh porgetimi del fiore  
Di quel almo e buon liquore,*

as Regnier has it, who supports the reading. The word *ἄνθος* would undoubtedly bear this application, which is somewhat similar to its import in the epigram of Simonides upon Sophocles: —

*ἑσβέσθης γέραϊε Σοφόκλεες, ἄνθος αἰοιδῶν*

and *flos* in the Latin is frequently applied in the same manner — thus Cethegus is called by En-nius, *Flos intibatus populi, suadeque medulla*, "The immaculate flower of the people, and the very marrow of persuasion." See these verses cited by Aulus Gellius, lib. xii., which Cicero praised, and Seneca thought ridiculous.

But in the passage before us, if we admit *ἐκείνων*, according to Faber's conjecture, the sense is sufficiently clear, without having re-course to such refinements.

4 Every dewy rose I wear  
Sheds its tears, and withers there.

There are some beautiful lines, by Angerianus, upon a garland, which I cannot resist quoting here: —

*Ante fores madida sic sic pendete corolla,  
mane orto imponet Celia vos capiti;  
at quum per niveam cervicem influxerit humor.  
dicite, non roris sed pluvia hæc lacrima.*

By Celia's arbor all the night  
Hang, humid wreath, the lover's vow;  
And haply, at the morning light,  
My love shall twine thee round her brow.

Then, if upon her bosom bright  
Some drops of dew shall fall from thee,  
Tell her, they are not drops of night,  
But tears of sorrow shed by me!

In the poem of Mr. Sheridan's, "Uncouth is this moss-covered grotto of stone," there is an idea very singularly coincident with this of Angerianus: —

And thou, stony grot, in thy arch may'st preserve  
Some lingering drops of the night-fallen dew:  
Let them fall on her bosom of snow, and they 'll  
serve

As tears of my sorrow entrusted to you.

5 But to you, my burning heart, etc.

The transition here is peculiarly delicate and impassioned; but the commentators have perplexed the sentiment by a variety of readings and conjectures.



ODE XIX.<sup>1</sup>

HERE recline you, gentle maid,<sup>2</sup>  
 Sweet is this embowering shade;  
 Sweet the young, the modest trees,  
 Ruffled by the kissing breeze;  
 Sweet the little founts that weep,  
 Lulling soft the mind to sleep;  
 Hark! they whisper as they roll,  
 Calm persuasion to the soul;  
 Tell me, tell me, is not this  
 All a stilly scene of bliss?  
 Who, my girl, would pass it by?  
 Surely neither you nor I.<sup>3</sup>

1 The description of this bower is so natural and animated, that we almost feel a degree of coolness and freshness while we peruse it. Longepierre has quoted from the first book of the "Anthologia" the following epigram, as somewhat resembling this ode:—

έρχοο καὶ κατ' ἐμὰν ἴζεν πύτνν ἃ τὸ μελιχρὸν  
 πρὸς μαλακοὺς ἔχει κεκαλιμένα ζεφύρους.  
 ἦνιδε καὶ κρούνισμα μελισταγές, ἐνθα μελίσδων  
 ἥδὼν ἐρημαίοις ὕπνον ἄγω καλάμοις.

Come, sit by the shadowy pine  
 That covers my sylvan retreat;  
 And see how the branches incline  
 The breathing of zephyr to meet.

See the fountain, that, flowing, diffuses  
 Around me a glittering spray;  
 By its brink, as the traveller muses,  
 I soothe him to sleep with my lay.

2 Here recline you, gentle maid, etc.

The Vatican MS. reads βαθύλλον, which renders the whole poem metaphorical. Some commentator suggests the reading of βάθυλλον, which makes a pun upon the name; a grace that Plato himself has condescended to in writing of his boy Ἀστήρ. See the epigram of this philosopher, which I quote on the twenty-second ode.

There is another epigram by this philosopher, preserved in Laertius, which turns upon the same word.

Ἀστήρ πρὶν μὲν ἔλαμπες ἐνὶ ζώοισιν ἑὸς,  
 νῦν δὲ βανὼν λάμπεις ἑσπερος ἐν φθιμένοισι.

In life thou wert my morning star,  
 But now that death has stolen thy light,  
 Alas! thou shinest dim and far,  
 Like the pale beam that weeps at night.

In the Veneres Blyenburgicæ, under the head of "Allusiones," we find a number of such frigid conceits upon names, selected from the poets of the middle ages.

3 Who, my girl, would pass it by?  
 Surely neither you nor I.

The finish given to the picture by this simple exclamation τις ἂν οὐν ὧν παρέλθοι, is inimitable. Yet a French translator says on the passage, "This conclusion appeared to me too

ODE XX.<sup>4</sup>

ONE day the Muses twined the hands  
 Of infant Love with flowery bands;  
 And to celestial Beauty gave  
 The captive infant for her slave.  
 His mother comes, with many a toy,

trifling after such a description, and I thought proper to add somewhat to the strength of the original."

4 The poet appears, in this graceful allegory, to describe the softening influence which poetry holds over the mind, in making it peculiarly susceptible to the impressions of beauty. In the following epigram, however, by the philosopher Plato (Diog. Laert. lib. 3.), the Muses are represented as disavowing the influence of Love.

ἃ Κύπρις Μούσαισι, κοράσια τὰν Ἀφροδίταν  
 τίματ', ἢ τὸν Ἔρωτα ὕμνιν ἐφοπλίσσομαι.  
 αἱ Μοῦσαι ποτὶ Κύπριν, Ἄρει τὰ στῶμυλα ταῦτα  
 ἡμῖν οὐ πέταται τοῦτο τὸ παιδάριον.

"Yield to my gentle power, Parnassian maids:"  
 Thus to the Muses spoke the Queen of  
 Charms—

"Or Love shall flutter through your classic  
 shades,  
 And make your grove the camp of Paphian  
 arms!"

"No," said the virgins of the tuneful bower,  
 "We scorn thine own and all thy urchin's art;  
 Though Mars has trembled at the infant's power,  
 His shaft is pointless o'er a Muse's heart!"

There is a sonnet by Benedetto Guidi, the thought of which was suggested by this ode:—

Scherzava dentro all' auree chiome Amore  
 Dell' alma donna della vita mia:  
 E tanta era il piacer ch' ei ne sentia,  
 Che non sapea, nè voleva uscirne fore.

Quando ecco ivi annodar si sente il core,  
 Sì, che per forza ancor convien che stia:  
 Tai lacci alta beltate orditi avia  
 Del cresco crin, per farsi eterno onore.

Onde offre infin dal ciel degna mercede,  
 A chi scioglie il figliuol la bella dea  
 Da tanti nodi, in ch' ella stretti il vede.  
 Ma ei vinto a due occhi l' arme cede:  
 Et t' affaticchi indarno, Citearea;  
 Che s' altri l' scioglie, egli a legar si riede

Love, wandering through the golden maze  
 Of my beloved's hair,  
 Found, at each step, such sweet delays,  
 That rapt he lingered there.

And how, indeed, was Love to fly  
 Or how his freedom find,  
 When every ringlet was a tie,  
 A chain, by Beauty twined.

In vain to seek her boy's release,  
 Comes Venus from above:  
 Fond mother, let thy efforts cease,  
 Love's now the slave of Love.  
 And, should we loose his golden chain,  
 The prisoner would return again!

To ransom her beloved boy;<sup>1</sup>  
 His mother sues, but all in vain, —  
 He ne'er will leave his chains again.  
 Even should they take his chains away,  
 The little captive still would stay.  
 "If this," he cries, "a bondage be,  
 Oh, who could wish for liberty?"

ODE XXI.<sup>2</sup>

OBSERVE when mother earth is dry,  
 She drinks the droppings of the sky;

1 His mother comes, with many a toy,  
 To ransom her beloved boy, etc.

In the first idyl of Moschus, Venus thus proclaims the reward for her fugitive child: —

ὁ μανυτὰς γέρας ἔξει,  
 μισθὸς τοι, τὸ φίλαμα τὸ Κύπριδος· ἦν δ', ἀγάγης  
 οὐ γυμνὸν τὸ φίλαμα, τὸ δ', ὧ ξένε, καὶ πλέον  
 ἔξεις.

On him, who the haunts of my Cupid can show,  
 A kiss of the tenderest stamp I 'll bestow;  
 But he, who can bring back the urchin in chains,  
 Shall receive even something more sweet for his pains.

Subjoined to this ode, we find in the Vatican MS. the following lines, which appear to me to boast as little sense as metre, and which are most probably the interpolation of the transcriber: —

ἡδυνεμένης Ἀνακρέων  
 ἡδυνεμένης δὲ Σάπφω  
 πινδαρικὸν τὸ δέ μοι μέλος  
 συγκεράσας τις ἐγγχεί  
 τὰ τρία ταῦτά μοι δόκει  
 καὶ Διονύσος εἰσελθὼν  
 καὶ Παφίη παράχρους  
 καὶ αὐτὸς Ἔρωσ κὰν ἐπιέν.

2 Those critics who have endeavored to throw the chains of precision over the spirit of this beautiful trifle, require too much from Anacreontic philosophy. Among others, Gail very sapiently thinks that the poet uses the epithet *μελαίνη*, because black earth absorbs moisture more quickly than any other; and accordingly he indulges us with an experimental disquisition on the subject. — See Gail's Notes.

One of the Capilupi has imitated this ode, in an epitaph on a drunkard: —

*Dum vixi sine fine bibi, sic inbrifer arcus  
 sic tellus pluvias sole perusta bibit.  
 Sic bibit assidue fontes et flumina Pontus,  
 sic semper sitiens Sol maris haurit aquas.  
 Ne te igitur jactes plus me, Silene, bibisse;  
 et mihi da victas tu quoque, Bacche, manus.*

HIPPOLYTUS CAPILUPUS.

While life was mine, the little hour  
 In drinking still unvaried flew;  
 I drank as earth imbibes the shower,  
 Or as the rainbow drinks the dew;  
 As ocean quaffs the rivers up,  
 Or flushing sun inhales the sea:  
 Silenus trembled at my cup,  
 And Bacchus was outdone by me!

And then the dewy cordial gives  
 To every thirsty plant that lives.  
 The vapors, which at evening weep,  
 Are beverage to the swelling deep;  
 And when the rosy sun appears,  
 He drinks the ocean's misty tears.  
 The moon too quaffs her paly stream  
 Of lustre, from the solar beam.  
 Then, hence with all your sober thinking:  
 Since Nature's holy law is drinking;  
 I 'll make the laws of nature mine  
 And pledge the universe in wine.

## ODE XXII.

THE Phrygian rock, that braves the storm,  
 Was once a weeping matron's form;<sup>3</sup>  
 And Progne, hapless, frantic maid,  
 Is now a swallow in the shade.  
 Oh! that a mirror's form were mine,  
 That I might catch that smile divine;  
 And like my own fond fancy be,  
 Reflecting thee, and only thee;

I cannot omit citing those remarkable lines of Shakspeare, where the thoughts of the ode before us are preserved with such striking similitude: —

"I 'll example you with thievery.  
 The sun 's a thief, and with his great attraction  
 Robs the vast sea. The moon 's an arrant thief,  
 And her pale fire she snatches from the sun.  
 The sea 's a thief, whose liquid surge resolves  
 The mounds into salt tears. The earth 's a thief,  
 That feeds, and breeds by a composture stolen  
 From general excrements."

"*Timon of Athens*," act iv. sc. 3.

3 — a weeping matron's form.

Niobe. — Ogilvie, in his "Essay on the Lyric Poetry of the Ancients," in remarking upon the Odes of Anacreon, says, "In some of his pieces there is exuberance and even wildness of imagination; in that particularly, which is addressed to a young girl, where he wishes alternately to be transformed to a mirror, a coat, a stream, a bracelet, and a pair of shoes, for the different purposes which he recites; this is mere sport and wantonness."

It is the wantonness, however, of a very graceful Muse; *ludit amabiliter*. The compliment of this ode is exquisitely delicate, and so singular for the period in which Anacreon lived, when the scale of love had not yet been graduated into all its little progressive refinements, that if we were inclined to question the authenticity of the poem, we should find a much more plausible argument in the features of modern gallantry which it bears, than in any of those fastidious conjectures upon which some commentators have presumed so far. Degen thinks it spurious, and De Pauw pronounces it to be miserable. Longepierre and Barnes refer us to several imitations of this ode, from which I

Or could I be the robe which holds  
That graceful form within its folds;  
Or, turned into a fountain, lave  
Thy beauties in my circling wave.  
Would I were perfume for thy hair,  
To breathe my soul in fragrance there;  
Or, better still, the zone, that lies  
Close to thy breast, and feels its sighs! <sup>1</sup>  
Or even those envious pearls that show

shall only select the following epigram of Dionysius:—

εἶθ' ἀνεμός γενόμην, σὺ δέ γε στείχουσα παρ'  
αὐγὰς,  
στήθεα γυμνώσας, καὶ με πνέοντα λάβοις.  
εἶθε ῥόδον γενόμην υποπόρφυρον, ὅφρα με χερσὶν  
ἀραμμένη, κομίσας στήθεσι χιονέοις.  
εἶθε κρίνον γενόμην λευκόχροον, ὅφρα με χερσὶν  
ἀραμμένη, μάλλον σῆς χροτὶς κορέσῃς.

I wish I could like zephyr steal  
To wanton o'er thy mazy vest;  
And thou wouldst ope thy bosom-veil,  
And take me panting to thy breast!

I wish I might a rose-bud grow,  
And thou wouldst cull me from the bower,  
To place me on that breast of snow,  
Where I should bloom, a wintry flower.

I wish I were the lily's leaf,  
To fade upon that bosom warm;  
Content to wither, pale and brief,  
The trophy of thy fairer form!

I may add, that Plato has expressed as fanciful a wish in a distich preserved by Laetius:—

ἀστέρης εἰσαθρεῖς, Ἀσתר ἔμος. εἶθε γενοίμην  
οὐρανός, ὥς πολλοὺς ὁμῶσιν εἰς σέ βλέπω.

TO STELLA.

Why dost thou gaze upon the sky?

Oh! that I were that spangled sphere,  
And every star should be an eye,  
To wonder on thy beauties here!

Apuleius quotes this epigram of the divine philosopher, to justify himself for his verses on Critias and Charinus. See his "Apology," where he also adduces the example of Anacreon: "*Peccare tamen et alii talia, et si vos ignoratis, apud Græcos Teius quidam,*" etc.

1 Or, better still, the zone, that lies  
Close to thy breast, and feels its sighs!

This *ταυήν* was a riband, or band, called by the Romans *fascia* and *strophium*, which the women wore for the purpose of restraining the exuberance of the bosom. Vide "Polluc. Onomast." Thus Martial:—

*Fasciæ crescentes dominæ compesce papillas.*

The women of Greece not only wore this zone, but condemned themselves to fasting, and made use of certain drugs and powders for the same purpose. To these expedients they were compelled, in consequence of their inelegant fashion of compressing the waist into a very narrow compass, which necessarily caused an excessive tumidity in the bosom. See "Dioscorides," lib. v.

So faintly round that neck of snow—  
Yes, I would be a happy gem,  
Like them to hang, to fade like them.  
What more would thy Anacreon be?  
Oh, any thing that touches thee;  
Nay, sandals for those airy feet—  
Even to be trod by them were sweet! <sup>2</sup>

### ODE XXIII.\*

I OFTEN wish this languid lyre,  
This warbler of my soul's desire,  
Could raise the breath of song sublime,  
To men of fame, in former time.  
But when the soaring theme I try,  
Along the chords my numbers die,  
And whisper, with dissolving tone,  
"Our sighs are given to love alone!"  
Indignant at the feeble lay,  
I tore the panting chords away,

2 Nay, sandals for those airy feet—  
Even to be trod by them were sweet!

The sophist Philostratus, in one of his love-letters, has borrowed this thought; ὃ ἀδεται πόδες, ὃ κάλλος ἐλευθερός, ὃ τρισευδαίμων ἐγὼ καὶ μακάριος ἐάν πατήσεται με. — "Oh lovely feet! oh excellent beauty! oh! thrice happy and blessed should I be, if you would but tread on me! In Shakspeare, Romeo desires to be a glove:—

Oh! that I were a glove upon that hand,  
That I might kiss that cheek!

And, in his "Passionate Pilgrim," we meet with an idea somewhat like that of the thirteenth line:—

He, springing her, bounced in, where as he stood,  
"O Jove!" quoth she, "why was not I a flood?"

In Burton's "Anatomy of Melancholy," that whimsical farrago of "all such reading as was never read," we find a translation of this ode made before 1632. — "Englished by Mr. B. Holiday, in his 'Technog.' act i. scene 7."

3 According to the order in which the odes are usually placed, this (Θέλω λέγειν Ἀτρεΐδας) forms the first of the series; and is thought to be peculiarly designed as an introduction to the rest. It however characterizes the genius of the Teian but very inadequately, as wine, the burden of his lays, is not even mentioned in it:—

— cum multo Venerem confundere mero  
precepit Lyrici Teia Musa senis. — OVID.

The twenty-sixth Ode, Σὺ μὲν λέγεις τὰ Θήβης, might, with just as much propriety, be placed at the head of his songs.

We find the sentiments of the ode before us expressed by Bion with much simplicity in his fourth idyl. The above translation is, perhaps, too paraphrastic; but the ode has been so frequently translated, that I could not otherwise avoid triteness and repetition.



Attuned them to a nobler swell,  
And struck again the breathing shell;  
In all the glow of epic fire,  
To Hercules I wake the lyre,<sup>1</sup>  
But still its fainting sighs repeat,  
"The tale of love alone is sweet!"<sup>2</sup>  
Then fare thee well, seductive dream,  
That madest me follow Glory's theme;  
For thou my lyre, and thou my heart,  
Shall never more in spirit part;  
And all that one has felt so well  
The other shall as sweetly tell!

ODE XXIV.<sup>3</sup>

To all that breathe the air of heaven,  
Some boon of strength has Nature given.  
In forming the majestic bull,  
She fenced with wreathed horns his skull;  
A hoof of strength she lent the steed,  
And winged the timorous hare with speed.  
She gave the lion fangs of terror,  
And, o'er the ocean's crystal mirror,  
Taught the unnumbered scaly throng  
To trace their liquid path along;

- 1 In all the glow of epic fire,  
To Hercules I wake the lyre.

Madame Dacier generally translates *λύρη* into a lute, which I believe is inaccurate. "*D'expliquer la lyre des anciens* [says M. Sorel] *par un luth, c'est ignorer la différence qu'il y a entre ces deux instrumens de musique.*" — "Bibliothèque Française."

- 2 But still its fainting sighs repeat,  
"The tale of love alone is sweet!"

The word *ἀντεφώνει* in the original, may imply that kind of musical dialogue practised by the ancients, in which the lyre was made to respond to the questions proposed by the singer. This was a method which Sappho used, as we are told by Hermogenes; "*ὅταν τὴν λύραν ἑρωτᾷ Σάπφω, καὶ ὅταν αὐτὴ ἀποκρίνηται.*" — *Περὶ Ἰδεών, τόμ. δεῦτ.*

3 Henry Stephen has imitated the Idea of this ode in the following lines of one of his poems: —  
*Provida dat cunctis Natura animantibus arma,  
et sua femineum possidet arma genus,  
ungulæque ut defendit equum, atque ut cornua  
taurum,  
armata est formæ femina pulchra suæ.*

And the same thought occurs in those lines spoken by Corisca in "Pastor Fido:" —

*Così noi la bellezza  
Ch'è virtù nostra così propria, come  
La forza del leone,  
E l'ingegno de l'huomo.*

The lion boasts his savage powers,  
And lordly man his strength of mind;  
But beauty's charm is solely ours,  
Peculiar boon, by Heav'n assigned.

While for the umbrage of the grove,  
She plumed the warbling world of love.

To man she gave, in that proud hour,  
The boon of intellectual power.<sup>4</sup>  
Then, what, oh woman, what, for thee,  
Was left in Nature's treasury?  
She gave thee beauty — mightier far  
Than all the pomp and power of war.<sup>5</sup>  
Nor steel, nor fire itself hath power  
Like woman, in her conquering hour.  
Be thou but fair, mankind adore thee,  
Smile, and a world is weak before thee!<sup>6</sup>

ODE XXV.<sup>7</sup>

ONCE in each revolving year,  
Gentle bird! we find thee here.  
When Nature wears her summer-vest,

- 4 To man she gave, in that proud hour,  
The boon of intellectual power.

In my first attempt to translate this ode, I had interpreted *φρόνημα*, with Baxter and Barnes, as implying courage and military virtue; but I do not think that the gallantry of the idea suffers by the import which I have now given to it. For, why need we consider this possession of wisdom as exclusive? and in truth, as the design of Anacreon is to estimate the treasure of beauty, above all the rest which Nature has distributed, it is perhaps even refining upon the delicacy of the compliment, to prefer the radiance of female charms to the cold illumination of wisdom and prudence; and to think that women's eyes are —

— the books, the academies,  
From whence doth spring the true Promethean fire.

- 5 She gave thee beauty — mightier far  
Than all the pomp and power of war.

Thus Achilles Tatius: *κάλλος ὁξύτερον τιτρώσκει βέλος, καὶ διὰ τῶν ὀφθαλμῶν εἰς τὴν ψυχὴν καταρρεῖ. Ὄφθαλμός γὰρ ὁδὸς ἐρωτικῶν τραυματί.* "Beauty wounds more swiftly than the arrow, and passes through the eye to the very soul; for the eye is the inlet to the wounds of love."

- 6 Be thou but fair, mankind adore thee,  
Smile, and a world is weak before thee!

Longepierre's remark here is ingenious: "The Romans," says he, "were so convinced of the power of beauty, that they used a word implying strength in the place of the epithet beautiful. Thus Plautus, act 2. scene 2. 'Bacchid.'

*Sed Bacchis etiam fortis tibi visa.*

'Fortis, id est formosa,' say Servius and Nonius."

7 We have here another ode addressed to the swallow. Alberti has imitated both in one poem, beginning —

*Perch' io pianga al tuo canto,  
Rondinella importuna, etc.*

Thou comest to weave thy simple nest;  
 But when the chilling winter lowers,  
 Again thou seekest the genial bowers  
 Of Memphis, or the shores of Nile,  
 Where sunny hours for ever smile.  
 And thus thy pinion rests and roves, —  
 Alas! unlike the swarm of Loves,  
 That brood within this hapless breast,  
 And never, never change their nest!<sup>1</sup>  
 Still every year, and all the year,  
 They fix their fated dwelling here;  
 And some their infant plumage try,  
 And on a tender winglet fly;  
 While in the shell, impregnated with fires,  
 Still lurk a thousand more desires;  
 Some from their tiny prisons peeping,  
 And some in formless embryo sleeping.  
 Thus peopled, like the vernal groves,  
 My breast resounds with warbling Loves;  
 One urchin imps the other's feather,  
 Then twin-desires they wing together,  
 And fast as they thus take their flight,  
 Still other urchins spring to light.  
 But is there then no kindly art,  
 To chase these Cupids from my heart;  
 Ah, no! I fear, in sadness fear,  
 They will for ever nestle here!

ODE XXVI.<sup>2</sup>

THY harp may sing of Troy's alarms,  
 Or tell the tale of Theban arms;

1 Alas! unlike the swarm of Loves,  
 That brood within this hapless breast,  
 And never, never change their nest!

Thus Love is represented as a bird, in an epigram cited by Longepierre from the *Anthologia*: —

αἰεὶ μοι δύνει μὲν ἐν οὐασὶν ἥϊος ἔρωτος,  
 ὄμμα δὲ σίγα πόθοις τὸ γλυκὺ δάκρυ φέρει.  
 οὐδ' ἡ νύξ, οὐ φέγγος ἐκοίμισεν, ἀλλ' ὑπὸ φίλτρων  
 ἡδὲ πον κραδίη γνωστὸς ἐνεσσι τύπος.  
 ὦ πτανοί, μὴ καὶ ποτ' ἐφίπτασθαι μὲν ἔρωτες  
 οἶδατ', ἀποπτήναι δ' οὐθ' ὅσον ἰσχύετε,

'T is Love that murmurs in my breast,  
 And makes me shed the secret tear;  
 Nor day nor night my soul hath rest,  
 For night and day his voice I hear.

A wound within my heart I find,  
 And oh! 't is plain where Love has been;  
 For still he leaves a wound behind,  
 Such as within my heart is seen.

Oh, bird of Love! with song so drear,  
 Make not my soul the nest of pain;  
 But, let the wing which brought thee here,  
 In pity waft thee hence again!

2 "The German poet Uz has imitated this ode. Compare also Weisse Scherz. Lieder, lib. iii., 'Der Soldat.'" GAIL, DEGEN.

With other wars my song shall burn,  
 For other wounds my harp shall mourn.  
 'T was not the crested warrior's dart,  
 That drank the current of my heart;  
 Nor naval arms, nor mailed steed,  
 Have made this vanquished bosom bleed;  
 No — 't was from eyes of liquid blue,  
 A host of quivered Cupids flew;<sup>3</sup>  
 And now my heart all bleeding lies  
 Beneath that army of the eyes!

ODE XXVII.<sup>4</sup>

WE read the flying courser's name  
 Upon his side, in marks of flame;  
 And, by their turbaned brows alone,  
 The warriors of the East are known.  
 But in the lover's glowing eyes,  
 The inlet to his bosom lies;<sup>5</sup>  
 Through them we see the small faint  
 mark,  
 Where Love has dropt his burning spark!

3 No — 't was from eyes of liquid blue,  
 A host of quivered Cupids flew.

Longepierre has quoted part of an epigram from the seventh book of the *Anthologia*, which has a fancy something like this: —

οὐ μὲ λέλησθας,  
 τόξοτα, Ζηνοφίλας ὄμμασι κρυπτόμενος.

Archer Love! though slyly creeping,  
 Well I know where thou dost lie;  
 I saw thee through the curtain peeping,  
 That fringes Zenophelia's eye.

The poets abound with conceits on the archery of the eyes, but few have turned the thought so naturally as Anacreon. Ronsard gives to the eyes of his mistress *un petit camp d'amours*.

4 This ode forms a part of the preceding in the Vatican MS., but I have conformed to the editions in translating them separately.

5 But in the lover's glowing eyes,  
 The inlet to his bosom lies.

"We cannot see into the heart," says Madame Dacier. But the lover answers —

*Il cor ne gli occhi et ne la fronte ho scritto.*

M. La Fosse has given the following lines, as enlarging on the thought of Anacreon: —

*Lorsque je vois un amant,  
 Il cache en vain son tourment,  
 A le trahir tout conspire,  
 Sa langueur, son embarras,  
 Tout ce qu'il peut faire ou dire,  
 Même ce qu'il ne dit pas.*

In vain the lover tries to veil  
 The flame that in his bosom lies;  
 His cheeks' confusion tells the tale,  
 We read it in his languid eyes:  
 And while his words the heart betray,  
 His silence speaks even more than they.

## ODE XXVIII.

As, by his Lemnian forge's flame,  
The husband of the Paphian dame  
Moulded the glowing steel, to form  
Arrows for Cupid, thrilling warm;  
And Venus, as he plied his art,  
Shed honey round each new-made dart,  
While Love, at hand, to finish all,  
Tipped every arrow's point with gall;<sup>1</sup>  
It chanced the Lord of Battles came  
To visit that deep cave of flame.  
'T was from the ranks of war he rushed,  
His spear with many a life-drop blushed;  
He saw the fiery darts, and smiled  
Contemptuous at the archer-child.  
"What!" said the urchin, "dost thou  
smile?"

Here, hold this little dart awhile,  
And thou wilt find, though swift of flight,  
My bolts are not so feathery light."

Mars took the shaft—and, oh, thy  
look,

Sweet Venus, when the shaft he took! —  
Sighing, he felt the urchin's art,  
And cried, in agony of heart,  
"It is not light—I sink with pain!  
Take—take thy arrow back again."  
"No," said the child, "it must not be;  
That little dart was made for thee!"

1 While Love, at hand, to finish all,  
Tipped every arrow's point with gall.

Thus Claudian:—

*Labuntur gemini fontes, hic dulcis, amarus  
alter, et infusus corrumpit mella venenis,  
unde Cupidineas armavit fama sagittas.*

In Cyprus' isle two rippling fountains fall,  
And one with honey flows, and one with gall;  
In these, if we may take the tale from fame,  
The son of Venus dips his darts of flame.

See Alcianus, emblem 91., on the close connection which subsists between sweets and bitterness. "*Apes ideo pungunt* [says Petronius], *quia ubi dulce, ibi et acidum invenies.*"

The allegorical description of Cupid's employment, in Horace, may vie with this before us in fancy, though not in delicacy:—

— *ferus et Cupido  
semper ardentis acuens sagittas  
cote cruentâ.*

And Cupid, sharpening all his fiery darts,  
Upon a whetstone stained with blood of hearts.

Secundus has borrowed this, but has somewhat softened the image by the omission of the epithet "*cruentâ.*"

*Fallor an ardentis acuebat cote sagittas?*  
Eleg. 1.

## ODE XXIX.

YES—loving is a painful thrill,  
And not to love more painful still;<sup>2</sup>

2 Yes—loving is a painful thrill,  
And not to love more painful still; etc.

The following Anacreontic, addressed by Menage to Daniel Huet, enforces, with much grace, the "necessity of loving."—

περὶ τοῦ δεῖν φιλεῖσαι.  
πρὸς Πέτρον Δανιῆλα Ὑέτρον.

μέγα θαῦμα τῶν αἰδῶν,  
χαρίτων ὅλος, ὕεττε,  
φιλέωμεν, ὃ ἐταῖρε.  
φιλέησαν οἱ σοφισταί.  
φιλέησε σεμνὸς ἀνὴρ,  
τὸ τέκνον τοῦ Σωφρονίσκου,  
σοφίης πατὴρ ἀπάσης.  
τί δ' ἄνευ γένοιτ' Ἔρως;  
ἀκοιὴ μὲν ἐστὶ ψυχῆς.\*  
πτερύγεσσιν εἰς Ὀλύμπον  
κατακειμένους ἀναίρει.  
βραδέας τετηγμένοισι  
βελέεσι ἐξαγείρει.  
πυρὶ λάμπαδος φάεινω  
ῥυπαρωτέρους καθαίρει.  
φιλέωμεν οὖν, ὕεττε,  
φιλέωμεν ὃ ἐταῖρε.  
ἀδικῶς δὲ λαιδορῶντι  
ἀγίους ἔρωτας ἡμῶν  
κακὸν εὐξομαι τὸ μῦθον,  
ἵνα μὴ δύναιτ' ἐκείνους  
φιλέειν τε καὶ φιλεῖσθαι.

TO PETER DANIEL HUET.

Thou! of tuneful bards the first,  
Thou! by all the Graces nursed;  
Friend! each other friend above,  
Come with me, and learn to love.  
Loving is a simple lore,  
Graver men have learned before;  
Nay, the boast of former ages,  
Wise of the wisest sages,  
Sophroniscus' prudent son,  
Was by love's illusion won.  
Oh! how heavy life would move  
If we knew not how to love!  
Love's a whetstone to the mind;  
Thus 't is pointed, thus refined.  
When the soul dejected lies,  
Love can waft it to the skies;  
When in languor sleeps the heart,  
Love can wake it with his dart;  
When the mind is dull and dark,  
Love can light it with his spark!  
Come, oh! come then, let us haste  
All the bliss of love to taste;  
Let us love both night and day,  
Let us love our lives away!  
And when hearts, from loving free,  
(If indeed such hearts there be,)  
Frown upon our gentle flame,  
And the sweet delusion blame;

\* This line is borrowed from an epigram by Alpheus of Mitylene which Menage, I think, says somewhere he was himself the first to produce to the world:—

ψυχῆς ἐστὶν Ἔρως ἀκοιή.



But oh, it is the worst of pain,  
To love and not be loved again!  
Affection now has fled from earth,  
Nor fire of genius, noble birth,  
Nor heavenly virtue, can beguile  
From beauty's cheek one favoring smile.  
Gold is the woman's only theme,  
Gold is the woman's only dream.  
Oh! never be that wretch forgiven —  
Forgive him not, indignant heaven!  
Whose grovelling eyes could first adore,  
Whose heart could pant for sordid ore.  
Since that devoted thirst began,  
Man has forgot to feel for man;  
The pulse of social life is dead,  
And all its fonder feelings fled!  
War too has sullied Nature's charms,  
For gold provokes the world to arms:  
And oh! the worst of all its arts,  
It rends asunder loving hearts.

ODE XXX.<sup>1</sup>

'T WAS in a mocking dream of night —  
I fancied I had wings as light  
As a young bird's, and flew as fleet;  
While Love, around whose beauteous feet,  
I knew not why, hung chains of lead,  
Pursued me, as I trembling fled;  
And, strange to say, as swift as thought,  
Spite of my pinions, I was caught!  
What does the wanton Fancy mean  
By such a strange, illusive scene?  
I fear she whispers to my breast,  
That you, sweet maid, have stolen its rest;  
That though my fancy, for a while,  
Hath hung on many a woman's smile,  
I soon dissolved each passing vow,  
And ne'er was caught by love till now!

ODE XXXI.<sup>2</sup>

ARMED with hyacinthine rod,  
(Arms enough for such a god,)

This shall be my only curse,  
(Could I, could I wish them worse?)  
May they ne'er the rapture prove,  
Of the smile from lips we love!

1 Barnes imagines from this allegory, that our poet married very late in life. But I see nothing in the ode which alludes to matrimony, except it be the lead upon the feet of Cupid; and I agree in the opinion of Madame Dacier, in her life of the poet, that he was always too fond of pleasure to marry.

2 The design of this little fiction is to intimate, that much greater pain attends insensibility than

Cupid bade me wing my pace,  
And try with him the rapid race.  
O'er many a torrent, wild and deep,  
By tangled brake and pendent steep,  
With weary foot I panting flew,  
Till my brow dropt with chilly dew.<sup>3</sup>  
And now my soul, exhausted, dying,  
To my lip was faintly flying;<sup>4</sup>

can ever result from the tenderest impressions of love. Longepierre has quoted an ancient epigram which bears some similitude to this ode: —

*Lecto compositus, vix prima silentia noctis  
carpebam, et somno lumina victa dabam;  
cum me sævus Amor pressum, sursumque capillis  
excitat, et lacerum pervigilare jubet.  
tu famulus meus, inquit, ames cum mille  
puellas,  
solus Io, solus, dure jacere potes?  
exilio et pedibus nudis, tunicaque soluta,  
omne iter impedio, nullum iter expedio.  
nunc prospero, nunc ire piget; rursumque redire  
pœnitet; et pudor est stare via media.  
ecce tacent voces hominum, strepitusque fera-  
rum,*

*et volucrum cantus, turbaque fida canum.  
solus ego ex cunctis paveo somnumque torumque,  
et sequor imperium, sæve Cupido, tuum.*

Upon my couch I lay, at night profound,  
My languid eyes in magic slumber bound,  
When Cupid came and snatched me from my bed,  
And forced me many a weary way to tread.  
“What! (said the god) shall you, whose vows are  
known,

Who love so many nymphs, thus sleep alone?”  
I rise and follow; all the night I stray,  
Unsheltered, trembling, doubtful of my way;  
Tracing with naked foot the painful track,  
Loth to proceed, yet fearful to go back.  
Yes, at that hour, when Nature seems interred,  
Nor warbling birds, nor lowing flocks are heard,  
I, I alone, a fugitive from rest,  
Passion my guide, and madness in my breast,  
Wander the world around, unknowing where,  
The slave of love, the victim of despair!

3 Till my brow dropt with chilly dew.

I have followed those who read *τεῖπεν ἰδρῶς* for *πεῖπεν ὕδρος*; the former is partly authorized by the MS. which reads *τεῖπεν ἰδρῶς*.

4 And now my soul, exhausted, dying,  
To my lip was faintly flying; etc.

In the original, he says, his heart flew to his nose; but our manner more naturally transfers it to the lips. Such is the effect that Plato tells us he felt from a kiss, in a distich quoted by Aulus Gellius: —

*τὴν ψυχὴν, Ἀγαθῶνα φιλῶν, ἐπὶ χεῖλεσιν ἔσχον.  
ἦλθε γὰρ ἡ τλήμων ὥς διαβησομένη.*

When'er thy nectared kiss I sip,  
And drink thy breath, in trance divine,  
My soul then flutters to my lip,  
Ready to fly and mix with thine.

Aulus Gellius subjoins a paraphrase of this epigram, in which we find a number of those *mignardises* of expression, which mark the effeminacy of the Latin language.

And now I thought the spark had fled,  
When Cupid hovered o'er my head,  
And fanning light his breezy pinion,  
Rescued my soul from death's dominion;<sup>1</sup>  
Then said, in accents half-reproving,  
"Why hast thou been a foe to loving?"

ODE XXXII.<sup>2</sup>

STREW me a fragrant bed of leaves,  
Where lotus with the myrtle weaves;  
And while in luxury's dream I sink,  
Let me the balm of Bacchus drink!  
In this sweet hour of revelry  
Young Love shall my attendant be —  
Drest for the task, with tunic round  
His snowy neck and shoulders bound,  
Himself shall hover by my side,  
And minister the racy tide!

Oh, swift as wheels that kindling roll,  
Our life is hurrying to the goal:  
A scanty dust, to feed the wind,  
Is all the trace 't will leave behind.  
Then wherefore waste the rose's bloom  
Upon the cold, insensate tomb?  
Can flowery breeze, or odor's breath,

1 And fanning light his breezy pinion,  
Rescued my soul from death's dominion.

"The facility with which Cupid recovers him, signifies that the sweets of love make us easily forget any solicitudes which he may occasion."  
— LA FOSSE.

2 We here have the poet, in his true attributes, reclining upon myrtles, with Cupid for his cup-bearer. Some interpreters have ruined the picture by making *Ερως* the name of his slave. None but Love should fill the goblet of Anacreon. Sappho, in one of her fragments, has assigned this office to Venus. *Ἐλθέ, Κύπρι, χρυσείασιν ἐν κυλίκεσσιν ἄβροις συμμεμυμένον θαλάισι νέκταρ οἰνοχούσα τούτοις τοῖς ἐταῖροις ἐμοῖς γε καὶ σοῖς.*

Which may be thus paraphrased: —

Hither, Venus, queen of kisses,  
This shall be the night of blisses;  
This the night, to friendship dear,  
Thou shalt be our Hebe here.  
Fill the golden brimmer high,  
Let it sparkle like thine eye;  
Bid the rosy current gush,  
Let it mantle like thy blush.  
Goddess, hast thou e'er above  
Seen a feast so rich in love?  
Not a soul that is not mine!  
Not a soul that is not thine!

"Compare with this ode [says the German commentator] the beautiful poem in Ramler's 'Lyr. Blumenlese,' lib. iv. p. 296., 'Amor als Diener.'"

Affect the still, cold sense of death?  
Oh no; I ask no balm to steep  
With fragrant tears my bed of sleep:  
But now, while every pulse is glowing,  
Now let me breathe the balsam flowing;  
Now let the rose, with blush of fire,  
Upon my brow in sweets expire;  
And bring the nymph whose eye hath  
power  
To brighten even death's cold hour.  
Yes, Cupid! ere my shade retire,  
To join the blest elysian choir,  
With wine, and love, and social cheer,  
I'll make my own elysium here!

ODE XXXIII.<sup>3</sup>

'T WAS noon of night, when round the  
pole  
The sullen Bear is seen to roll;  
And mortals, wearied with the day,  
Are slumbering all their cares away:  
An infant, at that dreary hour,  
Came weeping to my silent bower,  
And waked me with a piteous prayer,  
To shield him from the midnight air.  
"And who art thou," I waking cry,  
"That bid'st my blissful visions fly?"<sup>4</sup>  
"Ah, gentle sire!" the infant said,  
"In pity take me to thy shed;  
Nor fear deceit: a lonely child  
I wander o'er the gloomy wild.  
Chill drops the rain, and not a ray  
Illumes the drear and misty way!"

I heard the baby's tale of woe;  
I heard the bitter night-winds blow;  
And sighing for his piteous fate,  
I trimmed my lamp and oped the gate.

3 M. Bernard, the author of "*L'Art d'aimer*," has written a ballet called "*Les Surprises de l'Amour*," in which the subject of the third *entrée* is Anacreon, and the story of this ode suggests one of the scenes. — *Cœuvres de Bernard*, Anac. scene 4.

The German annotator refers us here to an imitation by Uz, lib. iii., "*Amor und sein Bruder*;" and a poem of Kleist, "*Die Heilung*." La Fontaine has translated, or rather imitated, this ode.

4 "And who art thou," I waking cry,  
"That bid'st my blissful visions fly?"

Anacreon appears to have been a voluptuary even in dreaming, by the lively regret which he expresses at being disturbed from his visionary enjoyments. See the Odes x. and xxxvii.

'T was Love! the little wandering sprite,<sup>1</sup>  
His pinion sparkled through the night.  
I knew him by his bow and dart;  
I knew him by my fluttering heart.  
Fondly I take him in, and raise  
The dying embers' cheering blaze;  
Press from his dank and clinging hair  
The crystals of the freezing air,  
And in my hand and bosom hold  
His little fingers thrilling cold.

And now the embers' genial ray  
Had warmed his anxious fears away;  
"I pray thee," said the wanton child,  
(My bosom trembled as he smiled,)  
"I pray thee let me try my bow,  
For through the rain I've wandered so,  
That much I fear the midnight shower  
Has injured its elastic power."  
The fatal bow the urchin drew;  
Swift from the string the arrow flew;  
As swiftly flew as glancing flame,  
And to my inmost spirit came!  
"Fare thee well," I heard him say,  
As laughing wild he winged away;  
"Fare thee well, for now I know  
The rain has not relax my bow;  
It still can send a thrilling dart,  
As thou shalt own with-all thy heart!"

ODE XXXIV.<sup>2</sup>

OH thou, of all creation blest,  
Sweet insect, that delight'st to rest  
Upon the wild wood's leafy tops,  
To drink the dew that morning drops,

1 'T was Love! the little wandering sprite, etc.

See the beautiful description of Cupid, by Moschus, in his first idyl.

2 In a Latin ode addressed to the grasshopper, Rapin has preserved some of the thoughts of our author:—

*O quæ virenti graminis in toro,  
cicada, blande sidis, et herbidos  
saltus oberras, otiosos  
ingeniosa ciere cantus.  
seu forte adultis floribus incubas,  
cæli caducis ebria fletibus, etc.*

Oh thou, that on the grassy bed  
Which Nature's vernal hand has spread,  
Recline soft, and tune thy song,  
The dewy herbs and leaves among!  
Whether thou lye on springing flowers,  
Drunk with the balmy morning-showers,  
Or, etc.

See what Licetus says about grasshoppers, cap. 93. and 185.

And chirp thy song with such a glee,<sup>3</sup>  
That happiest kings may envy thee.  
Whatever decks the velvet field,  
Whate'er the circling seasons yield,  
Whatever buds, whatever blows,  
For thee it buds, for thee it grows.  
Nor yet art thou the peasant's fear,  
To him thy friendly notes are dear;  
For thou art mild as matin dew;  
And still, when summer's flowery hue  
Begins to paint the bloomy plain,  
We hear thy sweet prophetic strain;  
Thy sweet prophetic strain we hear,  
And bless the notes and thee revere!  
The Muses love thy shrilly tone;<sup>4</sup>  
Apollo calls thee all his own;  
'T was he who gave that voice to thee,  
'T is he who tunes thy minstrelsy.

Unworn by age's dim decline,  
The fadeless blooms of youth are thine.  
Melodious insect, child of earth,<sup>5</sup>  
In wisdom mirthful, wise in mirth;  
Exempt from every weak decay,  
That withers vulgar frames away;

3 And chirp thy song with such a glee, etc.

"Some authors have affirmed [says Madame Dacier], that it is only male grasshoppers which sing, and that the females are silent; and on this circumstance is founded a bon-mot of Xenarchus, the comic poet, who says, εἰρ' εἰσὶν οἱ τέττιγες οὐκ εὐδαιμονες, ὧν ταῖς γυναῖξιν οὐδ' ὅτι οὐν φωνῆς ἐνί; 'are not the grasshoppers happy in having dumb wives?' " This note is originally Henry Stephen's; but I choose rather to make a lady my authority for it.

4 The Muses love thy shrilly tone; etc.

Phile, de Animal. Proprietat. calls this insect Μούσαις φίλος, the darling of the Muses; and Μουσῶν ὄρνις, the bird of the Muses; and we find Plato compared for his eloquence to the grasshopper, in the following punning lines of Timon, preserved by Diogenes Laertius:—

τῶν πάντων δ' ἡγεῖτο πλατύστατος, ἀλλ' ἀγορήτης  
ἡδυνέης τέττιξιν ἰσόγραφος, οἱ θ' Ἐκαδήμου  
δένδρει ἐφεζόμενοι ὅπα λειριόεσαν ἰεῖσι.

This last line is borrowed from Homer's Iliad, γ, where there occurs the very same simile.

5 Melodious insect, child of earth.

Longepierre has quoted the two first lines of an epigram of Antipater, from the first book of the "Anthologia," where he prefers the grasshopper to the swan:—

ἀρκεί τέττιγας μεθύσαι δροσος, ἀλλὰ πίνοντες  
αἰδεῖν κύκνων εἰσὶ γεγωνότεροι.

In dew, that drops from morning's wings,  
The gay Cicada sipping floats;  
And, drunk with dew, his matin sings  
Sweeter than any cygnet's notes.



With not a drop of blood to stain  
The current of thy purer vein;  
So blest an age is past by thee,  
Thou seem'st — a little deity!

ODE XXXV.<sup>1</sup>

CUPID once upon a bed  
Of roses laid his weary head;  
Luckless urchin, not to see

1 Theocritus has imitated this beautiful ode in his nineteenth idyl; but is very inferior, I think, to his original, in delicacy of point and naïveté of expression. Spenser, in one of his smaller compositions, has sported more diffusely on the same subject. The poem to which I allude, begins thus:—

Upon a day, as Love lay sweetly slumbering  
All in his mother's lap;  
A gentle bee, with his loud trumpet murmuring,  
About him flew by hap, etc.

In Almeloveen's collection of epigrams, there is one by Luxorius, correspondent somewhat with the turn of Anacreon, where Love complains to his mother of being wounded by a rose.

The ode before us is the very flower of simplicity. The infantine complainings of the little god, and the natural and impressive reflections which they draw from Venus, are beauties of inimitable grace. I may be pardoned, perhaps, for introducing here another of Menage's Anacreontics, not for its similitude to the subject of this ode, but for some faint traces of the same natural simplicity, which it appears to me to have preserved:—

Ἔρως ποτ' ἐν χορείαις  
τῶν παρθενῶν ᾤων,  
τὴν μοι φίλῃν Κορίνναν,  
ὥς εἶδεν, ὥς πρὸς αὐτὴν  
προσέδραμε· τραχὺλῶ  
διδύμας τε χεῖρας ἅπτων  
φιλεῖ με, μήτηρ, εἶπε.  
καλουμένην Κορίννα,  
μήτηρ, ἐρυθρίαζει,  
ὥς παρθένος μὲν οὐσα.  
κ' αὐτὸς δὲ δυσχεραίνων,  
ὥς ὁμᾶσι πλανηθεὶς,  
Ἔρως ἐρυθρίαζει.  
ἐγὼ, δὲ οἱ παραστάς,  
μὴ δυσχεραίνέ, φημι.  
Κύπριν τε καὶ Κορίνναν  
διαγνώσσαι οὐκ ἔχουσι  
καὶ οἱ βλέποντες ὄψιν.

As dancing o'er the enamelled plain,  
The floweret of the virgin train,  
My soul's Corinna lightly played;  
Young Cupid saw the graceful maid;  
He saw, and in a moment flew,  
And round her neck his arms he threw;  
Saying, with smiles of infant joy,  
"Oh! kiss me, mother, kiss thy boy!"  
Unconscious of a mother's name,  
The modest virgin blushed with shame!  
And angry Cupid, scarce believing  
That vision could be so deceiving —  
Thus to mistake his Cyprian dame!  
It made even Cupid blush with shame

Within the leaves a slumbering bee;  
The bee awaked — with anger wild  
The bee awaked, and stung the child.  
Loud and piteous are his cries;  
To Venus quick he runs, he flies;  
"Oh mother! — I am wounded through —  
I die with pain — in sooth I do!  
Stung by some little angry thing,  
Some serpent on a tiny wing —  
A bee it was — for once, I know,  
I heard a rustic call it so."  
Thus he spoke, and she the while  
Heard him with a soothing smile;  
Then said, "My infant, if so much  
Thou feel the little wild-bee's touch,  
How must the heart, ah, Cupid! be,  
The hapless heart that 's stung by thee!"

ODE XXXVI.<sup>2</sup>

If hoarded gold possess the power  
To lengthen life's too fleeting hour,  
And purchase from the hand of death  
A little span, a moment's breath,  
How I would love the precious ore!  
And every hour should swell my store;  
That when Death came, with shadowy  
pinion,  
To waft me to his bleak dominion,<sup>3</sup>  
I might, by bribes, my doom delay,  
And bid him call some distant day.  
But, since, not all earth's golden store  
Can buy for us one bright hour more,

"Be not ashamed, my boy," I cried,  
For I was lingering by his side;  
"Corinna and thy lovely mother,  
Believe me, are so like each other,  
That clearest eyes are oft betrayed,  
And take thy Venus for the maid."

Zitto, in his "Capricciosi Pensieri," has given a translation of this ode of Anacreon.

2 Fontenelle has translated this ode, in his dialogue between Anacreon and Aristotle in the shades, where, on weighing the merits of both these personages, he bestows the prize of wisdom upon the poet.

"The German imitators of this ode are, Lessing, in his poem, 'Gestern Brüder,' etc.; Gleim, in the ode, 'An den Tod;' and Schmidt, in 'Der Poet.' Blumenl., Gotting. 1783, p. 7." — DEGEN.

3 That when Death came, with shadowy pinion,  
To waft me to his bleak dominion, etc.

The commentators, who are so fond of disputing de *lanà caprinà*, have been very busy on the authority of the phrase *iv' av θανεῖν ἐπέλθῃ*. The reading of *iv' av θάνατος ἐπέλθῃ*, which De Medenbach proposes in his "Amœnitates Literariæ," was already hinted by Le Fèvre, who seldom suggests any thing worth notice.

Why should we vainly mourn our fate,  
Or sigh at life's uncertain date?  
Nor wealth nor grandeur can illumine  
The silent midnight of the tomb.  
No—give to others hoarded treasures—  
Mine be the brilliant round of pleasures;  
The goblet rich, the board of friends,  
Whose social souls the goblet blends;<sup>1</sup>  
And mine, while yet I 've life to live,  
Those joys that love alone can give.

ODE XXXVII.<sup>2</sup>

'T WAS night, and many a circling bowl  
Had deeply warmed my thirsty soul;  
As lulled in slumber I was laid,  
Bright visions o'er my fancy played.  
With maidens, blooming as the dawn,  
I seemed to skim the opening lawn;  
Light, on tiptoe bathed in dew,  
We flew, and sported as we flew!

Some ruddy striplings, who lookt on—  
With cheeks, that like the wine-god's  
shone,

1 The goblet rich, the board of friends,  
Whose social souls the goblet blends.

This communion of friendship, which sweetened the bowl of Anacreon, has not been forgotten by the author of the following scholium, where the blessings of life are enumerated with proverbial simplicity: — *ὑγιαίνειν μὲν ἄριστον ἀνδρὶ θυγατρὶ δὲ καλὸν φῆναι γένεσθαι. τὸ τρίτον δὲ, πλουτεῖν ἀδολῶς. καὶ τὸ τέταρτον συνέβαιναι μετὰ τῶν φίλων.*

Of mortal blessing here the first is health,  
And next those charms by which the eye we move;

The third is wealth, unwounding guiltless wealth,  
And then, sweet intercourse with those we love!

2 "Compare with this ode the beautiful poem 'Der Traum' of Uz." — DEGEN.

Le Fèvre, in a note upon this ode, enters into an elaborate and learned justification of drunkenness; and this is probably the cause of the severe reprehension which he appears to have suffered for his Anacreon. "*Fuit olim fateor* [says he in a note upon Longinus], *cum Sapphonem amabam. Sed ex quo illa me perditissima fœmina pene miserum perdidit cum sceleratissimo suo congerone, (Anacreontem dico, si nescis, Lector,) noli sperare.*" etc. He adduces on this ode the authority of Plato, who allowed ebriety; at the Dionysian festivals, to men arrived at their fortieth year. He likewise quotes the following line from Alexis, which he says no one, who is not totally ignorant of the world, can hesitate to confess the truth of:—

οὐδεὶς φιλοπότης ἐστὶν ἄνθρωπος κακός.

"No lover of drinking was ever a vicious man."

Saw me chasing, free and wild,  
These blooming maids, and slyly smiled;  
Smiled indeed with wanton glee,  
Though none could doubt they envied me.  
And still I flew — and now had caught  
The panting nymphs, and fondly thought  
To gather from each rosy lip  
A kiss that Jove himself might sip —  
When sudden all my dream of joys,  
Blushing nymphs and laughing boys,  
All were gone! — "Alas!" I said,  
Sighing for the illusion fled,  
"Again, sweet sleep, that scene restore,  
Oh! let me dream it o'er and o'er!"<sup>4</sup>

ODE XXXVIII.<sup>5</sup>

LET us drain the nectared bowl,  
Let us raise the song of soul  
To him, the god who loves so well  
The nectared bowl, the choral swell;  
The god who taught the sons of earth  
To thrird the tangled dance of mirth;  
Him, who was nurst with infant Love,  
And cradled in the Paphian grove;  
Him, that the snowy Queen of Charms  
So oft has fondled in her arms.<sup>6</sup>

3 When sudden all my dream of joys,  
Blushing nymphs and laughing boys,  
All were gone!

"Nonnus says of Bacchus, almost in the same words that Anacreon uses, —

ἐγρόμενος δὲ  
παρθένον οὐκ ἐκίχησε, καὶ ἤθελεν αὐθις ἰαυεῖν."

Waking, he lost the phantom's charms,  
The nymph had faded from his arms;  
Again to slumber he essayed,  
Again to clasp the shadowy maid.

LONGEPIERRE.

4 "Again, sweet sleep, that scene restore,  
Oh! let me dream it o'er and o'er!"

Doctor Johnson, in his preface to Shakspeare, animadverting upon the commentators of that poet, who pretended, in every little coincidence of thought, to detect an imitation of some ancient poet, alludes in the following words to the line of Anacreon before us: "I have been told that when Caliban, after a pleasing dream, says, 'I cried to sleep again,' the author imitates Anacreon, who had, like any other man, the same wish on the same occasion."

5 "Compare with this beautiful ode to Bacchus the verses of Hagedorn, lib. v., 'Das Gesellschaftliche;' and of Bürger, p. 51, etc. — DEGEN.

6 Him, that the snowy Queen of Charms  
So oft has fondled in her arms.

Robertellus, upon the epithalamium of Catullus, mentions an ingenious derivation of Cythe-

Oh 't is from him the transport flows,  
Which sweet intoxication knows;  
With him, the brow forgets its gloom,  
And brilliant graces learn to bloom.

Behold! — my boys a goblet bear,  
Whose sparkling foam lights up the air.  
Where are now the tear, the sigh?  
To the winds they fly, they fly!  
Grasp the bowl; in nectar sinking,  
Man of sorrow, drown thy thinking!  
Say, can the tears we lend to thought  
In life's account avail us aught?  
Can we discern with all our lore,  
The path we 've yet to journey o'er?  
Alas, alas, in ways so dark,  
'T is only wine can strike a spark!<sup>1</sup>

Then let me quaff the foamy tide,  
And through the dance meandering glide;  
Let me imbibe the spicy breath  
Of odors chafed to fragrant death;  
Or from the lips of love inhale  
A more ambrosial, richer gale!  
To hearts that court the phantom Care,  
Let him retire and shroud him there;  
While we exhaust the nectared bowl,  
And swell the choral song of soul  
To him, the god who loves so well  
The nectared bowl, the choral swell!

ῥαῖα, the name of Venus, παρὰ τὸ κεῖσθαι τοὺς ἔρωτας, which seems to hint that "Love's fairy favors are lost, when not concealed."

1 Alas, alas, in ways so dark,  
'T is only wine can strike a spark!

The brevity of life allows arguments for the voluptuary as well as the moralist. Among many parallel passages which Longepierre has adduced, I shall content myself with this epigram from the "Anthologia": —

Λουσάμενοι, Προδίκη, πυκασώμεθα, καὶ τὸν ἄκρατον

ἐλκόμεν, κύλικας μείζονας ἀράμενοι.  
ῥαῖος ὁ χαϊρόντων ἐστὶ βίος. εἴτα τὰ λοιπὰ γῆρας κωλύσει, καὶ τὸ τέλος θάνατος.

Of which the following is a paraphrase: —

Let's fly, my love, from noonday's beam,  
To plunge us in yon cooling stream;  
Then, hastening to the festal bower,  
We 'll pass in mirth the evening hour;  
'T is thus our age of bliss shall fly,  
As sweet, though passing as that sigh,  
Which seems to whisper o'er your lip,  
"Come, while you may, of rapture sip."  
For age will steal the graceful form,  
Will chill the pulse, while throbbing warm;  
And death — alas! that hearts, which thrill  
Like yours and mine, should e'er be still!

### ODE XXXIX.

How I love the festive boy,  
Tripping through the dance of joy!  
How I love the mellow sage,  
Smiling through the veil of age!  
And whene'er this man of years  
In the dance of joy appears,  
Snows may o'er his head be flung,  
But his heart — his heart is young.<sup>2</sup>

### ODE XL.

I KNOW that Heaven hath sent me here,  
To run this mortal life's career;  
The scenes which I have journeyed o'er,  
Return no more — alas! no more;  
And all the path I 've yet to go,  
I neither know nor ask to know.  
Away, then, wizard Care, nor think  
Thy fetters round this soul to link;  
Never can heart that feels with me  
Descend to be a slave to thee!<sup>3</sup>  
And oh! before the vital thrill,  
Which trembles at my heart, is still,

2 Snows may o'er his head be flung,  
But his heart — his heart is young.

Saint Pavin makes the same distinction in a sonnet to a young girl.

*Je sais bien que les destinées  
Ont mal compassée nos années;  
Ne regardes que mon amour;  
Peut-être en serez vous émue.  
Il est jeune et n'est que du jour,  
Belle Iris, que je vous ai vu.*

Fair and young thou bloomest now,  
And I full many a year have told;  
But read the heart and not the brow,  
Thou shalt not find my love is old.

My love's a child; and thou canst say  
How much his little age may be,  
For he was born the very day  
When first I set my eyes on thee!

3 Never can heart that feels with me  
Descend to be a slave to thee!

Longepierre quotes here an epigram from the "Anthologia," on account of the similarity of a particular phrase. Though by no means Anacreontic, it is marked by an interesting simplicity which has induced me to paraphrase it, and may atone for its intrusion.

ἐλπίς καὶ σὺ τύχῃ μέγα χαίρετε. τὸν λίμεν' εὖρον.  
οὐδὲν ἔμοι χ' ὕμιν, παῖζετε τοὺς μετ' ἐμέ.

At length to Fortune, and to you,  
Delusive Hope! a last adieu.  
The charm that once beguiled is o'er,  
And I have reached my destined shore.  
Away, away, your flattering arts  
May now betray some simpler hearts,  
And you will smile at their believing,  
And they shall weep at your deceiving!



I'll gather Joy's luxuriant flowers,  
And gild with bliss my fading hours;  
Bacchus shall bid my winter bloom,  
And Venus dance me to the tomb!<sup>1</sup>

## ODE XLI.

WHEN Spring adorns the dewy scene,  
How sweet to walk the velvet green,  
And hear the west wind's gentle sighs,  
As o'er the scented mead it flies!  
How sweet to mark the pouting vine,  
Ready to burst in tears of wine;  
And with some maid, who breathes but  
love,

To walk, at noontide, through the grove,<sup>2</sup>  
Or sit in some cool, green recess—  
Oh, is not this true happiness?

ODE XLII.<sup>3</sup>

YES, be the glorious revel mine,  
Where humor sparkles from the wine.  
Around me, let the youthful choir  
Respond to my enlivening lyre;

1 Bacchus shall bid my winter bloom,  
And Venus dance me to the tomb!

The same commentator has quoted an epitaph, written upon our poet by Julian, in which he makes him promulgate the precepts of good fellowship even from the tomb.

πολλάκι μὲν τὸδ' αἶεσα, καὶ ἐκ τύμβου δὲ βοήσω,  
πίνετε, πρὶν ταύτην ἀμφιβάλλῃσθε κόνιν.

This lesson oft in life I sung,

And from my grave I still shall cry,  
"Drink, mortal, drink, while time is young,  
Ere death has made thee cold as I."

2 And with some maid, who breathes but love,  
To walk, at noontide, through the grove.

Thus Horace:—

*Quid habes illius, illius  
quæ spirabat amores,  
quæ me surperat mihi.*

Lib. iv. Carm. 13.

And does there then remain but this,  
And hast thou lost each rosy ray  
Of her, who breathed the soul of bliss,  
And stole me from myself away?

3 The character of Anacreon is here very strikingly depicted. His love of social, harmonized pleasures, is expressed with a warmth, amiable and endearing. Among the epigrams imputed to Anacreon is the following; it is the only one worth translation, and it breathes the same sentiments with this ode:—

οὐ φίλος, ὃς κρητῆρι παρὰ πλέω οἰνοποτάζων,  
νείκεα καὶ πολέμων δακρυέντα λέγει.  
ἄλλ' ὅστις Μουσῶν τε, καὶ ἀγαθὰ δῶρ' Ἀφροδίτης  
συμμίγγων, ἐρατῆς μνήσκειται εὐφροσύνης.

When to the lip the brimming cup is prest,  
And hearts are all afloat upon its stream,

And while the red cup foams along,  
Mingle in soul as well as song.  
Then, while I sit, with flowerets crowned,  
To regulate the goblet's round,  
Let but the nymph, our banquet's pride,  
Be seated smiling by my side,  
And earth has not a gift or power  
That I would envy, in that hour.  
Envy!—oh never let its blight  
Touch the gay hearts met here to-night.  
Far hence be slander's sidelong wounds,  
Nor harsh dispute, nor discord's sounds  
Disturb a scene, where all should be  
Attuned to peace and harmony.

Come, let us hear the harp's gay note  
Upon the breeze inspiring float,  
While round us, kindling into love,  
Young maidens through the light dance  
move.

Thus blest with mirth, and love, and  
peace,  
Sure such a life should never cease!

## ODE XLIII.

WHILE our rosy fillets shed  
Freshness o'er each fervid head,  
With many a cup and many a smile  
The festal moments we beguile.  
And while the harp, impassioned, flings  
Tuneful rapture from its strings,<sup>4</sup>

Then banish from my board the unpolished guest,  
Who makes the feats of war his barbarous  
theme.

But bring the man, who o'er his goblet wreathes  
The Muse's laurel with the Cyprian flower;  
Oh! give me him, whose soul expansive breathes  
And blends refinement with the social hour.

4 And while the harp, impassioned, flings  
Tuneful rapture from its strings, etc.

Respecting the barbiton a host of authorities may be collected, which, after all, leave us ignorant of the nature of the instrument. There is scarcely any point upon which we are so totally uninformed as the music of the ancients. The authors\* extant upon the subject are, I imagine, little understood; and certainly if one of their moods was a progression by quarter-tones, which we are told was the nature of the enharmonic scale, simplicity was by no means the characteristic of their melody; for this is a nicety of progression of which modern music is not susceptible.

The invention of the barbiton is, by Athenæus, attributed to Anacreon. See his fourth book, where it is called τὸ εὐρῆμα τοῦ Ἀνακρέοντος. Neanthes of Cyzicus, as quoted by Gyraldus, as-

\* Collected by Meibomius.

Some airy nymph, with graceful bound,  
Keeps measure to the music's sound;  
Waving, in her snowy hand,  
The leafy Bacchanalian wand,  
Which, as the tripping wanton flies,  
Trembles all over to her sighs.  
A youth the while, with loosened hair,  
Floating on the listless air,  
Sings, to the wild harp's tender tone,  
A tale of woes, alas, his own;  
And oh, the sadness in his sigh,  
As o'er his lip the accents die! <sup>1</sup>  
Never sure on earth has been  
Half so bright, so blest a scene.  
It seems as Love himself had come  
To make this spot his chosen home; <sup>2</sup> —  
And Venus, too, with all her wiles,  
And Bacchus, shedding rosy smiles,  
All, all are here, to hail with me  
The Genius of Festivity! <sup>3</sup>

ODE XLIV.<sup>4</sup>

BUDS of roses, virgin flowers,  
Culled from Cupid's balmy bowers,

serts the same. *Vide* Chabot, in Horat. on the words *Lesbium barbiton*, in the first ode.

1 And oh, the sadness in his sigh,  
As o'er his lip the accents die!

Longepierre has quoted here an epigram from the "Anthologia": —

κούρη τις μ' ἐφίλησε ποθέσπερα χεῖλεσιν ὕγραῖς.  
νέκταρ ἦν τὸ φίλημα. τὸ γὰρ στόμα νέκταρος  
ἔπνευ.

νῦν μεθύω τὸ φίλημα, πολὺν τὸν ἔρωτα πεπωκώς.

Of which the following paraphrase may give some idea: —

The kiss that she left on my lip,  
Like a dew-drop shall lingering lie  
'T was nectar she gave me to sip,  
'T was nectar I drank in her sigh.

From the moment she printed that kiss,  
Nor reason, nor rest has been mine;  
My whole soul has been drunk with the bliss,  
And feels a delirium divine!

2 It seems as Love himself had come  
To make this spot his chosen home.

The introduction of these deities to the festival is merely allegorical. Madame Dacier thinks that the poet describes a masquerade, where these deities were personated by the company in masks. The translation will conform with either idea.

3 All, all are here, to hail with me  
The Genius of Festivity!

Κῶμος, the deity or genius of mirth. Philostratus, in the third of his pictures, gives a very lively description of this god.

4 This spirited poem is a eulogy on the rose;

In the bowl of Bacchus steep,  
Till with crimson drops they weep.  
Twine the rose, the garland twine,  
Every leaf distilling wine;  
Drink and smile, and learn to think  
That we were born to smile and drink.  
Rose, thou art the sweetest flower  
That ever drank the amber shower;  
Rose, thou art the fondest child  
Of dimpled Spring, the wood-nymph  
wild.

Even the Gods, who walk the sky,  
Are amorous of thy scented sigh.  
Cupid, too, in Paphian shades,  
His hair with rosy fillet braids,  
When with the blushing, sister Graces,  
The wanton winding dance he traces.<sup>5</sup>  
Then bring me, showers of roses bring,  
And shed them o'er me while I sing,  
Or while, great Bacchus, round thy  
shrine,

Wreathing my brow with rose and vine,  
I lead some bright nymph through the  
dance,<sup>6</sup>

Commingling soul with every glance!

## ODE XLV.

WITHIN this goblet, rich and deep,  
I cradle all my woes to sleep.  
Why should we breathe the sigh of fear,  
Or pour the unavailing tear?  
For death will never heed the sigh,  
Nor soften at the tearful eye;  
And eyes that sparkle, eyes that weep,  
Must all alike be sealed in sleep.

and again, in the fifty-fifth ode, we shall find our author rich in the praises of that flower. In a fragment of Sappho, in the romance of Achilles Tatius, to which Barnes refers us, the rose is fancifully styled "the eye of flowers;" and the same poetess, in another fragment, calls the favors of the Muse "the roses of Pieria." See the notes on the fifty-fifth ode.

"Compare with this ode [says the German annotator] the beautiful ode of Uz, 'Die Rose.'" <sup>7</sup>

5 When with the blushing, sister Graces,  
The wanton winding dance he traces.

"This sweet idea of Love dancing with the Graces, is almost peculiar to Anacreon." —  
DEGEN.

6 I lead some bright nymph through the dance,  
etc.

The epithet βαθύκολλος, which he gives to the nymph, is literally "full-bosomed."

Then let us never vainly stray,<sup>1</sup>  
In search of thorns, from pleasure's way;  
But wisely quaff the rosy wave,  
Which Bacchus loves, which Bacchus  
gave;  
And in the goblet, rich and deep,  
Cradle our crying woes to sleep.

ODE XLVI.<sup>2</sup>

BEHOLD, the young, the rosy Spring,  
Gives to the breeze her scented wing:  
While virgin Graces, warm with May;  
Fling roses o'er her dewy way.<sup>3</sup>

1 Then let us never vainly stray,  
In search of thorns, from pleasure's way; etc.

I have thus endeavored to convey the meaning of *τί δὲ τὸν βίον πλάνομαι*; according to Regnier's paraphrase of the line:—

*E che val, fuor della strada  
Del piacere alma e gradita,  
Vaneggiare in questa vita?*

2 The fastidious affectation of some commentators has denounced this ode as spurious. Degen pronounces the four last lines to be the patch-work of some miserable versificator, and Brunck condemns the whole ode. It appears to me, on the contrary, to be elegantly graphical; full of delicate expressions and luxuriant imagery. The abruptness of *ιδὲ πῶς ἔαρος φανέντος* is striking and spirited, and has been imitated rather languidly by Horace:—

*Vides ut alta stet nive candidum  
Soracte—*

The imperative *ιδέ* is infinitely more impressive; as in Shakspeare,—

But look, the morn, in russet mantle clad,  
Walks o'er the dew of yon high eastern hill.

There is a simple and poetical description of Spring, in Catullus's beautiful farewell to Bithynia. *Carm.* 44.

Barnes conjectures, in his life of our poet, that this ode was written after he had returned from Athens, to settle in his paternal seat at Teos; where, in a little villa at some distance from the city, commanding a view of the Ægean Sea and the islands, he contemplated the beauties of nature and enjoyed the felicities of retirement. *Vide* Barnes, in "Anac. Vita," § xxxv. This supposition, however unauthenticated, forms a pleasing association, which renders the poem more interesting.

Chevreau says, that Gregory Nazianzenus has paraphrased somewhere this description of Spring; but I cannot meet with it. See Chevreau, "Œuvres Mêlées."

"Compare with this ode [says Degen] the verses of Hagedorn, book fourth, 'Der Frühling,' and book fifth, 'Der Mai.'"

3 While virgin Graces, warm with May,  
Fling roses o'er her dewy way.

De Pauw reads, *Χάριτας ῥόδα βρύουσιν*, "the roses display their graces." This is not unin-

The murmuring billows of the deep  
Have languished into silent sleep;<sup>4</sup>  
And mark! the flitting sea-birds lave  
Their plumes in the reflecting wave;  
While cranes from hoary winter fly  
To flutter in a kinder sky.  
Now the genial star of day  
Dissolves the murky clouds away;  
And cultured field, and winding stream,<sup>5</sup>  
Are freshly glittering in his beam.

Now the earth prolific swells  
With leafy buds and flowery bells;  
Gemming shoots the olive twine,  
Clusters ripe festoon the vine;  
All along the branches creeping,  
Through the velvet foliage peeping,  
Little infant fruits we see,  
Nursing into luxury.

## ODE XLVII.

'T is true, my fading years decline,  
Yet can I quaff the brimming wine,  
As deep as any stripling fair,  
Whose cheeks the flush of morning wear;  
And if, amidst the wanton crew,  
I'm called to wind the dance's clue,  
Then shalt thou see this vigorous hand,  
Not faltering on the Bacchant's wand,  
But brandishing a rosy flask,<sup>6</sup>  
The only thyrsus e'er I'll ask!<sup>7</sup>

Let those, who pant for Glory's  
charms,

genious; but we lose by it the beauty of the personification, to the boldness of which Regnier has rather frivolously objected.

4 The murmuring billows of the deep  
Have languished into silent sleep; etc.

It has been justly remarked, that the liquid flow of the line *ἀπαλύνεται γαλήνη* is perfectly expressive of the tranquillity which it describes.

5 And cultured field, and winding stream, etc.

By *βροτῶν ἔργα* "the works of men" (says Baxter), he means cities, temples, and towns, which are then illuminated by the beams of the sun.

6 But brandishing a rosy flask, etc.

*ἀσκός* was a kind of leathern vessel for wine, very much in use, as should seem by the proverb *ἀσκὸς καὶ θύλακος*, which was applied to those who were intemperate in eating and drinking. This proverb is mentioned in some verses quoted by Athenæus, from the Hesione of Alexis.

7 The only thyrsus e'er I'll ask!

Phornutus assigns as a reason for the conse-



Embrace her in the field of arms;  
While my inglorious, placid soul  
Breathes not a wish beyond this bowl.  
Then fill it high, my ruddy slave,  
And bathe me in its brimming wave.  
For though my fading years decay,  
Though manhood's prime hath past away,  
Like old Silenus, sire divine,  
With blushes borrowed from my wine,  
I 'll wanton mid the dancing train,  
And live my follies o'er again!

## ODE XLVIII.

WHEN my thirsty soul I steep,  
Every sorrow 's lulled to sleep.  
Talk of monarchs! I am then  
Richest, happiest, first of men;  
Careless o'er my cup I sing,  
Fancy makes me more than king;  
Gives me wealthy Cræsus' store,  
Can I, can I wish for more?  
On my velvet couch reclining,  
Ivy leaves my brow entwining,<sup>1</sup>  
While my soul expands with glee,  
What are kings and crowns to me?  
If before my feet they lay,  
I would spurn them all away!  
Arm ye, arm ye, men of might,  
Hasten to the sanguine fight;<sup>2</sup>  
But let *me*, my budding vine!  
Spill no other blood than thine.  
Yonder brimming goblet see,  
That alone shall vanquish me —  
Who think it better, wiser far  
To fall in banquet than in war.

ODE XLIX.<sup>3</sup>

WHEN Bacchus, Jove's immortal boy,

creation of the thyrsus to Bacchus, that inebriety often renders the support of a stick very necessary.

1 Ivy leaves my brow entwining, etc.

"The ivy was consecrated to Bacchus [says Montfaucon], because he formerly lay hid under that tree, or, as others will have it, because its leaves resemble those of the vine." Other reasons for its consecration, and the use of it in garlands at banquets, may be found in Longepierre, Barnes, etc.

2 Arm ye, arm ye, men of might,  
Hasten to the sanguine fight.

I have adopted the interpretation of Regnier and others: —

*Altri segua Marte fero;  
Che sol Bacco è 'l mio conforto.*

I This, the preceding ode, and a few more of

The rosy harbinger of joy,  
Who, with the sunshine of the bowl,  
Thaws the winter of our soul<sup>4</sup> —  
When to my inmost core he glides,  
And bathes it with his ruby tides,  
A flow of joy, a lively heat,  
Fires my brain, and wings my feet,  
Calling up round me visions known  
To lovers of the bowl alone.

Sing, sing of love, let music's sound  
In melting cadence float around,  
While, my young Venus, thou and I  
Responsive to its murmurs sigh.  
Then, waking from our blissful trance,  
Again we 'll sport, again we 'll dance.

ODE L.<sup>5</sup>

WHEN wine I quaff, before my eyes  
Dreams of poetic glory rise;<sup>6</sup>

the same character, are merely *chansons à boire*, — the effusions probably of the moment of conviviality, and afterwards sung, we may imagine, with rapture throughout Greece. But that interesting association, by which they always recalled the convivial emotions that produced them, can now be little felt even by the most enthusiastic reader; and much less by a phlegmatic grammarian, who sees nothing in them but dialects and particles.

4 Who, with the sunshine of the bowl,  
Thaws the winter of our soul — etc.

*Anaios* is the title which he gives to Bacchus in the original. It is a curious circumstance, that Plutarch mistook the name of Levi among the Jews for *Λέβι* (one of the bacchanal cries), and accordingly supposed that they worshipped Bacchus.

5 Faber thinks this ode spurious; but, I believe, he is singular in his opinion. It has all the spirit of our author. Like the wreath which he presented in the dream, "it smells of Anacreon."

The form of the original is remarkable. It is a kind of song of seven quatrain stanzas, each beginning with the line, —

*ὄτ' ἐγὼ πῶς τὸν οἶνον.*

The first stanza alone is incomplete, consisting of but three lines.

"Compare with this poem [says Degen] the verses of Hagedorn, lib. v., 'Der Wein,' where that divine poet has wanted in the praises of wine."

6 When wine I quaff, before my eyes  
Dreams of poetic glory rise.

"Anacreon is not the only one [says Longepierre] whom wine has inspired with poetry. We find an epigram in the first book of the "Anthologia," which begins thus: —

*οἶνός τοι χαριέντι μέγας πέλει ἵππος ἀο-δῶ,  
ῥῳα δὲ πῖνων, καλὸν οὐ τεκοῖς ἔπος.*

And freshened by the goblet's dews,  
My soul invokes the heavenly Muse.  
When wine I drink, all sorrow 's o'er;  
I think of doubts and fears no more;  
But scatter to the railing wind  
Each gloomy phantom of the mind.  
When I drink wine, the ethereal boy,  
Bacchus himself, partakes my joy;  
And while we dance through vernal bow-  
ers,<sup>1</sup>

Whose every breath comes fresh from  
flowers,  
In wine he makes my senses swim,  
Till the gale breathes of naught but him!

Again I drink, — and, lo, there seems  
A calmer light to fill my dreams;  
The lately ruffled wreath I spread  
With steadier hand around my head;  
Then take the lyre, and sing "how blest  
The life of him who lives at rest!"  
But then comes witching wine again,  
With glorious woman in its train;  
And, while rich perfumes round me rise,  
That seem the breath of woman's sighs,  
Bright shapes, of every hue and form,  
Upon my kindling fancy swarm,  
Till the whole world of beauty seems  
To crowd into my dazzled dreams!  
When thus I drink, my heart refines,  
And rises as the cup declines;  
Rises in the genial flow,  
That none but social spirits know,  
When, with young revellers, round the  
bowl,

If with water you fill up your glasses,  
You 'll never write anything wise;  
For wine 's the true horse of Parnassus,  
Which carries a bard to the skies!

1 And while we dance through vernal bowers, etc.

If some of the translators had observed Doctor Trapp's caution, with regard to *πολύανθετον* *μ' ἐν αἰναις*, *Cave ne cœlum intelligas*, they would not have spoiled the simplicity of Anacreon's fancy, by such extravagant conceptions as the following: —

*Quand je bois, mon œil s'imagine  
Que, dans un tourbillon plein de parfums divers,  
Bacchus m'importe dans les airs,  
Rempli de sa liqueur divine.*

Or this: —

*Indi mi mena  
Mentre lieto ebri, deliro,  
Baccho in giro  
Per la vaga aura serena.*

The old themselves grow young in soul!<sup>2</sup>  
Oh, when I drink, true joy is mine,  
There 's bliss in every drop of wine.  
All other blessings I have known,  
I scarcely dared to call my own;  
But this the Fates can ne'er destroy,  
Till death o'ershadows all my joy.

ODE LI.<sup>3</sup>

FLY not thus my brow of snow,  
Lovely wanton! fly not so.  
Though the wane of age is mine,  
Though youth's brilliant flush be thine,  
Still I 'm doomed to sigh for thee,  
Blest, if thou couldst sigh for me!  
See, in yonder flowery braid,  
Culled for thee, my blushing maid,<sup>4</sup>  
How the rose, of orient glow,  
Mingles with the lily's snow;  
Mark, how sweet their tints agree,  
Just, my girl, like thee and me!

2 When, with young revellers, round the bowl,  
The old themselves grow young in soul!

Subjoined to Gail's edition of Anacreon, we find some curious letters upon the *Θιασοι* of the ancients, which appeared in the French Journals. At the opening of the Odéon in Paris, the managers of that spectacle requested Professor Gail to give them some uncommon name for their *fêtes*. He suggested the word "Thiase," which was adopted; but the *littérati* of Paris questioned the propriety of the term, and addressed their criticisms to Gail through the medium of the public prints.

3 Alberti has imitated this ode; and Capilupus, in the following epigram, has given a version of it: —

*Cur, Lalage, mea vita, meos contemnitis amores?  
cur fugis e nostro pulchra puella sinu?  
ne fugias, sint sparsa licet mea tempora canis,  
inque tuo roseus fulgeat ore color.  
aspice ut intextas decaunt quoque flore corollas  
candida purpureis lilia mista rosis.*

Oh! why repel my soul's impassioned vow,  
And fly, beloved maid, these longing arms?  
Is it, that wintry time has strewed my brow,  
While thine are all the summer's roseate  
charms?

See the rich garland culled in vernal weather,  
Where the young rosebud with the lily glows;  
So, in Love's wreath we both may twine together,  
And I the lily be, and thou the rose.

4 See, in yonder flowery braid,  
Culled for thee, my blushing maid.

"In the same manner that Anacreon pleads for the whiteness of his locks, from the beauty of the color in garlands, a shepherd, in Theocritus, endeavors to recommend his black hair: —

ODE LII.<sup>1</sup>

AWAY, away, ye men of rules,  
 What have I to do with schools?  
 They 'd make me learn, they 'd make  
     me think,  
 But would they make me love and drink?  
 Teach me this, and let me swim  
 My soul upon the goblet's brim;  
 Teach me this, and let me twine  
 Some fond, responsive heart to mine,<sup>2</sup>  
 For, age begins to blanch my brow,  
 I 've time for naught but pleasure now.

Fly, and cool my goblet's glow  
 At yonder fountain's gelid flow;  
 I 'll quaff, my boy, and calmly sink  
 This soul to slumber as I drink.  
 Soon, too soon, my jocund slave,  
 You 'll deck your master's grassy grave;  
 And there 's an end — for ah, you know  
 They drink but little wine below!<sup>3</sup>

καὶ τὸ ἰὼν μέλαν ἐστὶ, καὶ ἃ γραπτὰ δάκνυθος,  
 ἀλλ' ἐμπᾶς ἐν τοῖς στεφανοῖς τὰ πρῶτα λέγονται."  
 LONGPIERRE, BARNES, etc.

1 "This is doubtless the work of a more modern poet than Anacreon; for at the period when he lived rhetoricians were not known." — DEGEN.

Though this ode is found in the Vatican manuscript, I am much inclined to agree in this argument against its authenticity; for though the dawns of the art of rhetoric might already have appeared, the first who gave it any celebrity was Corax of Syracuse, and he flourished in the century after Anacreon.

Our poet anticipated the ideas of Epicurus, in his aversion to the labors of learning, as well as his devotion to voluptuousness. Πᾶσαν παιδείαν μακάριοι φεύγετε, said the philosopher of the garden in a letter to Pythocles.

2 Teach me this, and let me twine  
 Some fond, responsive heart to mine.

By χρυσῆς Ἀφροδίτης here, I understand some beautiful girl, in the same manner that Ἀναίος is often used for wine. "Golden" is frequently an epithet of beauty. Thus in Virgil, *Venus aurea*; and in Propertius, *Cynthia aurea*. Tibullus, however, calls an old woman "golden."

The translation "d'Autori Anonimi," as usual, wantons on this passage of Anacreon:—

*E m' insegnì con più rare  
 Forme accorte d' involare  
 Ad amabile beltade  
 Il bel cinto d' onestade.*

3 And there 's an end — for ah, you know  
 They drink but little wine below!

Thus Mainard:—

*La Mort nous guette; et quand ses lois  
 Nous ont enfermés une fois  
 Au sein d'une fosse profonde,  
 Adieu bons vins et bon repas;*

## ODE LIII.

WHEN I behold the festive train  
 Of dancing youth, I 'm young again!  
 Memory wakes her magic trance,  
 And wings me lightly through the dance.  
 Come, Cybeba, smiling maid!  
 Cull the flower and twine the braid;  
 Bid the blush of summer's rose  
 Burn upon my forehead's snows;<sup>4</sup>  
 And let me, while the wild and young  
 Trip the mazy dance along,  
 Fling my heap of years away,  
 And be as wild, as young, as they.  
 Hither haste, some cordial soul!  
 Help to my lips the brimming bowl;  
 And you shall see this hoary sage  
 Forget at once his locks and age.  
 He still can chant the festive hymn,  
 He still can kiss the goblet's brim;<sup>5</sup>  
 As deeply quaff, as largely fill,  
 And play the fool right nobly still.

ODE LIV.<sup>6</sup>

METHINKS, the pictured bull we see  
 Is amorous Jove — it must be he!

*Ma science ne trouve pas  
 Des cabarets en l'autre monde.*

From Mainard, Gombauld, and De Cailly, old French poets, some of the best epigrams of the English language have been borrowed.

4 Bid the blush of summer's rose  
 Burn upon my forehead's snows; etc.

Licetus, in his "Hieroglyphica," quoting two of our poet's odes, where he calls to his attendants for garlands, remarks, "Constat igitur floreas coronas poetis et potentibus in symposio convivere, non autem sapientibus et philosophiam affectantibus." — "It appears that wreaths of flowers were adapted for poets and revellers at banquets, but by no means became those who had pretensions to wisdom and philosophy." On this principle, in his 152d chapter, he discovers a refinement in Virgil, describing the garland of the poet Silenus, as fallen off; which distinguishes, he thinks, the divine intoxication of Silenus from that of common drunkards, who always wear their crowns while they drink. Such is the labor ineptiarum of commentators!

5 He still can kiss the goblet's brim; etc.

Wine is prescribed by Galen, as an excellent medicine for old men: "Quod frigidus et humoribus expletos calefaciat," etc.; but Nature was Anacreon's physician.

There is a proverb in Eriphus, as quoted by Athenæus, which says, "that wine makes an old man dance, whether he will or not."

λόγος ἐστ' ἀρχαῖος, οὐ κακὸς ἔχω,  
 οἶνον λέγουσι τοὺς γέροντας, ὡ πατέρ,  
 πεῖθειν χορεύειν οὐ θέλοντας.

6 "This ode is written upon a picture which



How fondly blest he seems to bear  
That fairest of Phœnician fair!  
How proud he breasts the foamy tide,  
And spurns the billowy surge aside!  
Could any beast of vulgar vein,  
Undaunted thus defy the main?  
No: he descends from climes above,  
He looks the God, he breathes of Jove!<sup>1</sup>

ODE LV.<sup>2</sup>

WHILE we invoke the wreathed spring,

represented the rape of Europa." — MADAME DACIER.

It may probably have been a description of one of those coins, which the Sidonians struck off in honor of Europa, representing a woman carried across the sea by a bull. Thus Natalis Comes, lib. viii. cap. 23. "*Sidonii numismata cum fœminâ tauri dorso insidente ac mare transfretante cuderunt in ejus honorem.*" In the little treatise upon the goddess of Syria, attributed very falsely to Lucian, there is mention of this coin, and of a temple dedicated by the Sidonians to Astarte, whom some, it appears, confounded with Europa.

The poet Moschus has left a very beautiful idyl on the story of Europa.

- 1 No: he descends from climes above,  
He looks the God, he breathes of Jove!

Thus Moschus: —

κρῦψε θεὸν καὶ τρέψε δέμας· καὶ γίγνετο ταῦρος.

The God forgot himself, his heaven, for love,  
And a bull's form belied the almighty Jove.

- 2 This ode is a brilliant panegyric on the rose.  
"All antiquity [says Barnes] has produced nothing more beautiful."

From the idea of peculiar excellence, which the ancients attached to this flower, arose a pretty proverbial expression, used by Aristophanes, according to Suidas, ῥόδα μ' εἰρηκας, "You have spoken roses," a phrase somewhat similar to the *dire des fleuriettes* of the French. In the same idea of excellence originated, I doubt not, a very curious application of the word ῥόδον, for which the inquisitive reader may consult Gaulminius upon the epithalamium of our poet, where it is introduced in the romance of Theodorus. Musretus, in one of his elegies, calls his mistress his rose: —

*Iam te igitur rursus teneo, formosula, jam te*  
(*Quid trepidas?*) *teneo; jam, rosa, te teneo.*  
Eleg. 8.

Now I again may clasp thee, dearest,  
What is there now, on earth, thou fearest?  
Again these longing arms infold thee,  
Again, my rose, again I hold thee.

This, like most of the terms of endearment in the modern Latin poets, is taken from Plautus; they were vulgar and colloquial in his time, but are among the elegancies of the modern Latinists.

Passeratius alludes to the ode before us, in the beginning of his poem on the Rose: —

Resplendent rose! to thee we 'll sing;<sup>3</sup>  
Resplendent rose, the flower of flowers,  
Whose breath perfumes the Olympian  
bowers;

Whose virgin blush, of chastened dye,  
Enchants so much our mortal eye.  
When pleasure's spring-tide season glows,  
The Graces love to wreath the rose;  
And Venus, in its fresh-blown leaves,<sup>4</sup>  
An emblem of herself perceives.  
Oft hath the poet's magic tongue  
The rose's fair luxuriance sung;<sup>5</sup>  
And long the Muses, heavenly maids,  
Have reared it in their tuneful shades.  
When, at the early glance of morn,  
It sleeps upon the glittering thorn,  
'T is sweet to dare the tangled fence,  
To cull the timid floweret thence,  
And wipe with tender hand away  
The tear that on its blushes lay!

*Carmine digna rosa est; vellem caneretur ut  
illam*

*Teius argutâ cecinit testudine vates.*

- 3 Resplendent rose! to thee we 'll sing.

I have passed over the line σὺν ἐταίρῃ αὐτῇ μελῆην, which is corrupt in this original reading, and has been very little improved by the annotators. I should suppose it to be an interpolation, if it were not for a line which occurs afterwards: φέρε δὴ φύσιν λέγομεν.

- 4 And Venus, in its fresh-blown leaves, etc.

Belleau, in a note upon an old French poet, quoting the original here ἀφροδισίων τ' ἄθυρμα, translates it, *comme les délices et mignardises de Venus.*

- 5 Oft hath the poet's magic tongue  
The rose's fair luxuriance sung; etc.

The following is a fragment of the Lesbian poetess. It is cited in the romance of Achilles Tatius, who appears to have resolved the numbers into prose. Εἰ τοῖς ἀνθεσὶν ἤθελεν ὁ Ζεὺς ἐπιθεῖναι βασιλέα, τὸ ῥόδον ἂν τῶν ἀνθέων ἐβασίλευε. γῆς ἐστὶ κόσμος, φυτῶν ἀγλαΐσμα, ὀφθαλμὸς ἀνθρώπων, λείμωκος ἐρυθμα, κάλλος ἀστραπτῶν Ἔρωτος πνεῖ, Ἀφροδίτῃν προξενεῖ, εὐεῖδεσι φύλλοις κομᾷ, εὐκίνητοις πετάλοισι τρυφᾷ, τὸ πέταλον τῷ Ζεφύρῳ γελᾷ.

If Jove would give the leafy bowers  
A queen for all their world of flowers,  
The rose would be the choice of Jove,  
And blush, the queen of every grove.  
Sweetest child of weeping morning,  
Gem, the vest of earth adorning,  
Eye of gardens, light of lawns,  
Nursling of soft summer dawns;  
Love's own earliest sigh it breathes,  
Beauty's brow with lustre wreathes,  
And, to young Zephyr's warm caresses,  
Spreads abroad its verdant tresses,  
Till, blushing with the wanton's play,  
Its cheek wears even a richer ray!

'T is sweet to hold the infant stems,  
Yet dropping with Aurora's gems,  
And fresh inhale the spicy sighs  
That from the weeping buds arise.

When revel reigns, when mirth is high,  
And Bacchus beams in every eye,  
Our rosy fillets scent exhale,  
And fill with balm the fainting gale.  
There 's naught in nature bright or gay,  
Where roses do not shed their ray.  
When morning paints the orient skies,  
Her fingers burn with roseate dyes;<sup>1</sup>  
Young nymphs betray the rose's hue,  
O'er whitest arms it kindles through.  
In Cytherea's form it glows,  
And mingles with the living snows.

The rose distils a healing balm,  
The beating pulse of pain to calm;  
Preserves the cold inurned clay,<sup>2</sup>  
And mocks the vestige of decay:<sup>3</sup>

- 1 When morning paints the orient skies,  
Her fingers burn with roseate dyes; etc.

In the original here, he enumerates the many epithets of beauty, borrowed from roses, which were used by the poets, *παρὰ τῶν σοφῶν*. We see that poets were dignified in Greece with the title of sages: even the careless Anacreon, who lived but for love and voluptuousness, was called by Plato the wise Anacreon — *fuit hæc sapientia quondam*.

- 2 Preserves the cold inurned clay, etc.

He here alludes to the use of the rose in embalming; and, perhaps (as Barnes thinks), to the rosy unguent with which Venus anointed the corpse of Hector. — Homer's *Iliad* ψ. It may likewise regard the ancient practice of putting garlands of roses on the dead, as in Statius, *Theb. lib. x.* 782.

— *hi sertis, hi veris honore soluto*  
*Accumulant artus, patriâque in sede reponunt*  
*Corpus odoratum.*

Where *veris honor*, though it mean every kind of flowers, may seem more particularly to refer to the rose, which our poet in another ode calls *ἔσπος μέλνῃα*. We read, in the "Hieroglyphics" of Pierius, lib. lv., that some of the ancients used to order in their wills, that roses should be annually scattered on their tombs, and Pierius has adduced some sepulchral inscriptions to this purpose.

- 3 And mocks the vestige of decay.

When he says that this flower prevails over time itself, he still alludes to its efficacy in embalment (*tenerâ poneret ossa rosâ*. Propert. lib. i. eleg. 17.), or perhaps to the subsequent idea of its fragrance surviving its beauty; for he can scarcely mean to praise for duration the *nimum breves flores* of the rose. Philostratus compares

And when, at length, in pale decline,  
Its florid beauties fade and pine,  
Sweet as in youth, its balmy breath  
Diffuses odor even in death!<sup>4</sup>  
Oh! whence could such a plant have  
sprung?

Listen, — for thus the tale is sung.  
When, humid, from the silvery stream,  
Effusing beauty's warmest beam,  
Venus appeared, in flushing hues,  
Mellowed by ocean's briny dews;  
When, in the starry courts above,  
The pregnant brain of mighty Jove  
Disclosed the nymph of azure glance,  
The nymph who shakes the martial  
lance; —

Then, then, in strange eventful hour,  
The earth produced an infant flower,  
Which sprung, in blushing glories drest,  
And wanted o'er its parent breast.  
The gods beheld this brilliant birth,  
And hailed the Rose, the boon of earth!  
With nectar drops, a ruby tide,  
The sweetly orient buds they dyed,<sup>5</sup>

this flower with love, and says, that they both defy the influence of time; *χρόνον δὲ οὐτὲ ἔσπος, οὐτὲ ῥόδα οἶδεν*. Unfortunately the similitude lies not in their duration, but their transience.

- 4 Sweet as in youth, its balmy breath  
Diffuses odor even in death!

Thus Casper Barlæus, in his "Ritus Nuptiarum:" —

*Ambrosium late rosa tunc quoque spargit odorem,*

*Cum fluit, aut multo languida sole jacet.*

Nor then the rose its odor loses,  
When all its flushing beauties die;  
Nor less ambrosial balm diffuses,  
When withered by the solar eye.

- 5 With nectar drops, a ruby tide,  
The sweetly orient buds they dyed, etc.

The author of the "Pervigilium Veneris" (a poem attributed to Catullus, the style of which appears to me to have all the labored luxuriance of a much later period) ascribes the tincture of the rose to the blood from the wound of Adonis —

— *rosâ*

*Fusa aprino de cruore —*

according to the emendation of Lipsius. In the following epigram this hue is differently accounted for: —

*Ille quidem studiosa suum defendere Adonim,*  
*gradivum stricto quem petit ense ferax.*  
*affixit duris vestigia cæca rosetis,*  
*albaque divino picta cruore rosa est.*

While the enamoured queen of joy  
Flies to protect her lovely boy,  
On whom the jealous war-god rushes;

And bade them bloom, the flowers divine  
Of him who gave the glorious vine;  
And bade them on the spangled thorn  
Expand their bosoms to the morn.

ODE LVI.<sup>1</sup>

HE, who instructs the youthful crew  
To bathe them in the brimmer's dew,  
And taste, uncloyed by rich excesses,  
All the bliss that wine possesses;  
He, who inspires the youth to bound  
Elastic through the dance's round, —  
Bacchus, the god again is here,  
And leads along the blushing year;  
The blushing year with vintage teems,  
Ready to shed those cordial streams,  
Which, sparkling in the cup of mirth,  
Illuminate the sons of earth!<sup>2</sup>

Then, when the ripe and vermil  
wine, —

Blest infant of the pregnant vine,  
Which now in mellow clusters swells, —  
Oh! when it bursts its roseate cells,  
Brightly the joyous stream shall flow,  
To balsam every mortal woe!

None shall be then cast down or weak,  
For health and joy shall light each cheek;  
No heart will then desponding sigh,  
For wine shall bid despondence fly.

Thus — till another autumn's glow  
Shall bid another vintage flow.

She treads upon a thorned rose,  
And while the wound with crimson flows,  
The snowy floweret feels her blood, and blushes!

1 "Compare with this elegant ode the verses of Uz, lib. i. 'Die Weinlese.'" — DEGEN.

This appears to be one of the hymns which were sung at the anniversary festival of the vintage; one of the *ἐπιλήνιοι ὕμνοι*, as our poet himself terms them in the fifty-ninth ode. We cannot help feeling a sort of reverence for these classic relics of the religion of antiquity. Horace may be supposed to have written the nineteenth ode of his second book, and the twenty-fifth of the third, for some bacchanalian celebration of this kind.

2 Which, sparkling in the cup of mirth,  
Illuminate the sons of earth!

In the original *πότον ἄστονον κομίζων*. M. J. Dacier thinks that the poet here had the nepenthe of Homer in his mind. *Odyssey*, lib. iv. This nepenthe was a something of exquisite charm, infused by Helen into the wine of her guests, which had the power of dispelling every anxiety. A French writer, De Mére, conjectures that this spell, which made the bowl so beguiling, was the charm of Helen's conversation. See Bayle, art. *Helène*.

ODE LVII.<sup>3</sup>

WHOSE was the artist hand that spread  
Upon this disk the ocean's bed?<sup>4</sup>  
And, in a flight of fancy, high  
As aught on earthly wing can fly,  
Depicted thus, in semblance warm,  
The Queen of Love's voluptuous form  
Floating along the silvery sea  
In beauty's naked majesty!  
Oh! he hath given the enamoured sight  
A witching banquet of delight,  
Where, gleaming through the waters  
clear,  
Glimpses of undreamt charms appear,  
And all that mystery loves to screen,  
Fancy, like Faith, adores unseen.<sup>5</sup>

Light as a leaf, that on the breeze  
Of summer skims the glassy seas,  
She floats along the ocean's breast,  
Which undulates in sleepy rest;  
While stealing on, she gently pillows  
Her bosom on the heaving billows.

3 This ode is a very animated description of a picture of Venus on a discus, which represented the goddess in her first emergence from the waves. About two centuries after our poet wrote, the pencil of the artist Apelles embellished this subject, in his famous painting of the Venus Anadyomene, the model of which, as Pliny informs us, was the beautiful Campaspe, given to him by Alexander; though, according to Natalis Comes, lib. vii. cap. 16., it was Phryne who sat to Apelles for the face and breast of this Venus.

There are a few blemishes in the reading of the ode before us, which have influenced Faber, Heyne, Brunck, etc., to denounce the whole poem as spurious. But, *non ego paucis offendar maculis*. I think it is quite beautiful enough to be authentic.

4 Whose was the artist hand that spread  
Upon this disk the ocean's bed?

The abruptness of *ἀρα τίς τόρευσε πόντον*, is finely expressive of sudden admiration, and is one of those beauties, which we cannot but admire in their source, though, by frequent imitation, they are now become familiar and unimpressive.

5 And all that mystery loves to screen,  
Fancy, like Faith, adores unseen, etc.

The picture here has all the delicate character of the semi-reducta Venus, and affords a happy specimen of what the poetry of passion ought to be — glowing but through a veil, and stealing upon the heart from concealment. Few of the ancients have attained this modesty of description, which, like the golden cloud that hung over Jupiter and Juno, is impervious to every beam but that of fancy.



Her bosom, like the dew-washed rose,<sup>1</sup>  
 Her neck, like April's sparkling snows,  
 Illume the liquid path she traces,  
 And burn within the stream's embraces.  
 Thus on she moves, in languid pride,  
 Encircled by the azure tide,  
 As some fair lily o'er a bed  
 Of violets bends its graceful head.

Beneath their queen's inspiring glance,  
 The dolphins o'er the green sea dance,  
 Bearing in triumph young Desire,<sup>2</sup>  
 And infant Love with smiles of fire!  
 While, glittering through the silver waves,  
 The tenants of the briny caves  
 Around the pomp their gambols play,  
 And gleam along the watery way.

### ODE LVIII.<sup>3</sup>

WHEN Gold, as fleet as zephyr's pinion,  
 Escapes like any faithless minion,<sup>4</sup>

1 Her bosom, like the dew-washed rose, etc.

"Ροδῶν [says an anonymous annotator] is a whimsical epithet for the bosom." Neither Catullus nor Gray have been of his opinion. The former has the expression, —

*En hic in roeis latet papillis.*

And the latter,

Lo! where the rosy-bosomed hours, etc.

Crotus, a modern Latinist, might indeed be censured for too vague a use of the epithet "rosy," when he applies it to the eyes, — "*roseis oculis.*"

2 — young Desire, etc.

In the original *Ἰμερος*, who was the same deity with Jocus among the Romans. Aurelius Augustellus has a poem beginning: —

*Invitat olim Bacchus ad cenam suos  
 Comon, Jocum, Cupidinem.*

Which Parnell has closely imitated: —

Gay Bacchus, liking Estcourt's wine,  
 A noble meal bespoke us;  
 And for the guests that were to dine,  
 Brought Comus, Love, and Jocus, etc.

3 I have followed Barnes's arrangement of this ode, which, though deviating somewhat from the Vatican MS., appears to me the more natural order.

4 When Gold, as fleet as zephyr's pinion,  
 Escapes like any faithless minion, etc.

In the original *Ὁ θαλασσιῆς ὁ χρυσός*. There is a kind of pun in these words, as Madame Dacier has already remarked; for Chrysos, which signifies gold, was also a frequent name for a slave. In one of Lucian's dialogues, there is, I think, a similar play upon the word, where the followers of Chrysippus are called golden fishes.

And flies me (as he flies me ever),<sup>5</sup>  
 Do I pursue him? never, never!  
 No, let the false deserter go,  
 For who would court his direst foe?  
 But, when I feel my lightened mind  
 No more by grovelling gold confined,  
 Then loose I all such clinging cares,  
 And cast them to the vagrant airs.  
 Then feel I, too, the Muse's spell,  
 And wake to life the dulcet shell,  
 Which, roused once more, to beauty  
 sings,  
 While love dissolves along the strings!

But, scarcely has my heart been taught  
 How little Gold deserves a thought,  
 When, lo! the slave returns once more,  
 And with him wafts delicious store  
 Of racy wine, whose genial art  
 In slumber seals the anxious heart.  
 Again he tries my soul to sever  
 From love and song, perhaps for ever!

Away, deceiver! why pursuing  
 Ceaseless thus my heart's undoing?  
 Sweet is the song of amorous fire,  
 Sweet the sighs that thrill the lyre;  
 Oh! sweeter far than all the gold  
 Thy wings can waft, thy mines can hold.  
 Well do I know thy arts, thy wiles —  
 They withered Love's young wreathèd  
 smiles;  
 And o'er his lyre such darkness shed,  
 I thought its soul of song was fled!  
 They dashed the wine-cup, that, by him,

The puns of the ancients are, in general, even more rapid than our own; some of the best are those recorded of Diogenes.

5 And flies me (as he flies me ever), etc.

*Ἄει δ', αἰεὶ με φεύγει.* This grace of iteration has already been taken notice of. Though sometimes merely a playful beauty, it is peculiarly expressive of impassioned sentiment, and we may easily believe that it was one of the many sources of that energetic sensibility which breathed through the style of Sappho. See Gyrard. Vet. Poet. Dial. 9. It will not be said that this is a mechanical ornament by any one who can feel its charm in those lines of Catullus, where he complains of the infidelity of his mistress, Lesbia: —

*Caeli, Lesbia nostra, Lesbia illa,  
 illa Lesbia, quam Catullus unam,  
 plus quam se atque suos amavit omnes,  
 nunc, etc.*

*Si sic omnia dixisset!* — but the rest does not bear citation.

Was filled with kisses to the brim.<sup>1</sup>  
 Go — fly to haunts of sordid men,  
 But come not near the bard again.  
 Thy glitter in the Muse's shade,  
 Scares from her bower the tuneful maid;  
 And not for worlds would I forego  
 That moment of poetic glow,  
 When my full soul, in Fancy's stream,  
 Pours o'er the lyre its swelling theme.  
 Away, away! to worldlings hence,  
 Who feel not this diviner sense;  
 Give gold to those who love that pest, —  
 But leave the poet poor and blest.

ODE LIX.<sup>2</sup>

RIPENED by the solar beam,  
 Now the ruddy clusters teem,  
 In osier baskets borne along  
 By all the festal vintage throng  
 Of rosy youths and virgins fair,  
 Ripe as the melting fruits they bear.  
 Now, now they press the pregnant grapes,  
 And now the captive stream escapes,  
 In fervid tide of nectar gushing,  
 And for its bondage proudly blushing!  
 While, round the vat's impurpled brim,  
 The choral song, the vintage hymn  
 Of rosy youths and virgins fair,  
 Steals on the charmed and echoing air.

- 1 They dashed the wine-cup, that, by him,  
 Was filled with kisses to the brim.  
 Original: —

φιλημάτων δε κεδών,  
 πόθων κύπελλα κίρνης.

Horace has *Desiderique temperare poculum*, not figuratively, however, like Anacreon, but importing the love-philtres of the witches. By "cups of kisses" our poet may allude to a favorite gallantry among the ancients, of drinking from the lips of their mistresses had touched the brim: —

"Or leave a kiss within the cup,  
 And I'll not ask for wine."

As in Ben Jonson's translation from Philostratus; and Lucian has a conceit upon the same idea, "Ἰνα καὶ πίρνης ἅμα καὶ φιλήσῃς," "that you may at once both drink and kiss."

2 The title Ἑπιλήνιος ὕμνος, which Barnes has given to this ode, is by no means appropriate. We have already had one of those hymns (ode 56), but this is a description of the vintage; and the title εἰς ὄλκον, which it bears in the Vatican MS., is more correct than any that have been suggested.

Degen, in the true spirit of literary scepticism, doubts that this ode is genuine, without assigning any reason for such a suspicion; — *non amo te, Sabidi, nec possum dicere quare*. But this is far from satisfactory criticism.

Mark, how they drink, with all their eyes,  
 The orient tide that sparkling flies,  
 The infant Bacchus, born in mirth,  
 While Love stands by, to hail the birth.

When he, whose verging years decline  
 As deep into the vale as mine,  
 When he inhales the vintage-cup,  
 His feet, new-winged, from earth spring  
 up,  
 And as he dances, the fresh air  
 Plays whispering through his silvery hair.  
 Meanwhile young groups whom love invites,

To joys even rivalling wine's delights,  
 Seek, arm in arm, the shadowy grove,  
 And there, in words and looks of love,  
 Such as fond lovers look and say,  
 Pass the sweet moonlight hours away.<sup>3</sup>

ODE LX.<sup>4</sup>

AWAKE to life, my sleeping shell,  
 To Phœbus let thy numbers swell;  
 And though no glorious prize be thine,  
 No Pythian wreath around thee twine,  
 Yet every hour is glory's hour  
 To him who gathers wisdom's flower.  
 Then wake thee from thy voiceless slumbers,  
 And to the soft and Phrygian numbers,  
 Which, tremblingly, my lips repeat,  
 Send echoes from thy chord as sweet.  
 'T is thus the swan, with fading notes,  
 Down the Cayster's current floats,  
 While amorous breezes linger round,  
 And sigh responsive sound for sound.

Muse of the Lyre! illumine my dream,  
 Thy Phœbus is my fancy's theme;

3 Those well acquainted with the original need hardly be reminded that, in these few concluding verses, I have thought right to give only the general meaning of my author, leaving the details untouched.

4 This hymn to Apollo is supposed not to have been written by Anacreon; and it is undoubtedly rather a sublimer flight than the Teian wing is accustomed to soar. But, in a poet of whose works so small a proportion has reached us, diversity of style is by no means a safe criterion. If we knew Horace but as a satirist, should we easily believe there could dwell such animation in his lyre? Suidas says that our poet wrote hymns, and this perhaps is one of them. We can perceive in what an altered and imperfect state his works are at present, when we find a scholiast

And hallowed is the harp I bear,  
 And hallowed is the wreath I wear,  
 Hallowed by him, the god of lays,  
 Who modulates the choral maze.  
 I sing the love which Daphne twined  
 Around the godhead's yielding mind;  
 I sing the blushing Daphne's flight  
 From this ethereal son of Light;  
 And how the tender, timid maid  
 Flew trembling to the kindly shade.<sup>1</sup>  
 Resigned a form, alas, too fair,  
 And grew a verdant laurel there;  
 Whose leaves, with sympathetic thrill,  
 In terror seemed to tremble still!  
 The god pursued, with winged desire;  
 And when his hopes were all on fire,  
 And when to clasp the nymph he thought,  
 A lifeless tree was all he caught;  
 And, 'stead of sighs that pleasure heaves,  
 Heard but the west-wind in the leaves!

But, pause, my soul, no more, no more —

Enthusiast, whither do I soar?  
 This sweetly-maddening dream of soul  
 Hath hurried me beyond the goal.  
 Why should I sing the mighty darts  
 Which fly to wound celestial hearts,  
 When ah, the song, with sweeter tone,  
 Can tell the darts that wound my own?  
 Still be Anacreon, still inspire  
 The descant of the Teian lyre:<sup>2</sup>

upon Horace citing an ode from the third book of Anacreon.

1 And how the tender, timid maid  
 Flew trembling to the kindly shade, etc.

Original: —

τὸ μὲν ἐκπέφευγε κέντρον,  
 φύσεως δ' ἄμειψε μορφήν.

I find the word *κέντρον* here has a double force, as it also signifies that *omnium parentem, quam sanctus Numa*, etc. (See Martial.) In order to confirm this import of the word here, those who are curious in new readings may place the stop after *φύσεως*, thus: —

τὸ μὲν ἐκπέφευγε κέντρον  
 φύσεως, δ' ἄμειψε μορφήν.

2 Still be Anacreon, still inspire  
 The descant of the Teian lyre.

The original is τὸν Ἀνακρέοντα μίμω. I have translated it under the supposition that the hymn is by Anacreon; though, I fear, from this very line, that his claim to it can scarcely be supported.

Τὸν Ἀνακρέοντα μίμω, "Imitate Anacreon." Such is the lesson given us by the lyricist; and if,

Still let the nectared numbers float,  
 Distilling love in every note!  
 And when some youth, whose glowing  
 soul

Has felt the Paphian star's control,  
 When he the liquid lays shall hear,  
 His heart will flutter to his ear,  
 And drinking there of song divine,  
 Banquet on intellectual wine!<sup>3</sup>

### ODE LXI.<sup>4</sup>

YOUTH's endearing charms are fled;  
 Hoary locks deform my head;

in poetry, a simple elegance of sentiment, enriched by the most playful felicities of fancy, be a charm which invites or deserves imitation, where shall we find such a guide as Anacreon? In morality, too, with some little reserve, we need not blush, I think, to follow in his footsteps. For if his song be the language of his heart, though luxurious and relaxed, he was artless and benevolent; and who would not forgive a few irregularities, when atoned for by virtues so rare and so endearing? When we think of the sentiment in those lines: —

Away! I hate the slanderous dart,  
 Which steals to wound the unwary heart,

how many are there in the world, to whom we would wish to say, τὸν Ἀνακρέοντα μίμω!

3 Here ends the last of the odes in the Vatican MS., whose authority helps to confirm the genuine antiquity of them all, though a few have stolen among the number, which we may hesitate in attributing to Anacreon. In the little essay prefixed to this translation, I observed that Barnes has quoted this manuscript incorrectly, relying upon an imperfect copy of it, which Isaac Vossius had taken. I shall just mention two or three instances of this inaccuracy — the first which occur to me. In the ode of the Dove, on the words πτέροισι συγκαλύψω, he says, "Vatican MS. συσκιάζων, etiam Prisciano in-vito:" but the MS. reads συγκαλύψω, with συσκιάζω interlined. Degen too, on the same line, is somewhat in error. In the twenty-second ode of this series, line thirteenth, the MS. has *τενὶ* with *αἱ* interlined, and Barnes imputes to it the reading of *τένῳ*. In the fifty-seventh, line twelfth, he professes to have preserved the reading of the MS. *ἀλαλημένη δ' ἐπ' αὐτή*, while the latter has *ἀλαλημένος δ' ἐπ' αὐτά*. Almost all the other annotators have transplanted these errors from Barnes.

4 The intrusion of this melancholy ode, among the careless levities of our poet, reminds us of the skeletons which the Egyptians used to hang up in their banquet-rooms, to inculcate a thought of mortality even amidst the dissipations of mirth. If it were not for the beauty of its numbers, the Teian Muse should disown this ode. "Quid habet illius, illius quæ spirabat amores?"

To Stobæus we are indebted for it.



Bloomy graces, dalliance gay,  
 All the flowers of life decay.<sup>1</sup>  
 Withering age begins to trace  
 Sad memorials o'er my face;  
 Time has shed its sweetest bloom,  
 All the future must be gloom.  
 This it is that sets me sighing;  
 Dreary is the thought of dying!<sup>2</sup>  
 Lone and dismal is the road,  
 Down to Pluto's dark abode;  
 And, when once the journey's o'er,  
 Ah! we can return no more!<sup>3</sup>

ODE LXII.<sup>4</sup>

FILL me, boy, as deep a draught,  
 As e'er was filled, as e'er was quaffed;  
 But let the water amply flow,  
 To cool the grape's intemperate glow;<sup>5</sup>

1 Bloomy graces, dalliance gay,  
 All the flowers of life decay.

Horace often, with feeling and elegance, deplores the fugacity of human enjoyments. See book ii. ode xi.; and thus in the second epistle, book ii.:—

*Singula de nobis anni prædantur euntes;  
 eripuerè jocos, venerem, convivia, ludum.*

The wing of every passing day  
 Withers some blooming joy away;  
 And wafts from our enamoured arms  
 The banquet's mirth, the virgin's charms.

2 Dreary is the thought of dying! etc.

Regnier, a libertine French poet, has written some sonnets on the approach of death, full of gloomy and trembling repentance. Chaulieu, however, supports more consistently the spirit of the Epicurean philosopher. See his poem, addressed to the Marquis de Lafare—

*Plus j'approche du terme et moins je le redoute,*  
 etc.

3 And, when once the journey's o'er,  
 Ah! we can return no more!

Scaliger, upon Catullus's well-known lines, "*qui nunc it per iter*," etc. remarks, that Achéron, with the same idea, is called *avēfodos* by Theocritus, and *δυσεράδριμος* by Nicander.

4 This ode consists of two fragments, which are to be found in Athenæus, book x., and which Barnes, from the similarity of their tendency, has combined into one. I think this a very justifiable liberty, and have adopted it in some other fragments of our poet.

Degen refers us here to verses of Uz, lib. iv., "*Der Trinker*."

5 But let the water amply flow,  
 To cool the grape's intemperate glow; etc.

It was Amphictyon who first taught the Greeks to mix water with their wine; in commemoration of which circumstance they erected altars to Bacchus and the nymphs. On this mythological allegory the following epigram is founded:—

Let not the fiery god be single,  
 But with the nymphs in union mingle.  
 For though the bowl's the grave of sadness,

Ne'er let it be the birth of madness.  
 No, banish from our board to-night  
 The revelries of rude delight;  
 To Scythians leave these wild excesses,  
 Ours be the joy that soothes and blesses!  
 And while the temperate bowl we  
 wreath,

In concert let our voices breathe,  
 Beguiling every hour along  
 With harmony of soul and song.

ODE LXIII.<sup>6</sup>

To Love, the soft and blooming child,  
 I touch the harp in descant wild;  
 To Love, the babe of Cyprian bowers,  
 The boy, who breathes and blushes flow-  
 ers;  
 To Love, for heaven and earth adore him,  
 And gods and mortals bow before him!

ODE LXIV.<sup>7</sup>

HASTE thee, nymph, whose well-aimed  
 spear  
 Wounds the fleeting mountain-deer!

*Ardentem ex utero Semeles lavère Lyæum  
 Naiades, extincto fulminis igne sacri;  
 cum nymphis igitur tractabilis, at sine nymphis  
 candenti rursus fulmine corripitur.*

PETRIUS VALERIANUS.

Which is, *non verbum verbo*,—

While heavenly fire consumed his Theban dame,  
 A Naiad caught young Bacchus from the flame,  
 And dipt him burning in her purest lymph;  
 Hence, still he loves the Naiad's crystal urn,  
 And when his native fires too fiercely burn,  
 Seeks the cool waters of the fountain-nymph.

6 "This fragment is preserved in Clemens Alexandrinus, Strom. lib. vi. and in Arsenius, Collect. Græc."—BARNES.

It appears to have been the opening of a hymn in praise of Love.

7 This hymn to Diana is extant in Ephæstion. There is an anecdote of our poet, which has led some to doubt whether he ever wrote any odes of this kind. It is related by the Scholiast upon Pindar (Isthmionic. od. ii. v. 1. as cited by Barnes) that Anacreon being asked why he addressed all his hymns to women, and none to the deities? answered, "Because women are my deities."

I have assumed, it will be seen, in reporting this anecdote, the same liberty which I have thought it right to take in translating some of the odes; and it were to be wished that these little infidelities were always allowable in interpreting

Dian, Jove's immortal child,  
 Huntress of the savage wild!  
 Goddess with the sun-bright hair!  
 Listen to a people's prayer.  
 Turn, to Lethe's river turn,  
 There thy vanquished people mourn!<sup>1</sup>  
 Come to Lethe's wavy shore,  
 Tell them they shall mourn no more.  
 Thine their hearts, their altars thine;  
 Must they, Dian — must they pine?

ODE LXV.<sup>2</sup>

LIKE some wanton filly sporting,  
 Maid of Thrace, thou flyest my courting.  
 Wanton filly! tell me why  
 Thou trip'st away, with scornful eye,  
 And seem'st to think my doating heart  
 Is novice in the bridling art?  
 Believe me, girl, it is not so;  
 Thou 'lt find this skilful hand can throw  
 The reins around that tender form,  
 However wild, however warm.  
 Yes — trust me I can tame thy force,  
 And turn and wind thee in the course.  
 Though, wasting now thy careless hours,  
 Thou sport amid the herbs and flowers,  
 Soon shalt thou feel the rein's control,  
 And tremble at the wished-for goal!

ODE LXVI.<sup>3</sup>

To thee, the Queen of nymphs divine,  
 Fairest of all that fairest shine;

the writings of the ancients; thus, when nature is forgotten in the original, in the translation *tamen usque recurret.*

1 Turn, to Lethe's river turn,  
 There thy vanquished people mourn!

Lethe, a river of Ionia, according to Strabo, falling into the Meander. In its neighborhood was the city called Magnesia, in favor of whose inhabitants our poet is supposed to have addressed this supplication to Diana. It was written (as Madame Dacier conjectures) on the occasion of some battle, in which the Magnesians had been defeated.

2 This ode, which is addressed to some Thracian girl, exists in Heraclides, and has been imitated very frequently by Horace, as all the annotators have remarked. Madame Dacier rejects the allegory, which runs so obviously through the poem, and supposes it to have been addressed to a young mare belonging to Polycrates.

Pierius, in the fourth book of his "Hieroglyphics," cites this ode, and informs us that the horse was the hieroglyphical emblem of pride.

3 This ode is introduced in the Romance of Theodorus Prodromus, and is that kind of epi-

To thee, who rulest with darts of fire  
 This world of mortals, young Desire!  
 And oh! thou nuptial Power, to thee  
 Who bearest of life the guardian key,  
 Breathing my soul in fervent praise,  
 And weaving wild my votive lays,  
 For thee, O Queen! I wake the lyre,  
 For thee, thou blushing young Desire,  
 And oh! for thee, thou nuptial Power,  
 Come, and illumine this genial hour.

Look on thy bride, too happy boy,  
 And while thy lambent glance of joy  
 Plays over all her blushing charms,  
 Delay not, snatch her to thine arms,  
 Before the lovely, trembling prey,  
 Like a young birdling, wing away!  
 Turn, Stratocles, too happy youth,  
 Dear to the Queen of amorous truth,  
 And dear to her, whose yielding zone  
 Will soon resign her all thine own.  
 Turn to Myrilla, turn thine eye,  
 Breathe to Myrilla, breathe thy sigh.  
 To those bewitching beauties turn;  
 For thee they blush, for thee they burn.

Not more the rose, the queen of flowers,  
 Outblushes all the bloom of bowers,  
 Than she unrivalled grace discloses,  
 The sweetest rose, where all are roses.  
 Oh! may the sun, benignant, shed  
 His blandest influence o'er thy bed;  
 And foster there an infant tree,  
 To bloom like her, and tower like thee!<sup>4</sup>

thalamium which was sung like a scolium at the nuptial banquet.

Among the many works of the impassioned Sappho, of which time and ignorant superstition have deprived us, the loss of her epithalamiums is not one of the least that we deplore. The following lines are cited as a relic of one of those poems:—

δαβιε γάμβρε, σοι μὲν δὴ γάμος ὡς ἄραο,  
 ἐκτέλεεσθ', ἔχεις δὲ παρθένον ἂν ἄραο.

See Scaliger, in his Poetics, on the Epithalamium.

4 And foster there an infant tree,  
 To bloom like her, and tower like thee!

Original Κυπάριττος δὲ πεφύκει σεν ἐνὶ κήπῳ. Passeratus, upon the words "*cum castum amisit florem*," in the Nuptial Song of Catullus, after explaining "*flos*" in somewhat a similar sense to that which Gaulminus attributes to *ρόδον* says, *Hortum quoque vocant in quo flos ille carpitur, et Græcis κήπὸν ἐστὶ τὸ ἐφήβαιον γυναικῶν.*"

I may remark, in passing, that the author of

LXVII.<sup>1</sup>

RICH in bliss, I proudly scorn  
The wealth of Amalthea's horn;  
Nor should I ask to call the throne  
Of the Tartessian prince my own; <sup>2</sup>  
To totter through his train of years,  
The victim of declining fears.  
One little hour of joy to me  
Is worth a dull eternity!

ODE LXVIII.<sup>3</sup>

Now Neptune's mouth our sky deforms,  
The angry night-cloud teems with storms;  
And savage winds, infuriate driven,  
Fly howling in the face of heaven!  
Now, now, my friends, the gathering  
gloom

With roseate rays of wine illumine:  
And while our wreaths of parsley spread  
Their fadeless foliage round our head,  
Let's hymn the almighty power of wine,  
And shed libations on his shrine!

ODE LXIX.<sup>4</sup>

THEY wove the lotus band to deck  
And fan with pensile wreath each neck;  
And every guest, to shade his head,  
Three little fragrant chaplets spread; <sup>5</sup>

the Greek version of this charming ode of Catullus, has neglected a most striking and anacreontic beauty in those verses "*Ut flos in septis*," etc., which is the repetition of the line, "*Multi illum pueri, multæ optavere puella*," with the slight alteration of *nulli* and *nullæ*. Catullus himself, however, has been equally injudicious in his version of the famous ode of Sappho; having translated *γελῶσας ἱμερόεν*, but omitted all notice of the accompanying charm, *ἀδὺ φωνούσας*. Horace has caught the spirit of it more faithfully:—

*Dulce ridentem Lalagen amabo,  
Dulce loquentem.*

1 This fragment is preserved in the third book of Strabo.

2 Of the Tartessian prince my own.

He here alludes to Arganthonius, who lived, according to Lucian, an hundred and fifty years; and reigned, according to Herodotus, eighty. See Barnes.

3 This is composed of two fragments; the seventieth and eighty-first in Barnes. They are both found in Eustathius.

4 Three fragments form this little ode, all of which are preserved in Athenæus. They are the eighty-second, seventy-fifth, and eighty-third, in Barnes.

5 And every guest, to shade his head,  
Three little fragrant chaplets spread.

And one was of the Egyptian leaf,  
The rest were roses, fair and brief:  
While from a golden vase profound,  
To all on flowery beds around,  
A Hebe, of celestial shape,  
Poured the rich droppings of the grape!

ODE LXX.<sup>6</sup>

A BROKEN cake, with honey sweet,  
Is all my spare and simple treat:  
And while a generous bowl I crown  
To float my little banquet down,  
I take the soft, the amorous lyre,  
And sing of love's delicious fire:  
In mirthful measures warm and free,  
I sing, dear maid, and sing for thee!

ODE LXXI.<sup>7</sup>

WITH twenty chords my lyre is hung,  
And while I wake them all for thee,  
Thou, O maiden, wild and young,  
Disportest in airy levity.

The nursling fawn, that in some shade  
Its antlered mother leaves behind,<sup>8</sup>  
Is not more wantonly afraid,  
More timid of the rustling wind!

Longepierre, to give an idea of the luxurious estimation in which garlands were held by the ancients, relates an anecdote of a courtesan, who, in order to gratify three lovers, without leaving cause for jealousy with any of them, gave a kiss to one, let the other drink after her, and put a garland on the brow of the third; so that each was satisfied with his favor, and flattered himself with the preference.

This circumstance resembles very much the subject of one of the *tensons* of Savari de Mauléon, a troubadour. See "L'Histoire Littéraire des Troubadours." The recital is a curious picture of the puerile gallantries of chivalry.

6 Compiled by Barnes, from Athenæus, Hephæstion, and Arsenius. See Barnes, 80th.

7 This I have formed from the eighty-fourth and eighty-fifth of Barnes's edition. The two fragments are found in Athenæus.

8 The nursling fawn, that in some shade  
Its antlered mother leaves behind, etc.

In the original:—

*ὅς ἐν ὕλῃ κεροέσσης  
ὀπολείφθεις ὑπὸ μητρός.*

"Horned" here, undoubtedly, seems a strange epithet; Madame Dacier however observes, that Sophocles, Callimachus, etc., have all applied it in the very same manner, and she seems to agree in the conjecture of the scholiast upon Pindar, that perhaps horns are not always peculiar to the males. I think we may with more ease conclude



ODE LXXII.<sup>1</sup>

FARE thee well, perfidious maid,  
My soul, too long on earth delayed,  
Delayed, perfidious girl, by thee,  
Is on the wing for liberty.  
I fly to seek a kindlier sphere,  
Since thou hast ceased to love me here!

ODE LXXIII.<sup>2</sup>

AWHILE I bloomed, a happy flower,  
Till Love approached one fatal hour,  
And made my tender branches feel  
The wounds of his avenging steel.  
Then lost I fell, like some poor willow  
That falls across the wintry billow!

ODE LXXIV.<sup>3</sup>

MONARCH Love, resistless boy,  
With whom the rosy Queen of Joy,  
And nymphs, whose eyes have Heaven's  
hue,  
Disporting tread the mountain-dew;  
Propitious, oh! receive my sighs,  
Which, glowing with entreaty, rise,  
That thou wilt whisper to the breast  
Of her I love thy soft behest;  
And counsel her to learn from thee,  
That lesson thou hast taught to me.  
Ah! if my heart no flattery tell,  
Thou 'lt own I've learned that lesson  
well!

ODE LXXV.<sup>4</sup>

SPIRIT of Love, whose locks unrolled,  
Stream on the breeze like floating gold;

it to be a license of the poet, "*jussit habere  
puellam cornua.*"

1 This fragment is preserved by the scholiast upon Aristophanes, and is the eighty-seventh in Barnes.

2 This is to be found in Hephæstion, and is the eighty-ninth of Barnes's edition.

I have omitted, from among these scraps, a very considerable fragment imputed to our poet, *Ξανθή δ' Εὐρυπύλη μέλει*, etc., which is preserved in the twelfth book of Athenæus, and is the ninety-first in Barnes. If it was really Anacreon who wrote it, "*nil fuit unquam sic impar sibi.*" It is in a style of gross satire, and abounds with expressions that never could be gracefully translated.

3 A fragment preserved by Dion Chrysostom. Orat. ii. de Regno. See Barnes, 93.

4 This fragment, which is extant in Athenæus (Barnes, 101.), is supposed, on the authority of Chamæleon, to have been addressed to Sappho.

Come, within a fragrant cloud  
Blushing with light, thy votary shroud;  
And, on those wings that sparkling play,  
Waft, oh, waft me hence away!  
Love! my soul is full of thee,  
Alive to all thy luxury.  
But she, the nymph for whom I glow,  
The lovely Lesbian mocks my woe;  
Smiles at the chill and hoary hues,  
That time upon my forehead strews.  
Alas! I fear she keeps her charms,  
In store for younger, happier arms!

ODE LXXVI.<sup>5</sup>

HITHER, gentle Muse of mine,  
Come and teach thy votary old  
Many a golden hymn divine,  
For the nymph with vest of gold.

Pretty nymph, of tender age,  
Fair thy silky locks unfold;  
Listen to a hoary sage,  
Sweetest maid with vest of gold!

ODE LXXVII.<sup>6</sup>

WOULD that I were a tuneful lyre,  
Of burnished ivory fair,  
Which, in the Dionysian choir,  
Some blooming boy should bear!

We have also a stanza attributed to her, which some romancers have supposed to be her answer to Anacreon. "*Mais par malheur* [as Bayle says], *Sappho vint au monde environ cent ou six vingt ans avant Anacréon.*" — "*Nouvelles de la Rép. des Lett.*" tom. ii. de Novembre, 1684. The following is her fragment, the compliment of which is finely imagined; she supposes that the Muse has dictated the verses of Anacreon:—

κείνον, ὃ χρυσόθρονε Μοῦσ' ἐνίσπες  
ὕμνον, ἐκ τῆς καλλιγυναικὸς ἐσθλᾶς  
Τῆς χώρας ὃν αἶδε τερπνῶς  
πρεσβὺς ἀγαυός.

Oh Muse! who sit'st on golden throne,  
Full many a hymn of witching tone  
The Teian sage is taught by thee;  
But, Goddess, from thy throne of gold,  
The sweetest hymn thou 'st ever told,  
He lately learned and sung for me.

5 Formed of the 124th and 119th fragments in Barnes, both of which are to be found in Scaliger's "Poetics."

De Pauw thinks that those detached lines and couplets, which Scaliger has adduced as examples in his "Poetics," are by no means authentic, but of his own fabrication.

6 This is generally inserted among the remains of Alcæus. Some, however, have attributed it to Anacreon. See our poet's twenty-second ode, and the notes.

Would that I were a golden vase,  
That some bright nymph might hold  
My spotless frame, with blushing grace,  
Herself as pure as gold!

ODE LXXXVIII.<sup>1</sup>

WHEN Cupid sees how thickly now,  
The snows of Time fall o'er my brow,  
Upon his wing of golden light,  
He passes with an eaglet's flight,  
And flitting onward seems to say,  
"Fare thee well, thou 'st had thy day!"

CUPID, whose lamp has lent the ray,  
That lights our life's meandering way,  
That God, within this bosom stealing,  
Hath wakened a strange, mingled feeling,  
Which pleases, though so sadly teasing,  
And teases, though so sweetly pleasing!<sup>2</sup>

LET me resign this wretched breath,  
Since now remains to me  
No other balm than kindly death,  
To soothe my misery!<sup>3</sup>

I KNOW thou lovest a brimming measure,  
And art a kindly, cordial host;  
But let me fill and drink at pleasure —  
Thus I enjoy the goblet most.<sup>4</sup>

<sup>1</sup> See Barnes, 173d. This fragment, to which I have taken the liberty of adding a turn not to be found in the original, is cited by Lucian in his short essay on the Gallic Hercules.

<sup>2</sup> Barnes, 125th. This is in Scaliger's "Poeticks." Gail has omitted it in his collection of fragments.

<sup>3</sup> This fragment is extant in Arsenius and Hephæstion. See Barnes (69th), who has arranged the metre of it very skilfully.

<sup>4</sup> Barnes, 72d. This fragment, which is found

I FEAR that love disturbs my rest,  
Yet feel not love's impassioned care;  
I think there 's madness in my breast,  
Yet cannot find that madness there!<sup>5</sup>

FROM dread Leucadia's frowning steep,  
I'll plunge into the whitening deep:  
And there lie cold, to death resigned,  
Since Love intoxicates my mind!<sup>6</sup>

Mix me, child, a cup divine,  
Crystal water, ruby wine:  
Weave the frontlet, richly flushing,  
O'er my wintry temples blushing.  
Mix the brimmer — Love and I  
Shall no more the contest try.  
Here — upon this holy bowl,  
I surrender all my soul!<sup>7</sup>

in Athenæus, contains an excellent lesson for the votaries of Jupiter Hospitalis.

<sup>5</sup> Found in Hephæstion (see Barnes, 95th), and reminds one somewhat of the following:—

*Odi et amo; quare id faciam fortasse requiris; nescio: sed fieri sentio, et excrucior.*

Carm. 53.

I love thee and hate thee, but if I can tell  
The cause of my love and my hate, may I die.  
I can feel it, alas! I can feel it too well,  
That I love thee and hate thee, but cannot tell  
why.

<sup>6</sup> This is also in Hephæstion, and perhaps is a fragment of some poem, in which Anacreon had commemorated the fate of Sappho. It is the 123d of Barnes.

<sup>7</sup> Collected by Barnes, from Demetrius Phalareus and Eustathius, and subjoined in his edition to the epigrams attributed to our poet. And here is the last of those little scattered flowers, which I thought I might venture with any grace to transplant; — happy if it could be said of the garland which they form, τὸ δ' ὧς Ἀνακρέοντος.

AMONG the Epigrams of the "Anthologia," are found some panegyrics on Anacreon, which I had translated, and originally intended as a sort of Coronis to this work. But I found upon consideration, that they wanted variety; and that a frequent recurrence, in them, of the same thought, would render a collection of such poems uninteresting. I shall take the liberty, however, of subjoining a few, selected from the number, that I may not appear to have totally neglected those ancient tributes to the fame of Anacreon. The four epigrams which I give are imputed to Antipater Sidonius. They are rendered, perhaps, with too much freedom; but designing originally a translation of all that are extant on the subject, I endeavored to enliven their uniformity by sometimes indulging in the liberties of paraphrase.

ἈΝΤΙΠΑΤΡΟΥ ΣΙΔΩΝΙΟΥ, ΕΙΣ  
ἈΝΑΚΡΕΟΝΤΑ.

θάλλοι τετρακόρυμβος, Ἀνάκρεον, ἀμφὶ σε κισσὸς  
ἄβρα τε λειμώνων πορφυρέων πέταλα  
πηγαὶ δ' ἀγινόμεντος ἀναθλίβονται γάλακτος,  
εὐώδες δ' ἀπὸ γῆς ἡδὺν χέοιτο μέθυ,  
ὄφρα κέ τοι σποδῇ τε καὶ ὅσπερ ἀέρην ἄρῃται,  
εἰ δέ τις φθιμένοις χρίμπτεται εὐφρόσυνῃ,  
ὦ τὸ φίλον στέρξας, φίλε, βάρβιτον, ὦ σὺν αἰοῖδ'  
πάντα διαπλώσας καὶ σὺν ἔρωτι βίον.

AROUND the tomb, oh, bard divine!  
Where soft thy hallowed brow reposes,  
Long may the deathless ivy twine,  
And summer spread her waste of roses!

And there shall many a fount distil,  
And many a rill refresh the flowers;  
But wine shall be each purple rill,  
And every fount be milky showers,

Thus, shade of him, whom Nature taught  
To tune his lyre and soul to pleasure,  
Who gave to love his tenderest thought,  
Who gave to love his fondest measure,—

Thus, after death, if shades can feel,  
Thou may'st, from odors round thee  
streaming,  
A pulse of past enjoyment steal,  
And live again in blissful dreaming! <sup>1</sup>

<sup>1</sup> Antipater Sidonius, the author of this epigram, lived, according to Vossius, "de Poetis Græcis," in the second year of the 169th Olympiad. He appears, from what Cicero and Quintilian have said of him, to have been a kind of improvisatore. See "Institut. Orat." lib. x. cap. 7. There is nothing more known respecting this poet, except some particulars about his illness and death, which are mentioned as curious by Pliny and others;—and there remain of his works but a few epigrams in the "Anthologia," among which are found these inscriptions upon Anacreon. These remains have been sometimes

ΤΟΥ ΑΥΤΟΥ, ΕΙΣ ΤΟΝ ΑΥΤΟΝ.

τύμβος Ἀνακρείοντος. Ὁ Τῆϊος ἐνθάδε κύκνος  
εὐδῇ, χῆ παίδων ζωροτάτῃ μανίῃ.  
ἀκμὴν λειριόεντι μελίζεται ἀμφὶ Βαθύλλῳ  
Ἰμέρα· καὶ κίσσου λευκὸς ὄδωδε λίθος.  
οὐδ' Αἰδὼς σοι ἔρωτας ἀπέσβεσεν ἐν δ' Ἀχέροντος  
ὦν, ὅλος ὠδίνεις Κύπριδι θερμότερῃ.

HERE sleeps Anacreon, in this ivied  
shade;  
Here mute in death the Teian swan is  
laid.<sup>1</sup>  
Cold, cold that heart, which while on  
earth it dwelt  
All the sweet frenzy of love's passion felt.  
And yet, oh Bard! thou art not mute in  
death,

imputed to another poet \* of the same name, of whom Vossius gives us the following account: "*Antipater Thessalonicensis vixit tempore Augusti Caesaris, ut qui saltantem viderit Pyladem, sicut constat ex quodam ejus epigrammate Anthologias*, lib. iv. tit. εἰς ὄρχηστρίδας. *At enim ac Bathyllum primos fuisse pantomimos ac sub Augusto claruisse, satis notum ex Dione*," etc.

The reader, who thinks it worth observing, may find a strange oversight in Hoffman's quotation of this article from Vossius, "Lexic. Univers." By the omission of a sentence he has made Vossius assert that the poet Antipater was one of the first pantomime dancers in Rome.

Barnes, upon the epigram before us, mentions a version of it by Brodæus, which is not to be found in that commentator; but he more than once confounds Brodæus with another annotator on the "Anthologia," Vincentius Obsopœus, who has given a translation of the epigram.

1 — the Teian swan is laid.

Thus Horace of Pindar:—

*Multa Dircaëum levat aura cyncum.*

A swan was the hieroglyphical emblem of a poet. Anacreon has been called the swan of Teos by another of his eulogists.

\* *Pleraque tamen Thessalonicensi tribuenda videntur.* — BRUNCK, "Lectiones et Emendat."



Still do we catch thy lyre's luxurious  
breath;<sup>1</sup>  
And still thy songs of soft Bathylla  
bloom,  
Green as the ivy round thy mouldering  
tomb.  
Nor yet has death obscured thy fire of  
love,  
For still it lights thee through the Ely-  
sian grove;  
Where dreams are thine, that bless the  
elect alone,  
And Venus calls thee even in death her  
own!

ἐν τοῖς μελίχοις Ἱμέροισι σύντροφον  
Λυαῖος Ἀνακρέοντα, Τήϊον κύκνον,  
ἐσφήλας ὑγρὴ νέκταρος μεληδόνῃ.

Εὐγένους, Ἀνθολογ.

God of the grape! thou hast betrayed  
In wine's bewildering dream,  
The fairest swan that ever played  
Along the Muse's stream! —

The Teian, nurst with all those honeyed boys,  
The young Desires, light Loves, and rose-lipt  
Joys!

1 Still do we catch thy lyre's luxurious breath.

Thus Simonides, speaking of our poet: —

μολαῖς δ' οὐ λήθη μελιτέρπεος ἀλλ' ἐπὶ κείνῳ  
βάρβριτον οὐδε θανὼν εὐνασεν εἰν αἰδῇ.

Σιμωνίδου, Ἀνθολογ.

Nor yet are all his numbers mute,  
Though dark within the tomb he lies;  
But living still, his amorous lute  
With sleepless animation sighs!

This is the famous Simonides, whom Plato styled  
"divine," though Le Fèvre, in his "Poètes  
Grecs," supposes that the epigrams under his  
name are all falsely imputed. The most consid-  
erable of his remains is a satirical poem upon  
women, preserved by Stobæus, *ψόγος γυναικῶν*.

We may judge from the lines I have just  
quoted, and the import of the epigram before us,  
that the works of Anacreon were perfect in the  
times of Simonides and Antipater. Obscure, the  
commentator here, appears to exult in their  
destruction, and telling us they were burned by  
the bishops and patriarchs, he adds, "*nec sane  
id necquicquam fecerunt*," attributing to this out-  
rage an effect which it could not possibly have  
produced.

2 The spirit of Anacreon is supposed to utter  
these verses from the tomb, — somewhat "*mutatus ab illo*," at least in simplicity of expres-  
sion.

3 — if Anacreon's shell

Has ever taught thy heart to swell, etc.

We may guess from the words *ἐκ βίβλων ἐμῶν*,  
that Anacreon was not merely a writer of *billets-  
doux*, as some French critics have called him.  
Amongst these Mr. Le Fèvre, with all his pro-  
fessed admiration, has given our poet a character  
by no means of an elevated cast: —

ΤΟΥ ΑΥΤΟΥ, ΕΙΣ ΤΟΝ ΑΥΤΟΝ.<sup>2</sup>

ξεῖνε, τάφον παρὰ λυτὸν Ἀνακρέιοντος ἀμείβων,  
εἰ τί τοι ἐκ βίβλων ἦλθεν ἐμῶν ὄφελος,  
σπείσον ἐμῇ σποδίῳ, σπείσον γάνος, ὄφρα κεν οἶνῳ  
ὅσ τεα γῆθησε τάμᾳ νοτιζόμενα,  
ὥς ὁ Διονύσου μεμελημένος οὔασι κῶμος,  
ὥς ὁ φιλακρήτου συντροφος ἁρμονίης,  
μηδὲ καταφθιμένος Βάχχου δίχα τοῦτον ὑπόισω  
τὸν γεγεῆ μερόπων χώρον ὀφειλόμενον.

OH stranger! if Anacreon's shell  
Has ever taught thy heart to swell<sup>3</sup>  
With passion's throb or pleasure's sigh,  
In pity turn, as wandering nigh,  
And drop thy goblet's richest tear<sup>4</sup>  
In tenderest libation here!  
So shall my sleeping ashes thrill  
With visions of enjoyment still.  
Not even in death can I resign  
The festal joys that once were mine,  
When Harmony pursued my ways,  
And Bacchus wantedon to my lays.<sup>5</sup>

*Aussi c'est pour cela que la postérité  
L'a toujours justement d'âge en âge chanté  
Comme un franc goguenard, ami de goinfreterie,  
Ami billets-doux et de badinerie.*

See the verses prefixed to his "Poètes Grecs."  
This is unlike the language of Theocritus, to  
whom Anacreon is indebted for the following  
simple eulogium: —

ΕΙΣ ἌΝΑΚΡΕΟΝΤΟΣ ἈΝΔΡΙΑΝΤΑ.

θάσαι τὸν ἀνδριάντα τοῦτον, ὃ ξένη,  
σπούδα, καὶ λέγ', ἐπὰν ἐς οἶκον ἐνθῇς.  
Ἀνακρέοντος εἰκὼν εἶδον ἐν Τέῳ,  
τῶν πρόσθ' εἴ τι περισσὸν ὠδοποιῶν.  
προσθεῖς δὲ χῶτι τοῖς νέοισιν ἄδeto,  
ἔρεις ἀτρεκέως ὅλον τὸν ἄνδρα.

UPON THE STATUE OF ANACREON.

Stranger! who near this statue chance to roam,  
Let it awhile your studious eyes engage;  
That you may say, returning to your home,  
"I've seen the image of the Teian sage,  
Best of the bards who deck the Muse's page."  
Then, if you add, "That striplings loved him  
well,"

You tell them all he was, and aptly tell.

I have endeavored to do justice to the simplicity  
of this inscription by rendering it as literally, I  
believe, as a verse translation will allow.

4 And drop thy goblet's richest tear, etc.

Thus Simonides, in another of his epitaphs  
on our poet: —

καὶ μιν αἶψά τέγγει νοτερὴ δρόσος, ἥς ὁ γεραίος  
λαρότερον μαλακῶν ἐπνεεν ἐκ στομάτων.

Let vines, in clustering beauty wreathed,  
Drop all their treasures on his head,  
Whose lips a dew of sweetness breathed,  
Richer than vine hath ever shed!

5 And Bacchus wantedon to my lays, etc.

The original here is corrupted, the line *ὥς ὁ  
Διονύσου*, etc., is unintelligible.

Oh! if delight could charm no more,  
If all the goblet's bliss were o'er,  
When fate had once our doom decreed,  
Then dying would be death indeed;  
Nor could I think, unblest by wine,  
Divinity itself divine!

ΤΟΥ ΑΥΤΟΥ, ΕΙΣ ΤΟΝ ΑΥΤΟΝ.

εὐδεις ἐν φθιμένοισιν, Ἀνάκρεον, ἐσθλὰ πονήσας  
εὐδεις δ' ἡ γλυκερὴ νυκτιλάλος κιθάρα,  
εὐδεις καὶ Σμέρδης, τὸ Πόθων ἔαρ, ὡ σὺ μελίσδων,  
βάρβιτ', ἀνεκροῦν νέκταρ ἐναρμόνιον  
ἡθίων γάρ ἔρωτος ἐφύς σκόπος· ἐς δέ σε μῶνον  
τόξα τε καὶ σκολιάς εἶχεν ἐκβολίας.

At length thy golden hours have winged  
their flight,

And drowsy death that eyelid steepeth;  
Thy harp, that whispered through each  
lingering night,<sup>1</sup>

Now mutely in oblivion sleepeth!  
She too, for whom that harp profusely  
shed

The purest nectar of its numbers,<sup>2</sup>  
She, the young spring of thy desires,  
hath fled,<sup>3</sup>

And with her blest Anacreon slumbers!

Brunck's emendation improves the sense, but  
I doubt if it can be commended for elegance.  
He reads the line thus:—

ὥς ὁ Διωνύσοιο λελασμένος οὔποτε κωμῶν.

See Brunck, "Analecta Veter. Poet. Græc."  
vol. ii.

1 Thy harp, that whispered through each linger-  
ing night, etc.

In another of these poems, "the nightly-  
speaking lyre" of the bard is represented as not  
yet silent even after his death.

ὥς ὁ φιλάκρητος τε καὶ οἰνοβαρὴς φιλόκωμος  
παννύχιος κρούει \*τὴν φιλόμαυδα χέλυν.  
Σιμωνίδου, εἰς Ἀνακρέοντα.

To beauty's smile and wine's delight,  
To joys he loved on earth so well,  
Still shall his spirit, all the night,  
Attune the wild, ærial shell!

2 The purest nectar of its numbers, etc.

Thus, says Brunck, in the prologue to the  
"Satires of Persius":—

*Cantare credas Pegaseium nectar.*

"*melos*" is the usual reading in this line, and  
Casaubon has defended it; but "nectar" is, I  
think, much more spirited.

3 She, the young spring of thy desires, etc.

The original, τὸ Πόθων ἔαρ, is beautiful. We  
regret that such praise should be lavished so pre-

\* Brunck has ἀρῶν; but κρούει, the common  
reading, better suits a detached quotation.

Farewell! thou had'st a pulse for every  
dart<sup>4</sup>

That mighty Love could scatter from  
his quiver;  
And each new beauty found in thee a  
heart,<sup>5</sup>

Which thou, with all thy heart and  
soul, didst give her!

posterously, and feel that the poet's mistress  
Eurypyle would have deserved it better. Her  
name has been told us by Meleager, as already  
quoted, and in another epigram by Antipater.

ὕγρα δὲ δερκομένοισιν ἐν ὄμμασιν οὐλον αἰεΐδεις  
αἰθύσσων λιπαρῆς ἄνθος ὑπερθε κόμης,  
ἥε πρὸς Εὐρυπύλῃν τετραμμένος . . .

Long may the nymph around thee play,  
Eurypyle, thy soul's desire,  
Basking her beauties in the ray  
That lights thine eyes' dissolving fire!

Sing of her smile's bewitching power,  
Her every grace that warms and blesses;  
Sing of her brows' luxuriant flower,  
The beaming glory of her tresses.

The expression here, ἄνθος κόμης, "the  
flower of the hair," is borrowed from Anacreon  
himself, as appears by a fragment of the poet  
preserved in Stobæus: ἀπέκειρας δ' ἀπαλῆς  
ἀμομον ἄνθος.

4 Farewell! thou had'st a pulse for every dart,  
etc.

ἐφύς σκόπος, "*scoopus eras naturâ*," not "*specu-  
lator*," as Barnes very falsely interprets it.

Vincentius Obsopœus, upon this passage, con-  
trives to indulge us with a little astrological wis-  
dom, and talks in a style of learned scandal  
about Venus, "*male posita cum Marte in domo  
Saturni*."

5 And each new beauty found in thee a heart, etc.

This couplet is not otherwise warranted by  
the original, than as it dilates the thought which  
Antipater has figuratively expressed.

Critias, of Athens, pays a tribute to the legiti-  
mate gallantry of Anacreon, calling him, with  
elegant conciseness, γυναικῶν ἡπεροπνευμα.

τὸν δὲ γυναικῶν μελέων πλέξαντα πότ' ᾠδὰς,  
ἡδὺν Ἀνακρείοντα, † Τέως εἰς Ἑλλάδ' ἀνήγεν,  
συμποσίων ἐρέθισμα γυναικῶν ἡπεροπνευμα.

Teos gave to Greece her treasure,  
Sage Anacreon, sage in loving;  
Fondly weaving lays of pleasure  
For the maids who blush'd approving.

When in nightly banquets sporting,  
Where 's the guest could ever fly him?  
When with love's seduction courting,  
Where 's the nymph could e'er deny him?

† Thus Scaliger, in his dedicatory verses to  
Ronsard:—

*blandus, suaviloquus, dulcis Anacreon.*

# SONGS

FROM

## THE GREEK ANTHOLOGY.

### HERE AT THY TOMB.<sup>1</sup>

BY MELEAGER.

HERE, at thy tomb, these tears I shed,  
Tears, which though vainly now they  
roll,  
Are all love hath to give the dead,  
And wept o'er thee with all love's  
soul; —

Wept in remembrance of that light,  
Which naught on earth, without thee,  
gives,  
Hope of my heart! now quenched in  
night,  
But dearer, dead, than aught that lives.

Where is she? where the blooming bough  
That once my life's sole lustre made?  
Torn off by death, 't is withering now,  
And all its flowers in dust are laid.

Oh earth! that to thy matron breast  
Hast taken all those angel charms,  
Gently, I pray thee, let her rest, —  
Gently, as in a mother's arms.

### SALE OF CUPID.<sup>2</sup>

BY MELEAGER.

WHO 'LL buy a little boy? Look, yon-  
der is he,  
Fast asleep, sly rogue, on his mother's  
knee;  
So bold a young imp 't is n't safe to keep,

1 Δάκρυνά σοι καὶ νέρθε διὰ χθονὸς Ἡλιοδώρα.  
Ap. BRUNCK.

2 Πωλείσθω, καὶ ματρὸς ἐτ' ἐν κόλποισι  
καχεύδων.

Ap. BRUNCK, *Analect.* xciv.

So I 'll part with him now, while he 's  
sound asleep.  
See his arch little nose, how sharp 't is  
curled,  
His wings, too, even in sleep unfurled;  
And those fingers, which still ever ready  
are found  
For mirth or for mischief, to tickle, or  
wound.

He 'll try with his tears your heart to  
beguile,  
But never your mind — he 's laughing all  
the while;  
For little he cares, so he has his own  
whim,  
And weeping or laughing are all one to  
him.  
His eye is as keen as the lightning's flash,  
His tongue like the red bolt quick and  
rash;  
And so savage is he, that his own dear  
mother  
Is scarce more safe in his hands than an-  
other.

In short, to sum up this darling's praise,  
He 's a downright pest in all sorts of ways;  
And if any one wants such an imp to em-  
ploy,  
He shall have a dead bargain of this lit-  
tle boy.  
But see, the boy wakes — his bright tears  
flow —  
His eyes seem to ask could I sell him?  
oh no,  
Sweet child no, no — though so naughty  
you be,  
You shall live evermore with my Lesbia  
and me.



TO WEAVE A GARLAND FOR  
THE ROSE.<sup>1</sup>

BY PAUL, THE SILENTIARY.

To weave a garland for the rose,  
And think thus crown'd 't would love-  
lier be,

Were far less vain than to suppose  
That silks and gems add grace to thee.  
Where is the pearl whose orient lustre  
Would not, beside thee, look less  
bright?

What gold could match the glossy cluster  
Of those young ringlets full of light?

Bring from the land, where fresh it  
gleams,

The bright blue gem of India's mine,  
And see how soon, though bright its  
beams,

'T will pale before one glance of thine:  
Those lips, too, when their sounds have  
blest us

With some divine, mellifluous air,  
Who would not say that Beauty's cestus  
Had let loose all its witcheries there? <sup>2</sup>

Here, to this conquering host of charms  
I now give up my spell-bound heart,  
Nor blush to yield even Reason's arms,  
When thou her bright-eyed conqueror  
art.

Thus to the wind all fears are given;  
Henceforth those eyes alone I see,  
Where Hope, as in her own blue heaven,  
Sits beckoning me to bliss and thee!

WHY DOES SHE SO LONG  
DELAY?<sup>3</sup>

BY PAUL, THE SILENTIARY.

WHY does she so long delay?  
Night is waning fast away;  
Thrice have I my lamp renewed,  
Watching here in solitude.  
Where can she so long delay?  
Where, so long delay?

Vainly now have two lamps shone;  
See the third is nearly gone: <sup>4</sup>  
Oh that Love would, like the ray  
Of that weary lamp, decay!  
But no, alas, it burns still on,  
Still, still, burns on.

Gods, how oft the traitress dear  
Swore, by Venus, she 'd be here!  
But to one so false as she  
What is man or deity?  
Neither doth this proud one fear, —  
No, neither doth she fear.

TWIN'ST THOU WITH LOFTY  
WREATH THY BROW? <sup>5</sup>

BY PAUL, THE SILENTIARY.

TWIN'ST thou with lofty wreath thy brow?  
Such glory then thy beauty sheds,  
I almost think, while awed I bow,  
'T is Rhea's self before me treads.  
Be what thou wilt, — this heart  
Adores whate'er thou art!

Dost thou thy loosened ringlets leave,  
Like sunny waves to wander free?  
Then, such a chain of charms they weave,  
As draws my inmost soul from me.  
Do what thou wilt, — I must  
Be charm'd by all thou dost!

Even when, enwrap't in silvery veils, <sup>6</sup>  
Those sunny locks elude the sight, —  
Oh, not even then their glory fails  
To haunt me with its unseen light.  
Change as thy beauty may,  
It charms in every way.

For, thee the Graces still attend,  
Presiding o'er each new attire,  
And lending every dart they send  
Some new, peculiar touch of fire.  
Be what thou wilt, — this heart  
Adores whate'er thou art!

1 οὐτε ῥόδων στεφάνων ἐπιδεύσαι, οὐτε σὺ  
πέπλων.

Ap. BRUNCK, xvii.

2 — καὶ ἡ μελίφυρτος ἐκείνη  
ἡθεὸς ἁρμονίῃ, κεστὸς ἐφ' Παφίης.

3 Δηθύνει Κλεόφαντις.

Ap. BRUNCK, xxviii.

4 ὁ δὲ τρίτος ἄρχεται ἡδὲ  
λύχνος ὑποκλάζειν.

5 κεκρύφαλοι σφίγγουσι τὴν τρίχα;  
Ap. BRUNCK, xxxiv.

6 ἀργενναῖς ὀθόνησί κατήορα βόστρυχα κεύ-  
θεις.

WHEN THE SAD WORD.<sup>1</sup>

BY PAUL, THE SILENTIARY.

WHEN the sad word, "Adieu," from  
my lip is nigh falling,  
And with it, Hope passes away,  
Ere the tongue hath half breathed it, my  
fond heart recalling  
That fatal farewell, bids me stay.  
For oh! 't is a penance so weary  
One hour from thy presence to be,  
That death to this soul were less dreary,  
Less dark than long absence from thee.

Thy beauty, like Day, o'er the dull world  
breaking,  
Brings life to the heart it shines o'er,  
And, in mine, a new feeling of happi-  
ness waking,  
Made light what was darkness before.  
But mute is the Day's sunny glory,  
While thine hath a voice,<sup>2</sup> on whose  
breath,  
More sweet than the Syren's sweet story,<sup>3</sup>  
My hopes hang, through life and  
through death!

MY MOPSA IS LITTLE.<sup>4</sup>

BY PHILODEMUS.

My Mopsa is little, my Mopsa is brown,  
But her cheek is as smooth as the peach's  
soft down,  
And, for blushing, no rose can come  
near her;  
In short, she has woven such nets round  
my heart,  
That I ne'er from my dear little Mopsa  
can part, —  
Unless I can find one that 's dearer.

Her voice hath a music that dwells on  
the ear,  
And her eye from its orb gives a daylight  
so clear,  
That I 'm dazzled whenever I meet her;  
Her ringlets, so curly, are Cupid's own  
net,

1 σώζεο σοι μέλλων ἐνέπειν.

Ap. BRUNCK, xxxix.

2 ἡματι γάρ σοε φέγγος ὁμοῖον. ἀλλὰ τὸ μὲν  
πὺν ἀφθογγον.3 σὺ δ' ἐμοὶ καὶ τὸ ἀλάλημα φέρεῖς  
κεῖνον, τὸ Σειρήνων γλυκυνεώτερον.

4 Μίκκη καὶ μελανεύσα Φιλίνιον.

Ap. BRUNCK, x.

And her lips, oh their sweetness I ne'er  
shall forget —

Till I light upon lips that are sweeter.

But 't is not her beauty that charms me  
alone,

'T is her mind, 't is that language whose  
eloquent tone

From the depths of the grave could  
revive one:

In short, here I swear, that if death were  
her doom,

I would instantly join my dead love in  
the tomb —

Unless I could meet with a live one.

STILL, LIKE DEW IN SILENCE  
FALLING.<sup>5</sup>

BY MELEAGER.

STILL, like dew in silence falling,  
Drops for thee the nightly tear;  
Still that voice the past recalling,  
Dwells, like echo, on my ear,  
Still, still!

Day and night the spell hangs o'er me,  
Here for ever fixt thou art;  
As thy form first shone before me,  
So 't is graven on this heart,  
Deep, deep!

Love, oh Love, whose bitter sweetness,  
Dooms me to this lasting pain,  
Thou who camest with so much fleetness,  
Why so slow to go again?<sup>6</sup>  
Why? why?

## UP, SAILOR BOY, 'T IS DAY.

Up, sailor boy, 't is day!  
The west wind blowing,  
The spring tide flowing,  
Summon thee hence away.  
Didst thou not hear yon soaring swallow  
sing?  
Chirp, chirp, — in every note he seemed  
to say

'T is Spring, 't is Spring.

Up boy, away, —

5 αἰεὶ μοι δύνει μὲν ἐν οὐασιν ἡχος Ἑρωτος.  
Ap. BRUNCK, liii.6 \*Ω πτανοί, μὴ καὶ πότ' ἐφίπτασθαι μὲν,  
'Ερωτες,  
οἶδατ', ἀποπτήναι δ' οὐδ' ὅσον ἰσχύετε.

Who 'd stay on land to-day?  
 The very flowers  
 Would from their bowers  
 Delight to wing away!

Leave languid youths to pine  
 On silken pillows;  
 But be the billows  
 Of the great deep thine.  
 Hark, to the sail the breeze sings, "Let  
 us fly;"

While soft the sail, replying to the breeze,  
 Says, with a yielding sigh,  
 "Yes, where you please."

Up, boy! the wind, the ray,  
 The blue sky o'er thee,  
 The deep before thee,  
 All cry aloud, "Away!"

### IN MYRTLE WREATHS.

BY ALCÆUS.

IN myrtle wreaths my votive sword I 'll  
 cover,

Like them of old whose one immortal  
 blow  
 Struck off the galling fetters that hung  
 over  
 Their own bright land, and laid her  
 tyrant low.  
 Yes, loved Harmodius, thou 'rt undying:  
 Still midst the brave and free,  
 In isles, o'er ocean lying,  
 Thy home shall ever be.

In myrtle leaves my sword shall hide its  
 lightning,  
 Like his, the youth, whose ever-glori-  
 ous blade  
 Leapt forth like flame, the midnight ban-  
 quet brightening,  
 And in the dust a despot victim laid.  
 Blest youths, how bright in Freedom's  
 story  
 Your wedded names shall be;  
 A tyrant's death your glory,  
 Your meed, a nation free!



# JUVENILE POEMS.

1801.

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## PREFACE BY THE EDITOR.<sup>1</sup>

THE Poems which I take the liberty of publishing, were never intended by the author to pass beyond the circle of his friends. He thought, with some justice, that what are called Occasional Poems must be always insipid and uninteresting to the greater part of their readers. The particular situations in which they were written; the character of the author and of his associates; all these peculiarities must be known and felt before we can enter into the spirit of such compositions. This consideration would have always, I believe, prevented the author himself from submitting these trifles to the eye of dispassionate criticism: and if their posthumous introduction to the world be injustice to his memory, or intrusion on the public, the error must be imputed to the injudicious partiality of friendship.

MR. LITTLE died in his one and twentieth year; and most of these Poems were written at so early a period that their errors may lay claim to some indulgence from the critic. Their author, as unambitious as indolent, scarce ever looked beyond the moment of composition; but, in general, wrote as he pleased, careless whether he pleased as he wrote. It may likewise be remembered, that they were all the productions of an age when the passions very often give a coloring too warm to the imagination; and this may palliate, if it cannot excuse, that air of levity which pervades so many of them. The "*aurea legge, s' ei piace ei lice*," he too much pursued, and too much inculcates. Few can regret this more sincerely than myself; and if my friend had lived, the judgment of riper years would have chastened his mind, and tempered the luxuriance of his fancy.

MR. LITTLE gave much of his time to the study of the amatory writers. If ever he expected to find in the ancients that delicacy of sentiment, and variety of fancy, which are so necessary to refine and animate the poetry of love, he was much disappointed. I know not any one of them who can be regarded as a model in that style; Ovid made love like a rake, and Propertius like a schoolmaster. The mythological allusions of the latter are called erudition by his commentators; but such ostentatious display, upon a subject so simple as love, would be now esteemed vague and puerile, and was even in his own times pedantic. It is astonishing that so many critics should have preferred him to the gentle and touching Tibullus; but those defects, I believe, which a common reader condemns, have been regarded rather as beauties by those erudite men, the commentators; who find a field for their ingenuity and research, in his Grecian learning and quaint obscurities.

Tibullus abounds with touches of fine and natural feeling. The idea of his unexpected return to Delia, "*tunc veniam subito*,"<sup>2</sup> etc. is imagined with all the

<sup>1</sup> A portion of the Poems here included were published originally as the works of "the late Thomas Little," with this Preface prefixed to them. "Little," it will be understood, was Moore's pseudonym.

delicate ardor of a lover; and the sentiment of "*nec te posse carere velim*," however colloquial the expression may have been, is natural, and from the heart. But the poet of Verona, in my opinion, possessed more genuine feeling than any of them. His life was, I believe, unfortunate; his associates were wild and abandoned; and the warmth of his nature took too much advantage of the latitude which the morals of those times so criminally allowed to the passions. All this depraved his imagination, and made it the slave of his senses. But still a native sensibility is often very warmly perceptible; and when he touches the chord of pathos, he reaches immediately the heart. They who have felt the sweets of return to a home from which they have long been absent will confess the beauty of those simple unaffected lines: —

*O quid solutis est beatius curis !  
cum mens onus reponit, ac peregrino  
labore fessi venimus Larem ad nostrum  
desideratque acquiescimus lecto.*

Carm. xxix.

His sorrows on the death of his brother are the very tears of poesy; and when he complains of the ingratitude of mankind, even the inexperienced cannot but sympathize with him. I wish I were a poet; I should then endeavor to catch, by translation, the spirit of those beauties which I have always so warmly admired.<sup>1</sup>

It seems to have been peculiarly the fate of Catullus, that the better and more valuable part of his poetry has not reached us; for there is confessedly nothing in his extant works to authorize the epithet *doctus*, so universally bestowed upon him by the ancients. If time had suffered his other writings to escape, we perhaps should have found among them some more purely amatory; but of those we possess, can there be a sweeter specimen of warm, yet chastened description than his loves of Acme and Septimius? and the few little songs of dalliance to Lesbia are distinguished by such an exquisite playfulness, that they have always been assumed as models by the most elegant modern Latinists. Still, it must be confessed, in the midst of all these beauties,

— *medio de fonte leporum  
surgit amari aliquid, quod in ipsis floribus angat.*<sup>2</sup>

It has often been remarked, that the ancients knew nothing of gallantry; and we are sometimes told there was too much sincerity in their love to allow them to trifle thus with the semblance of passion. But I cannot perceive that they were any thing more constant than the moderns: they felt all the same dissipation of the heart, though they knew not those seductive graces by which gallantry almost teaches it to be amiable. Wotton, the learned advocate for the moderns, deserts them in considering this point of comparison, and praises the ancients for their ignorance of such refinements. But he seems to have collected his notions of gallantry from the insipid *fadeurs* of the French romances, which have nothing congenial with the graceful levity, the *grata protervitas*, of a Rochester or a Sedley.

As far as I can judge, the early poets of our own language were the models which Mr. LITTLE selected for imitation. To attain their simplicity ("*avo rarissima nostro simplicitas*") was his fondest ambition. He could not have aimed at a grace more difficult of attainment;<sup>3</sup> and his life was of too short a date to allow

1 In the following Poems, will be found a translation of one of his finest Carmina; but I fancy it is only a mere schoolboy's essay, and deserves to be praised for little more than the attempt.

2 Lucretius.

3 It is a curious illustration of the labor which simplicity requires, that the "Ramblers" of Johnson, elaborate as they appear, were written with fluency, and seldom required revision; while the simple language of Rousseau, which seems to come flowing from the heart, was the slow production of painful labor, pausing on every word, and balancing every sentence.

him to perfect such a taste; but how far he was likely to have succeeded, the critic may judge from his productions.

I have found among his papers a novel, in rather an imperfect state, which, as soon as I have arranged and collected it, shall be submitted to the public eye.

Where Mr. LITTLE was born, or what is the genealogy of his parents, are points in which very few readers can be interested. His life was one of those humble streams which have scarcely a name in the map of life, and the traveller may pass it by without inquiring its source or direction. His character was well known to all who were acquainted with him; for he had too much vanity to hide its virtues, and not enough of art to conceal its defects. The lighter traits of his mind may be traced perhaps in his writings; but the few for which he was valued live only in the remembrance of his friends.

T. M.

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To JOSEPH ATKINSON, Esq.

MY DEAR SIR,

I feel a very sincere pleasure in dedicating to you the Second Edition of our friend LITTLE's Poems. I am not unconscious that there are many in the collection which perhaps it would be prudent to have altered or omitted; and, to say the truth, I more than once revised them for that purpose; but, I know not why, I distrusted either my heart or my judgment; and the consequence is, you have them in their original form:

*non possunt nostros multa, Faustine, lituræ  
emendare jocos; una litura potest.*

I am convinced, however, that, though not quite a *casuiste relâché*, you have charity enough to forgive such inoffensive follies: you know that the pious Beza was not the less revered for those sportive *Juvenilia* which he published under a fictitious name; nor did the levity of Bembo's poems prevent him from making a very good cardinal.

Believe me, my dear friend,

With the truest esteem,

Yours,

T. M.

April 19, 1802.



## JUVENILE POEMS.

### FRAGMENTS OF COLLEGE EXERCISES.

*Nobilitas sola est atque unica virtus.* — Juv.

MARK those proud boasters of a splendid line,  
Like gilded ruins, mouldering while they shine,  
How heavy sits that weight of alien show,  
Like martial helm upon an infant's brow;  
Those borrowed splendors whose contrasting light  
Throws back the native shades in deeper night.

Ask the proud train who glory's shade pursue,  
Where are the arts by which that glory grew?  
The genuine virtues with that eagle-gaze  
Sought young Renown in all her orient blaze!  
Where is the heart by chymic truth refined,  
The exploring soul whose eye had read mankind?  
Where are the links that twined, with heavenly art,  
His country's interest round the patriot's heart?

*Justum bellum quibus necessarium, et pia arma quibus nulla nisi in armis relinquitur spes.*  
— LIVY.

Is there no call, no consecrating cause,  
Approved by Heav'n, ordained by nature's laws,  
Where justice flies the herald of our way,  
And truth's pure beams upon the banners play?

Yes, there's a call sweet as an angel's breath  
To slumbering babes or innocence in death;

And urgent as the tongue of Heaven within,  
When the mind's balance trembles upon sin.

Oh! 't is our country's voice, whose claim should meet  
An echo in the soul's most deep retreat;  
Along the heart's responding chords should run,  
Nor let a tone there vibrate — but the one!

### VARIETY.

ASK what prevailing, pleasing power  
Allures the sportive, wandering bee  
To roam, untired, from flower to flower,  
He'll tell you, 't is variety.

Look Nature round, her features trace,  
Her seasons, all her changes see;  
And own, upon Creation's face,  
The greatest charm's variety.

For me, ye gracious powers above!  
Still let me roam, unfixed and free;  
In all things, — but the nymph I love,  
I'll change, and taste variety.

But, Patty, not a world of charms  
Could e'er estrange my heart from thee; —  
No, let me ever seek those arms,  
There still I'll find variety.

### TO A BOY, WITH A WATCH.

WRITTEN FOR A FRIEND.

Is it not sweet, beloved youth,  
To rove through Erudition's bowers,  
And cull the golden fruits of truth,  
And gather Fancy's brilliant flowers?

And is it not more sweet than this,  
To feel thy parents' hearts approving,  
And pay them back in sums of bliss  
The dear, the endless debt of loving?

It must be so to thee, my youth;  
With this idea toil is lighter;  
This sweetens all the fruits of truth,  
And makes the flowers of fancy  
brighter.

The little gift we send thee, boy,  
May sometimes teach thy soul to ponder,  
If indolence or siren joy  
Should ever tempt that soul to wander.

'T will tell thee that the wingèd day  
Can ne'er be chain'd by man's endeavor;  
That life and time shall fade away,  
While heaven and virtue bloom for  
ever!

SONG.

If I swear by that eye, you 'll allow,  
Its look is so shifting and new,  
That the oath I might take on it now  
The very next glance would undo.

Those babies that nestle so sly  
Such thousands of arrows have got,  
That an oath, on the glance of an eye  
Such as yours, may be off in a shot.

Should I swear by the dew on your lip,  
Though each moment the treasure re-  
news,  
If my constancy wishes to trip,  
I may kiss off the oath when I choose.

Or a sigh may disperse from that flower  
Both the dew and the oath that are  
there;  
And I 'd make a new vow every hour,  
To lose them so sweetly in air.

But clear up the heaven of your brow,  
Nor fancy my faith is a feather;  
On my heart I will pledge you my vow,  
And they both must be broken to-  
gether!

TO . . . . .

REMEMBER him thou leavest behind,  
Whose heart is warmly bound to thee,  
Close as the tenderest links can bind  
A heart as warm as heart can be.

Oh! I had long in freedom roved,  
Though many seemed my soul to share;  
'T was passion when I thought I loved,  
'T was fancy when I thought them fair.

Even she, my muse's early theme,  
Beguiled me only while she warmed;  
'T was young desire that fed the dream,  
And reason broke what passion formed.

But thou — ah! better had it been  
If I had still in freedom roved,  
If I had ne'er thy beauties seen,  
For then I never should have loved.

Then all the pain which lovers feel  
Had never to this heart been known;  
But then, the joys that lovers steal,  
Should *they* have ever been my own?

Oh! trust me, when I swear thee this,  
Dearest! the pain of loving thee,  
The very pain is sweeter bliss  
Than passion's wildest ecstasy.

That little cage I would not part,  
In which my soul is prisoned now,  
For the most light and wingèd heart  
That wantons on the passing vow.

Still, my beloved! still keep in mind,  
However far removed from me,  
That there is one thou leavest behind,  
Whose heart respires for only thee!

And though ungenial ties have bound  
Thy fate unto another's care,  
That arm, which clasps thy bosom round,  
Cannot confine the heart that 's there.

No, no! that heart is only mine  
By ties all other ties above,  
For I have wed it at a shrine  
Where we have had no priest but Love.

SONG.

WHEN Time who steals our years away  
Shall steal our pleasures too,  
The memory of the past will stay,  
And half our joys renew.  
Then, Julia, when thy beauty's flower  
Shall feel the wintry air,

Remembrance will recall the hour  
 When thou alone wert fair.  
 Then talk no more of future gloom;  
 Our joys shall always last;  
 For Hope shall brighten days to come,  
 And Memory gild the past.

Come, Chloe, fill the genial bowl,  
 I drink to Love and thee:  
 Thou never canst decay in soul,  
 Thou 'lt still be young for me.  
 And as thy lips the tear-drop chase,  
 Which on my cheek they find,  
 So hope shall steal away the trace  
 That sorrow leaves behind.  
 Then fill the bowl — away with gloom!  
 Our joys shall always last;  
 For Hope shall brighten days to come,  
 And Memory gild the past.

But mark, at thought of future years  
 When love shall lose its soul,  
 My Chloe drops her timid tears,  
 They mingle with my bowl.  
 How like this bowl of wine, my fair,  
 Our loving life shall fleet;  
 Though tears may sometimes mingle  
 there,  
 The draught will still be sweet.  
 Then fill the cup — away with gloom!  
 Our joys shall always last;  
 For Hope will brighten days to come,  
 And Memory gild the past.

#### SONG.

HAVE you not seen the timid tear,  
 Steal trembling from mine eye?  
 Have you not marked the flush of fear,  
 Or caught the murmured sigh?  
 And can you think my love is chill,  
 Nor fixt on you alone?  
 And can you rend, by doubting still,  
 A heart so much your own?

To you my soul's affections move,  
 Devoutly, warmly true;  
 My life has been a task of love,  
 One long, long thought of you.  
 If all your tender faith be o'er,  
 If still my truth you 'll try;  
 Alas, I know but *one* proof more —  
 I 'll bless your name, and die!

#### REUBEN AND ROSE.

##### A TALE OF ROMANCE.

THE darkness that hung upon Willum-  
 berg's walls  
 Had long been remembered with awe  
 and dismay;  
 For years not a sunbeam had played in  
 its halls,  
 And it seemed as shut out from the  
 regions of day.

Though the valleys were brightened by  
 many a beam,  
 Yet none could the woods of that cas-  
 tle illume;  
 And the lightning which flashed on the  
 neighboring stream  
 Flew back, as if fearing to enter the  
 gloom!

"Oh! when shall this horrible darkness  
 disperse!"  
 Said Willumberg's lord to the Seer of  
 the Cave; —  
 "It can never dispel," said the wizard  
 of verse,  
 "Till the bright star of chivalry sinks  
 in the wave!"

And who was the bright star of chivalry  
 then?  
 Who *could* be but Reuben, the flower  
 of the age?  
 For Reuben was first in the combat of  
 men,  
 Though Youth had scarce written his  
 name on her page.

For Willumberg's daughter his young  
 heart had beat, —  
 For Rose, who was bright as the spirit  
 of dawn,  
 When with wand dropping diamonds,  
 and silvery feet,  
 It walks o'er the flowers of the moun-  
 tain and lawn.

Must Rose, then, from Reuben so fatally  
 sever?  
 Sad, sad were the words of the Seer  
 of the Cave,



That darkness should cover that castle  
for ever,  
Or Reuben be sunk in the merciless  
wave!

To the wizard she flew, saying, "Tell  
me, oh, tell!  
Shall my Reuben no more be restored  
to my eyes?"  
"Yes, yes — when a spirit shall toll the  
great bell  
Of the mouldering abbey, your Reuben  
shall rise!"

Twice, thrice he repeated "Your Reu-  
ben shall rise!"  
And Rose felt a moment's release from  
her pain;  
And wiped, while she listened, the tears  
from her eyes.  
And hoped she might yet see her hero  
again.

That hero could smile at the terrors of  
death,  
When he felt that he died for the sire  
of his Rose;  
To the Oder he flew, and there, plunging  
beneath,  
In the depth of the billows soon found  
his repose. —

How strangely the order of destiny  
falls! —  
Not long in the waters the warrior lay,  
When a sunbeam was seen to glance over  
the walls,  
And the castle of Willumberg basked  
in the ray!

All, all but the soul of the maid was in  
light,  
There sorrow and terror lay gloomy  
and blank:  
Two days did she wander, and all the  
long night,  
In quest of her love, on the wide river's  
bank.

Of, oft did she pause for the toll of the  
bell,  
And heard but the breathings of night  
in the air;

Long, long did she gaze on the watery  
swell,  
And saw but the foam of the white  
billow there.

And often as midnight its veil would un-  
draw,  
As she looked at the light of the  
moon in the stream,  
She thought 't was his helmet of silver  
she saw,  
As the curl of the surge glittered high  
in the beam.

And now the third night was begemming  
the sky;  
Poor Rose, on the cold dewy margent  
reclined,  
There wept till the tear almost froze in  
her eye,  
When — hark! — 't was the bell that  
came deep in the wind!

She startled, and saw, through the glim-  
mering shade,  
A form o'er the waters in majesty  
glide;  
She knew 't was her love, though his  
cheek was decayed,  
And his helmet of silver was washed  
by the tide.

Was this what the Seer of the Cave had  
foretold? —  
Dim, dim through the phantom the  
moon shot a gleam;  
'T was Reuben, but, ah! he was deathly  
and cold,  
And fled away like the spell of a  
dream!

Twice, thrice did he rise, and as often  
she thought  
From the bank to embrace him, but  
vain her endeavor!  
Then, plunging beneath, at a billow she  
caught,  
And sunk to repose on its bosom for  
ever!

# DID NOT.

'T was a new feeling — something more  
Than we had dared to own before,

Which then we hid not;  
We saw it in each other's eye,  
And wished, in every half-breathed sigh,  
To speak, but did not.

She felt my lips' impassioned touch —  
'T was the first time I dared so much,  
And yet she chid not;  
But whispered o'er my burning brow,  
"Oh! do you doubt I love you now?"  
Sweet soul! I did not.

Warmly I felt her bosom thrill,  
I prest it closer, closer still,  
Though gently bid not;  
Till — oh! the world hath seldom heard  
Of lovers, who so nearly erred,  
And yet, who did not.

TO . . . . .

THAT wrinkle, when first I espied it,  
At once put my heart out of pain;  
Till — oh! the world hath seldom heard  
Of lovers, who so nearly erred,  
And yet, who did not.

Thou art just in the twilight at present,  
When woman's declension begins;  
When, fading from all that is pleasant,  
She bids a good night to her sins.

Yet thou still art so lovely to me,  
I would sooner, my exquisite mother!  
Repose in the sunset of thee,  
Than bask in the noon of another.

TO MRS. . . . .

ON SOME CALUMNIES AGAINST HER  
CHARACTER.

Is not thy mind a gentle mind?  
Is not that heart a heart refined?  
Hast thou not every gentle grace,  
We love in woman's mind and face?  
And, oh! art thou a shrine for Sin  
To hold her hateful worship in?

No, no, be happy — dry that tear —  
Though some thy heart hath harbored  
near,  
May now repay its love with blame;  
Though man, who ought to shield thy  
fame,

Ungenerous man, be first to shun thee;  
Though all the world look cold upon thee,  
Yet shall thy pureness keep thee still  
Unharm'd by that surrounding chill;  
Like the famed drop, in crystal found,<sup>1</sup>  
Floating, while all was frozen round, —  
Unchilled unchanging shalt thou be,  
Safe in thy own sweet purity.

ANACREONTIC.

— in *lachrymas verterat omne merum.*  
TIB. lib. i. eleg. 5.

PRESS the grape, and let it pour  
Around the board its purple shower;  
And, while the drops my goblet steep,  
I 'll think in woe the clusters weep.

Weep on, weep on, my pouting vine!  
Heaven grant no tears, but tears of wine.  
Weep on; and, as thy sorrows flow,  
I 'll taste the luxury of woe.

TO . . . . .

WHEN I loved you, I can't but allow  
I had many an exquisite minute;  
But the scorn that I feel for you now  
Hath even more luxury in it.

Thus, whether we 're on or we 're off,  
Some witchery seems to await you;  
To love you was pleasant enough,  
And, oh! 't is delicious to hate you!

TO JULIA.

IN ALLUSION TO SOME ILLIBERAL CRIT-  
ICISMS.

WHY, let the stingless critic chide  
With all that fume of vacant pride

<sup>1</sup> This alludes to a curious gem, upon which Claudian has left us some very elaborate epigrams. It was a drop of pure water enclosed within a piece of crystal. See Claudian. Epigram. "*de crystallo cui aqua inerat.*" Addison mentions a curiosity of this kind at Milan; and adds, "It is such a rarity as this that I saw at Vendôme in France, which they there pretend is a tear that our Saviour shed over Lazarus, and was gathered up by an angel, who put it into a little crystal vial, and made a present of it to Mary Magdalen." — ADDISON'S "*Remarks on several Parts of Italy.*"

Which mantles o'er the pedant fool,  
 Like vapor on a stagnant pool.  
 Oh! if the song, to feeling true,  
 Can please the elect, the sacred few,  
 Whose souls, by Taste and Nature taught,  
 Thrill with the genuine pulse of thought—  
 If some fond feeling maid like thee,  
 The warm-eyed child of Sympathy,  
 Shall say, while o'er my simple theme  
 She languishes in Passion's dream,  
 "He was, indeed, a tender soul—  
 "No critic law, no chill control,  
 "Should ever freeze, by timid art,  
 "The flowings of so fond a heart!"  
 Yes, soul of Nature! soul of Love!  
 That, hovering like a snow-winged dove,  
 Breathed o'er my cradle warblings wild,  
 And hailed me Passion's warmest child,—  
 Grant me the tear from Beauty's eye,  
 From Feeling's breast the votive sigh;  
 Oh! let my song, my memory, find  
 A shrine within the tender mind;  
 And I will smile when critics chide,  
 And I will scorn the fume of pride  
 Which mantles o'er the pedant fool,  
 Like vapor round some stagnant pool!

## TO JULIA.

Mock me no more with Love's beguiling  
 dream,  
 A dream, I find, illusory as sweet:  
 One smile of friendship, nay, of cold es-  
 teem,  
 Far dearer were than passion's bland  
 deceit!

I've heard you oft eternal truth declare;  
 Your heart was only mine, I once be-  
 lieved.

Ah! shall I say that all your vows were  
 air?

And *must* I say, my hopes were all de-  
 ceived?

Vow, then, no longer that our souls are  
 twined,

That all our joys are felt with mutual  
 zeal;

Julia!—'t is pity, pity makes you kind;  
 You know I love, and you would *seem*  
 to feel.

But shall I still go seek within those arms  
 A joy in which affection takes no part?  
 No, no, farewell! you give me but your  
 charms,  
 When I had fondly thought you gave  
 your heart.

## THE SHRINE

TO . . . . .

My fates had destined me to rove  
 A long, long pilgrimage of love;  
 And many an altar on my way  
 Has lured my pious steps to stay;  
 For, if the saint was young and fair,  
 I turned and sung my vespers there.  
 This, from a youthful pilgrim's fire,  
 Is what your pretty saints require:  
 To pass, nor tell a single bead,  
 With them would be profane indeed!  
 But, trust me, all this young devotion  
 Was but to keep my zeal in motion;  
 And, every humbler altar past,  
 I now have reached THE SHRINE at last!

## TO A LADY,

WITH SOME MANUSCRIPT POEMS.

ON LEAVING THE COUNTRY.

When, casting many a look behind,  
 I leave the friends I cherish here—  
 Perchance some other friends to find,  
 But surely finding none so dear—

Haply the little simple page,  
 Which votive thus I've traced for thee,  
 May now and then a look engage,  
 And steal one moment's thought for  
 me.

But, oh! in pity let not those  
 Whose hearts are not of gentle mould,  
 Let not the eye that seldom flows  
 With feeling's tear, my song behold.

For, trust me, they who never melt  
 With pity, never melt with love;  
 And such will frown at all I've felt,  
 And all my loving lays reprove.

But if, perhaps, some gentler mind,  
 Which rather loves to praise than  
 blame,



Should in my page an interest find,  
And linger kindly on my name;

Tell him — or, oh! if, gentler still,  
By female lips my name be blest:  
For, where do all affections thrill  
So sweetly as in woman's breast? —

Tell her, that he whose loving themes  
Her eye indulgent wanders o'er,  
Could sometimes wake from idle dreams,  
And bolder flights of fancy soar;

That Glory oft would claim the lay,  
And Friendship oft his numbers move;  
But whisper then, that, "sooth to say,  
"His sweetest song was given to  
Love!"

### TO JULIA.

THOUGH Fate, my girl, may bid us part,  
Our souls it can not, shall not sever;  
The heart will seek its kindred heart,  
And cling to it as close as ever.

But must we, must we part indeed?  
Is all our dream of rapture over?  
And does not Julia's bosom bleed  
To leave so dear, so fond a lover?

Does *she* too mourn? — Perhaps she may;  
Perhaps she mourns our bliss so fleeting:  
But why is Julia's eye so gay,  
If Julia's heart like mine is beating?

I oft have loved that sunny glow  
Of gladness in her blue eye gleaming —  
But can the bosom bleed with woe,  
While joy is in the glances beaming?

No, no! — Yet, love, I will not chide;  
Although your heart *were* fond of roving,  
Nor that, nor all the world beside  
Could keep your faithful boy from loving.

You 'll soon be distant from his eye,  
And, with you, all that 's worth possessing.

Oh! then it will be sweet to die,  
When life has lost its only blessing!

### TO . . . . .

SWEET lady, look not thus again:  
Those bright deluding smiles recall  
A maid remember'd now with pain,  
Who was my love, my life, my all!

Oh! while this heart bewildered took  
Sweet poison from her thrilling eye,  
Thus would she smile and lisp and look,  
And I would hear and gaze and sigh!

Yes, I did love her — wildly love —  
She was her sex's best deceiver!  
And oft she swore she'd never rove —  
And I was destined to believe her!

Then, lady, do not wear the smile  
Of one whose smile could thus betray;  
Alas! I think the lovely wile  
Again could steal my heart away.

For, when those spells that charmed my  
mind,  
On lips so pure as thine I see,  
I fear the heart which she resigned  
Will err again and fly to thee!

### NATURE'S LABELS.

#### A FRAGMENT.

IN vain we fondly strive to trace  
The soul's reflection in the face;  
In vain we dwell on lines and crosses,  
Crooked mouth or short proboscis;  
Boobies have looked as wise and bright  
As Plato or the Stagirite:  
And many a sage and learned skull  
Has peeped through windows dark and  
dull.  
Since then, though art do all it can,  
We ne'er can reach the inward man,  
Nor (howsoever "learned Thebans"  
doubt)  
The inward woman, from without,  
Methinks 't were well if Nature could  
(And Nature could, if Nature would)  
Some pithy, short descriptions write,  
On tablets large, in black and white,  
Which she might hang about our throats,  
Like labels upon physic-bottles;  
And where all men might read — but  
stay —

As dialectic sages say,  
The argument most apt and ample  
For common use is the example.  
For instance, then, if Nature's care  
Had not portrayed, in lines so fair,  
The inward soul of Lucy Lindon,  
*This* is the label she 'd have pinned on.

## LABEL FIRST.

Within this form there lies enshrined  
The purest, brightest gem of mind.  
Though Feeling's hand may sometimes  
throw

Upon its charms the shade of woe,  
The lustre of the gem, when veiled,  
Shall be but mellowed, not concealed.

Now, sirs, imagine, if you 're able,  
That Nature wrote a second label,  
They're her own words — at least suppose so —  
And boldly pin it on Pomposo.

## LABEL SECOND.

When I composed the fustian brain  
Of this redoubted Captain Vain,  
I had at hand but few ingredients,  
And so was forced to use expedients.  
I put therein some small discerning,  
A grain of sense, a grain of learning;  
And when I saw the void behind,  
I filled it up with — froth and wind!

. . . . .

## TO JULIA.

## ON HER BIRTHDAY.

WHEN Time was entwining the garland  
of years,  
Which to crown my beloved was given,  
Though some of the leaves might be sullied  
with tears,  
Yet the flowers were all gathered in  
heaven.

And long may this garland be sweet to  
the eye,  
May its verdure for ever be new;  
Young Love shall enrich it with many a  
sigh,  
And Sympathy nurse it with dew.

## A REFLECTION AT SEA.

SEE how, beneath the moonbeam's smile,  
Yon little billow heaves its breast,  
And foams and sparkles for awhile, —  
Then murmuring subsides to rest.

Thus man, the sport of bliss and care,  
Rises on time's eventful sea;  
And, having swelled a moment there,  
Thus melts into eternity!

## CLORIS AND FANNY.

CLORIS! if I were Persia's king,  
I 'd make my graceful queen of thee;  
While FANNY, wild and artless thing,  
Should but thy humble handmaid be.

There is but *one* objection in it —  
That, verily, I 'm much afraid  
I should, in some unlucky minute, . .  
Forsake the mistress for the maid.

## THE SHIELD.

SAY, did you not hear a voice of death!  
And did you not mark the paly form  
Which rode on the silvery mist of the  
heath,  
And sung a ghostly dirge in the storm?

Was it the wailing bird of the gloom,  
That shrieks on the house of woe all  
night?  
Or a shivering fiend that flew to a tomb,  
To howl and to feed till the glance of  
light?

'T was *not* the death-bird's cry from the  
wood,  
Nor shivering fiend that hung on the  
blast;  
'T was the shade of Helderich — man of  
blood —  
It screams for the guilt of days that are  
past.

See, how the red, red lightning strays,  
And scares the gliding ghosts of the  
heath!  
Now on the leafless yew it plays,  
Where hangs the shield of this son of  
death.

That shield is blushing with murderous  
 stains;  
 Long has it hung from the cold yew's  
 spray;  
 It is blown by storms and washed by  
 rains,  
 But neither can take the blood away!

Oft by that yew, on the blasted field,  
 Demons dance to the red moon's light;  
 While the damp boughs creak, and the  
 swinging shield  
 Sings to the raving spirit of night!

### TO JULIA WEeping.

OH! if your tears are given to care,  
 If real woe disturbs your peace,  
 Come to my bosom, weeping fair!  
 And I will bid your weeping cease.

But if with Fancy's visioned fears,  
 With dreams of woe your bosom thrill;  
 You look so lovely in your tears,  
 That I must bid you drop them still.

### DREAMS.

TO

.....

In slumber, I prithee how is it  
 That souls are oft taking the air,  
 And paying each other a visit,  
 While bodies are heaven knows where?

Last night, 't is in vain to deny it,  
 Your Soul took a fancy to roam,  
 For I heard her, on tiptoe so quiet,  
 Come ask, whether *mine* was at home.

And mine let her in with delight,  
 And they talked and they laughed the  
 time through;  
 For, when souls come together at night,  
 There is no saying what they may n't  
 do!

And *your* little Soul, heaven bless her!  
 Had much to complain and to say,  
 Of how sadly you wrong and oppress  
 her  
 By keeping her prisoned all day.

"If I happen," said she, "but to steal  
 "For a peep now and then to her eye,  
 "Or, to quiet the fever I feel,  
 "Just venture abroad on a sigh;

"In an instant she frightens me in  
 "With some phantom of prudence or  
 terror,  
 "For fear I should stray into sin,  
 "Or, what is still worse, into error!

"So, instead of displaying my graces,  
 "By daylight, in language and mien,  
 "I am shut up in corners and places,  
 "Where truly I blush to be seen!"

Upon hearing this piteous confession,  
*My* Soul, looking tenderly at her,  
 Declared, as for grace and discretion,  
 He did not know much of the matter;

"But, to-morrow, sweet Spirit!" he  
 said,  
 "Be at home after midnight, and then  
 "I will come when your lady's in bed,  
 "And we 'll talk o'er the subject  
 again."

So she whispered a word in his ear,  
 I suppose to her door to direct him,  
 And, just after midnight, my dear,  
 Your polite little Soul may expect him.

### TO ROSA.

WRITTEN DURING ILLNESS.

THE wisest soul, by anguish torn,  
 Will soon unlearn the lore it knew;  
 And when the shining casket's worn,  
 The gem within will tarnish too.

But love's an essence of the soul,  
 Which sinks not with this chain of clay:  
 Which throbs beyond the chill control  
 Of withering pain or pale decay.

And surely, when the touch of Death  
 Dissolves the spirit's earthly ties,  
 Love still attends the immortal breath,  
 And makes it purer for the skies!

Oh Rosa, when, to seek its sphere,  
 My soul shall leave this orb of men,



That love which formed its treasure here,  
Shall be its *best* of treasures then!

And as, in fabled dreams of old,  
Some air-born genius, child of time,  
Presided o'er each star that rolled,  
And tracked it through its path sub-  
lime;

So thou, fair planet, not unled,  
Shalt through thy mortal orbit stray;  
Thy lover's shade, to thee still wed,  
Shall linger round thy earthly way.

Let other spirits range the sky,  
And play around each starry gem;  
I'll bask beneath that lucid eye,  
Nor envy worlds of suns to them.

And when that heart shall cease to beat,  
And when that breath at length is free,  
Then, Rosa, soul to soul we'll meet,  
And mingle to eternity!

### SONG.

THE wreath you wove, the wreath you  
wove  
Is fair — but oh, how fair,  
If Pity's hand had stolen from Love  
One leaf to mingle there!

If every rose with gold were tied,  
Did gems for dewdrops fall,  
One faded leaf where Love had sighed  
Were sweetly worth them all.

The wreath you wove, the wreath you  
wove  
Our emblem well may be;  
Its bloom is yours, but hopeless Love  
Must keep its tears for me.

### THE SALE OF LOVES.

I DREAMT that, in the Paphian groves,  
My nets by moonlight laying,  
I caught a flight of wanton Loves,  
Among the rose-beds playing.  
Some just had left their silvery shell,  
While some were full in feather;  
So pretty a lot of Loves to sell,  
Were never yet strung together.

Come buy my Loves,  
Come buy my Loves,  
Ye dames and rose-lipped misses! —  
They're new and bright,  
The cost is light,  
For the coin of this isle is kisses.

First Cloris came, with looks sedate,  
The coin on her lips was ready;  
"I buy," quoth she, "my Love by  
weight,  
"Full grown, if you please, and  
steady."  
"Let mine be light," said Fanny,  
"pray —  
"Such lasting toys undo one;  
"A light little Love that will last to-  
day, —  
"To-morrow I'll sport a new one."  
Come buy my Loves,  
Come buy my Loves,  
Ye dames and rose-lipped misses! —  
There's some will keep,  
Some light and cheap,  
At from ten to twenty kisses.

The learned Prue took a pert young thing,  
To divert her virgin Muse with,  
And pluck sometimes a quill from his  
wing,  
To indite her billet-doux with.  
Poor Cloe would give for a well-fledged  
pair  
Her only eye, if you'd ask it;  
And Tabitha begged, old toothless fair,  
For the youngest Love in the basket.  
Come buy my Loves, etc.

But *one* was left, when Susan came,  
One worth them all together;  
At sight of her dear looks of shame,  
He smiled and pruned his feather.  
She wished the boy — 't was more than  
whim —  
Her looks, her sighs betrayed it;  
But kisses were not enough for him,  
I asked a heart and she paid it!  
Good-by, my Loves,  
Good-by, my Loves,  
'T would make you smile to've seen us  
First trade for this  
Sweet child of bliss,  
And then nurse the boy between us.

TO . . . . .

THE world had just begun to steal  
Each hope that led me lightly on;  
I felt not as I used to feel,  
And life grew dark and love was gone.

No eye to mingle sorrow's tear,  
No lip to mingle pleasure's breath,  
No circling arms to draw me near —  
'T was gloomy, and I wished for death.

But when I saw that gentle eye,  
Oh! something seemed to tell me then,  
That I was yet too young to die,  
And hope and bliss might bloom again.

With every gentle smile that crost  
Your kindling cheek, you-lighted home  
Some feeling which my heart had lost  
And peace which far had learned to roam.

'T was then indeed so sweet to live,  
Hope looked so new and Love so kind,  
That, though I mourn, I yet forgive  
The ruin they have left behind.

I could have loved you — oh, so well! —  
The dream, that wishing boyhood  
knows,  
Is but a bright, beguiling spell,  
That only lives while passion glows:

But, when this early flush declines,  
When the heart's sunny morning fleets,  
You know not then how close it twines  
Round the first kindred soul it meets.

Yes, yes, I could have loved, as one  
Who, while his youth's enchantments fall,  
Finds something dear to rest upon,  
Which pays him for the loss of all.

TO . . . . .

NEVER mind how the pedagogue proses,  
You want not antiquity's stamp;  
A lip, that such fragrance discloses,  
Oh! never should smell of the lamp.

Old Cloe, whose withering kiss  
Hath long set the Loves at defiance,

Now, done with the science of bliss,  
May take to the blisses of science.

But for *you* to be buried in books —  
Ah, Fanny, they 're pitiful sages,  
Who could not in *one* of your looks  
Read more than in millions of pages.

Astronomy finds in those eyes  
Better light than she studies above;  
And Music would borrow your sighs  
As the melody fittest for Love.

Your Arithmetic only can trip  
If to count your own charms you endeavor;  
And Eloquence glows on your lip  
When you swear that you 'll love me  
for ever.

Thus you see, what a brilliant alliance  
Of arts is assembled in you; —  
A course of more exquisite science  
Man never need wish to pursue.

And, oh! — if a Fellow like me  
May confer a diploma of hearts,  
With my lip thus I seal your degree,  
My divine little Mistress of Arts!

#### ON THE DEATH OF A LADY.

SWEET spirit! if thy airy sleep  
Nor sees my tears nor hears my sighs,  
Then will I weep, in anguish weep,  
Till the last heart's drop fills mine eyes

But if thy sainted soul can feel,  
And mingles in our misery;  
Then, then my breaking heart I 'll seal —  
Thou shalt not hear one sigh from me.

The beam of morn was on the stream,  
But sullen clouds the day deform:  
Like thee was that young, orient beam,  
Like death, alas, that sullen storm!

Thou wert not formed for living here,  
So linked thy soul was with the sky;  
Yet, ah, we held thee all so dear,  
We thought thou wert not formed to die.

## INCONSTANCY.

AND do I then wonder that Julia de-  
ceives me,  
When surely there 's nothing in nature  
more common?  
She vows to be true, and while vowing  
she leaves me—  
And could I expect any more from a  
woman?

Oh, woman! your heart is a pitiful treas-  
ure;  
And Mahomet's doctrine was not too  
severe,  
When he held that you were but materi-  
als of pleasure,  
And reason and thinking were out of  
your sphere.

By your heart, when the fond sighing  
lover can win it,  
He thinks that an age of anxiety 's  
paid;  
But, oh, while he 's blest, let him die at  
the minute—  
If he live but a *day*, he 'll be surely  
betrayed.

## THE NATAL GENIUS.

A DREAM.

TO . . . . .

THE MORNING OF HER BIRTHDAY.

In witching slumbers of the night,  
I dreamt I was the airy sprite  
That on thy natal moment smiled;  
And thought I wafted on my wing  
Those flowers which in Elysium spring,  
To crown my lovely mortal child.

With olive-branch I bound thy head,  
Heart's ease along thy path I shed,  
Which was to bloom through all thy  
years;  
Nor yet did I forget to bind  
Love's roses, with his myrtle twined,  
And dewed by sympathetic tears.

Such was the wild but precious boon  
Which Fancy, at her magic noon,  
Bade me to Nona's image pay;

And were it thus my fate to be  
Thy little guardian deity,  
How blest around thy steps I 'd play!

Thy life should glide in peace along,  
Calm as some lonely shepherd's song  
That 's heard at distance in the grove;  
No cloud should ever dim thy sky,  
No thorns along thy pathway lie,  
But all be beauty, peace, and love.

Indulgent Time should never bring  
To thee one blight upon his wing,  
So gently o'er thy brow he 'd fly;  
And death itself should but be felt  
Like that of daybeams, when they melt,  
Bright to the last, in evening's sky!

## ELEGIAC STANZAS,

SUPPOSED TO BE WRITTEN BY JULIA,

ON THE DEATH OF HER BROTHER.

THOUGH sorrow long has worn my heart;  
Though every day I 've counted o'er  
Hath brought a new and quickening smart  
To wounds that rankled fresh before;

Though in my earliest life bereft  
Of tender links by nature tied;  
Though hope deceived, and pleasure left;  
Though friends betrayed and foes be-  
lied;

I still had hopes—for hope will stay  
After the sunset of delight;  
So like the star which ushers day,  
We scarce can think it heralds night!—

I hoped that, after all its strife,  
My weary heart at length should rest,  
And, fainting from the waves of life,  
Find harbor in a brother's breast.

That brother's breast was warm with  
truth,  
Was bright with honor's purest ray;  
He was the dearest, gentlest youth—  
Ah, why then was he torn away?

He should have stayed, have lingered  
here  
To soothe his Julia's every woe;  
He should have chased each bitter tear,  
And not have caused those tears to flow.



We saw within his soul expand  
The fruits of genius, nurst by taste;  
While Science, with a fostering hand,  
Upon his brow her chaplet placed.

We saw, by bright degrees, his mind  
Grow rich in all that makes men  
dear; —  
Enlightened, social, and refined,  
In friendship firm, in love sincere.

Such was the youth we loved so well,  
And such the hopes that fate denied; —  
We loved, but ah! could scarcely tell  
How deep, how dearly, till he died!

Close as the fondest links could strain,  
Twined with my very heart he grew;  
And by that fate which breaks the chain,  
The heart is almost broken too.

#### TO THE LARGE AND BEAUTIFUL

MISS . . . . .

IN ALLUSION TO SOME PARTNERSHIP IN A LOT-  
TERY SHARE.

#### IMPROMPTU.

— *Ego pars* — VIRG.

In wedlock a species of lottery lies,  
Where in blanks and in prizes we deal;  
But how comes it that you, such a capi-  
tal prize,  
Should so long have remained in the  
wheel?

If ever, by Fortune's indulgent decree,  
To me such a ticket should roll,  
A sixteenth, Heaven knows! were suffi-  
cient for me;  
For what could I do with the whole?

#### A DREAM.

I THOUGHT this heart enkindled lay  
On Cupid's burning shrine:  
I thought he stole thy heart away,  
And placed it near to mine.

I saw thy heart begin to melt,  
Like ice before the sun;  
Till both a glow congenial felt,  
And mingled into one!

TO . . . . .

With all my soul, then, let us part,  
Since both are anxious to be free;  
And I will send you home your heart,  
If you will send back mine to me.

We 've had some happy hours together,  
But joy must often change its wing;  
And spring would be but gloomy weather,  
If we had nothing else but spring.

'T is not that I expect to find  
A more devoted, fond, and true one,  
With rosier cheek or sweeter mind —  
Enough for me that she 's a new one.

Thus let us leave the bower of love,  
Where we have loitered long in bliss;  
And you may down *that* pathway rove,  
While I shall take my way through  
*this*.

#### ANACREONTIC.

"SHE never looked so kind before —  
"Yet why the wanton's smile recall?  
"I 've seen this witchery o'er and o'er,  
" 'T is hollow, vain, and heartless all!"

Thus I said and, sighing, drained  
The cup which she so late had tasted;  
Upon whose rim still fresh remained  
The breath, so oft in falsehood wasted.

I took the harp and would have sung  
As if t' were not of her I sang;  
But still the notes on Lamia hung —  
On whom but Lamia *could* they hang?

Those eyes of hers, that floating shine,  
Like diamonds in some eastern river;  
That kiss, for which, if worlds were mine,  
A world for every kiss I 'd give her.

That frame so delicate, yet warmed  
With flushes of love's genial hue; —  
A mould transparent, as if formed  
To let the spirit's light shine through.

Of these I sung, and notes and words  
Were sweet, as if the very air  
From Lamia's lip hung o'er the chords,  
And Lamia's voice still warbled there!

But when, alas, I turned the theme,  
And when of vows and oaths I spoke,  
Of truth and hope's seducing dream —  
The chord beneath my finger broke.

False harp! false woman! — such, oh,  
such  
Are lutes too frail and hearts too will-  
ing;  
Any hand, whate'er its touch,  
Can set their chords or pulses thrilling.

And when that thrill is most awake,  
And when you think Heaven's joys  
await you,  
The nymph will change, the chord will  
break —  
Oh Love, oh Music, how I hate you!

TO JULIA.

I SAW the peasant's hand unkind  
From yonder oak the ivy sever;  
They seemed in very being twined;  
Yet now the oak is fresh as ever!

Not so the widowed ivy shines:  
Torn from its dear and only stay,  
In drooping widowhood it pines,  
And scatters all its bloom away.

Thus, Julia, did our hearts entwine,  
Till Fate disturbed their tender ties:  
Thus gay indifference blooms in thine,  
While mine, deserted, droops and dies!

HYMN

OF

A VIRGIN OF DELPHI,

AT THE TOMB OF HER MOTHER.

OH, lost, for ever lost — no more  
Shall Vesper light our dewy way  
Along the rocks of Crissa's shore,  
To hymn the fading fires of day;  
No more to Tempe's distant vale  
In holy musings shall we roam,  
Through summer's glow and winter's  
gale,  
To bear the mystic chaplets home.<sup>1</sup>

<sup>1</sup> The laurel, for the common uses of the temple, for adorning the altars and sweeping the pavement, was supplied by a tree near the fountain of Castalia; but upon all important occasions, they sent to Tempe for their laurel. We find, in

'T was then my soul's expanding zeal,  
By nature warmed and led by thee,  
In every breeze was taught to feel  
The breathings of a Deity.  
Guide of my heart! still hovering round,  
Thy looks, thy words are still my own —  
I see thee raising from the ground  
Some laurel, by the winds o'erthrown,  
And hear thee say, "This humble bough  
"Was planted for a doom divine;  
"And, though it droop in languor now,  
"Shall flourish on the Delphic shrine!  
"Thus, in the vale of earthly sense,  
"Though sunk awhile the spirit lies,  
"A viewless hand shall cull it thence  
"To bloom immortal in the skies!"

All that the young should feel and know  
By thee was taught so sweetly well,  
Thy words fell soft as vernal snow,  
And all was brightness where they  
fell!

Fond soother of my infant tear,  
Fond sharer of my infant joy,  
Is not thy shade still lingering here?  
Am I not still thy soul's employ?  
Oh yes — and, as in former days,  
When, meeting on the sacred mount,  
Our nymphs awaked their choral lays,  
And danced around Cassotis' fount;  
As then, 't was all thy wish and care,  
That mine should be the simplest mien,  
My lyre and voice the sweetest there,  
My foot the lightest o'er the green:  
So still, each look and step to mould,  
Thy guardian care is round me spread,  
Arranging every snowy fold  
And guiding every mazy tread.  
And, when I lead the hymning choir,  
Thy spirit still, unseen and free,  
Hovers between my lip and lyre,  
And weds them into harmony.  
Flow, Plistus, flow, thy murmuring wave  
Shall never drop its silvery tear  
Upon so pure, so blest a grave,  
To memory so entirely dear!

Pausanias, that this valley supplied the branches, of which the temple was originally constructed; and Plutarch says, in his Dialogue on Music, "The youth who brings the Tempeic laurel to Delphi is always attended by a player on the flute."

ἀλλὰ μὲν καὶ τῷ κατακομίζοντι παιδι τὴν Τεμπικὴν δάφνην εἰς Δελφοῦς παρομάρτει αὐλήτης.

## SYMPATHY.

TO JULIA.

— *sine me sit nulla Venus.*

SULPICIA.

OUR hearts, my love, were formed to be

The genuine twins of Sympathy,

They live with one sensation:

In joy or grief, but most in love,

Like chords in unison they move,

And thrill with like vibration.

How oft I 've heard thee fondly say,

Thy vital pulse shall cease to play

When mine no more is moving;

Since, now, to feel a joy *alone*

Were worse to thee than feeling none,

So twined are we in loving!

## THE TEAR.

ON beds of snow the moonbeam slept,

And chilly was the midnight gloom,

When by the damp grave Ellen wept —

Fond maid! it was her Lindor's tomb!

A warm tear gushed, the wintry air

Congealed it as it flowed away:

All night it lay an ice-drop there,

At morn it glittered in the ray.

An angel, wandering from her sphere,

Who saw this bright, this frozen gem,

To dew-eyed Pity brought the tear

And hung it on her diadem!

## THE SNAKE.

MY love and I, the other day,

Within a myrtle arbor lay,

When near us, from a rosy bed,

A little Snake put forth its head.

“See,” said the maid with thoughtful  
eyes —

“Yonder the fatal emblem lies!

“Who could expect such hidden harm

“Beneath the rose's smiling charm?”

Never did grave remark occur

Less *à-propos* than this from her.

I rose to kill the snake, but she,

Half-smiling, prayed it might not be.

“No,” said the maiden — and, alas,  
Her eyes spoke volumes, while she  
said it —

“Long as the snake is in the grass,

“One *may*, perhaps, have cause to  
dread it:

“But, when its wicked eyes appear,

“And when we know for what they  
wink so,“One must be *very* simple, dear,“To let it wound one — don't you  
think so?”

## TO ROSA.

Is the song of Rosa mute?

Once such lays inspired her lute!

Never doth a sweeter song

Steal the breezy lyre along,

When the wind, in odors dying,

Woos it with enamour'd sighing.

Is my Rosa's lute unstrung?

Once a tale of peace it sung

To her lover's throbbing breast —

Then was he divinely blest!

Ah! but Rosa loves no more,

Therefore Rosa's song is o'er;

And her lute neglected lies;

And her boy forgotten sighs.

Silent lute — forgotten lover —

Rosa's love and song are over!

## ELEGIAC STANZAS.

*Sic juvat perire.*

WHEN wearied wretches sink to sleep,

How heavenly soft their slumbers lie!

How sweet is death to those who weep,

To those who weep and long to die!

Saw you the soft and grassy bed,

Where flowrets deck the green earth's  
breast?

‘T is there I wish to lay my head,

‘T is there I wish to sleep at rest.

Oh, let not tears embalm my tomb, —

None but the dews at twilight given!

Oh, let not sighs disturb the gloom, —

None but the whispering winds of  
heaven!



LOVE AND MARRIAGE.

*Equè brevi verbo ferre perenne malum.*  
SECUNDUS, eleg. vii.

STILL the question I must parry,  
Still a wayward truant prove:  
Where I love, I must not marry;  
Where I marry, can not love.

Were she fairest of creation,  
With the least presuming mind;  
Learned without affectation;  
Not deceitful, yet refined;

Wise enough, but never rigid;  
Gay, but not too lightly free;  
Chaste as snow, and yet not frigid;  
Fond, yet satisfied with me:

Were she all this ten times over,  
All that heaven to earth allows,  
I should be too much her lover  
Ever to become her spouse.

Love will never bear enslaving;  
Summer garments suit him best;  
Bliss itself is not worth having,  
If we 're by compulsion blest.

ANACREONTIC.

I FILLED to thee, to thee I drank,  
I nothing did but drink and fill;  
The bowl by turns was bright and blank,  
'T was drinking, filling, drinking still.

At length I bade an artist paint  
Thy image in this ample cup,  
That I might see the dimpled saint,  
To whom I quaffed my nectar up.

Behold, how bright that purple lip  
Now blushes through the wave at me;  
Every roseate drop I sip  
Is just like kissing wine from thee.

And still I drink the more for this;  
For, ever when the draught I drain,  
Thy lip invites another kiss,  
And — in the nectar flows again.

So, here 's to thee, my gentle dear,  
And may that eyelid never shine  
Beneath a darker, bitterer tear  
Than bathes it in this bowl of mine!

THE SURPRISE.

CHLORIS, I swear, by all I ever swore,  
That from this hour I shall not love thee  
more. —  
"What! love no more? Oh! why this  
altered vow?"  
Because I *can not* love thee *more* — than  
*now!*

TO MISS . . . . .,

ON HER ASKING THE AUTHOR WHY SHE  
HAD SLEEPLESS NIGHTS.

I 'LL ask the sylph who round thee flies,  
And in thy breath his pinion dips,  
Who suns him in thy radiant eyes,  
And faints upon thy sighing lips:

I 'll ask him where 's the veil of sleep  
That used to shade thy looks of light;  
And why those eyes their vigil keep  
When other suns are sunk in night?

And I will say — her angel breast  
Has never throbb'd with guilty sting;  
Her bosom is the sweetest nest  
Where Slumber could repose his wing!

And I will say — her cheeks that flush,  
Like vernal roses in the sun,  
Have ne'er by shame been taught to  
blush,  
Except for what her eyes have done!

Then tell me, why, thou child of air!  
Does slumber from her eyelids rove?  
What is her heart's impassioned care? —  
Perhaps, oh sylph! perhaps, 't is *love*.

THE WONDER.

COME, tell me where the maid is found,  
Whose heart can love without deceit,  
And I will range the world around,  
To sigh one moment at her feet.

Oh! tell me where 's her sainted home,  
What air receives her blessed sigh,  
A pilgrimage of years I 'll roam  
To catch one sparkle of her eye!

And if her cheek be smooth and bright,  
While truth within her bosom lies,

I'll gaze upon her morn and night,  
Till my heart leave me through my  
eyes.

Show me on earth a thing so rare,  
I'll own all miracles are true;  
To make one maid sincere and fair,  
Oh, 't is the utmost Heaven can do!

### LYING.

*Che con le lor bugie pajon divini.*

MAURO D'ARCANO.

I DO confess, in many a sigh,  
My lips have breathed you many a lie;  
And who, with such delights in view,  
Would lose them for a lie or two?

Nay, — look not thus, with brow re-  
proving;

Lies are, my dear, the soul of loving.  
If half we tell the girls were true,  
If half we swear to think and do,  
Were aught but lying's bright illusion,  
This world would be in strange confusion.  
If ladies' eyes were, every one,  
As lovers swear, a radiant sun,  
Astronomy must leave the skies,  
To learn her lore in ladies' eyes.  
Oh, no — believe me, lovely girl,  
When nature turns your teeth to pearl,  
Your neck to snow, your eyes to fire,  
Your amber locks to golden wire,  
Then, only then can Heaven decree,  
That you should live for only me,  
Or I for you, as night and morn,  
We've swearing kist, and kissing sworn.

And now, my gentle hints to clear,  
For once I'll tell you truth, my dear.  
Whenever you may chance to meet  
Some loving youth, whose love is sweet,  
Long as you're false and he believes you,  
Long as you trust and he deceives you,  
So long the blissful bond endures,  
And while he lies, his heart is yours:  
But, oh! you've wholly lost the youth  
The instant that he tells you truth.

### ANACREONTIC.

FRIEND of my soul, this goblet sip,  
'T will chase that pensive tear;  
'T is not so sweet as woman's lip,  
But, oh! 't is more sincere.

Like her delusive beam,  
'T will steal away thy mind:  
But, truer than love's dream,  
It leaves no sting behind.

Come, twine the wreath, thy brows to  
shade;

These flowers were culled at noon; —  
Like woman's love the rose will fade,  
But, ah! not half so soon.

For though the flower's decayed,  
Its fragrance is not o'er;  
But once when love's betrayed,  
Its sweet life blooms no more.

### THE PHILOSOPHER ARISTIPPUS<sup>1</sup>

TO A LAMP

WHICH HAD BEEN GIVEN HIM BY LAIS.

*Dulcis conscia lectuli lucerna.*

MARTIAL, *lib. xiv. epig. 39.*

"OH! love the Lamp" (my Mistress  
said),

"The faithful Lamp that, many a night,  
Beside thy Lais' lonely bed

"Has kept its little watch of light.

"Full often has it seen her weep,  
"And fix her eye upon its flame,  
"Till, weary, she has sunk to sleep,  
"Repeating her beloved's name.

1 It does not appear to have been very difficult to become a philosopher amongst the ancients. A moderate store of learning, with a considerable portion of confidence, and just wit enough to produce an occasional apophthegm, seem to have been all the qualifications necessary for the purpose. The principles of moral science were so very imperfectly understood that the founder of a new sect, in forming his ethical code, might consult either fancy or temperament, and adapt it to his own passions and propensities; so that Mahomet, with a little more learning, might have flourished as a philosopher in those days, and would have required but the polish of the schools to become the rival of Aristippus in morality. In the science of nature, too, though some valuable truths were discovered by them, they seemed hardly to know they were truths, or at least were as well satisfied with errors; and Xenophanes, who asserted that the stars were igneous clouds, lighted up every night and extinguished again in the morning, was thought and styled a philosopher, as generally as he who anticipated Newton in developing the arrangement of the universe.

For this opinion of Xenophanes, see Plutarch. "de Placit. Philosoph." lib. ii. cap. 13. It is impossible to read this treatise of Plutarch, without alternately admiring the genius, and smiling at the absurdities of the philosophers.

"Then love the Lamp — 't will often lead  
 "Thy step through learning's sacred  
 way;  
 "And when those studious eyes shall  
 read,  
 "At midnight, by its lonely ray,  
 "Of things sublime, of nature's  
 birth,  
 "Of all that 's bright in heaven or  
 earth,  
 "Oh, think that she, by whom 't was  
 given,  
 "Adores thee more than earth or  
 heaven!"

Yes — dearest Lamp, by every charm  
 On which thy midnight beam has  
 hung;<sup>1</sup>  
 The head reclined, the graceful arm  
 Across the brow of ivory flung;

The heaving bosom, partly hid,  
 The severed lip's unconscious sighs,  
 The fringe that from the half-shut lid  
 Adown the cheek of roses lies:

By these, by all that bloom untold,  
 And long as all shall charm my heart,  
 I 'll love my little Lamp of gold —  
 My Lamp and I shall never part.

And often, as she smiling said,  
 In fancy's hour, thy gentle rays  
 Shall guide my visionary tread  
 Through poesy's enchanting maze.  
 Thy flame shall light the page refined,  
 Where still we catch the Chian's  
 breath,  
 Where still the bard, though cold in  
 death,  
 Has left his soul unquenched behind.  
 Or, o'er thy humbler legend shine,  
 Oh man of Ascrea's dreary glades,<sup>2</sup>

1 The ancients had their *lucernæ cubiculariæ*, or bedchamber lamps, which, as the Emperor Galienus said, "*nil cras meminere*;" and, with the same commendation of secrecy, Praxagora addresses her lamp in Aristophanes, "*Ἐκκλης*." We may judge how fanciful they were, in the use and embellishment of their lamps, from the famous symbolic *Lucerna*, which we find in the "Romanum-Museum," Mich. Ang. Causel, p. 127.

2 Hesiod, who tells us in melancholy terms of his father's flight to the wretched village of Ascrea. "*Ἐργ. καὶ Ἡμέρ.*" v. 251.

To whom the nightly warbling Nine<sup>3</sup>  
 A wand of inspiration gave,<sup>4</sup>  
 Plucked from the greenest tree, that  
 shades  
 The crystal of Castalia's wave.

Then, turning to a purer lore,  
 We 'll cull the sages' deep-hid store,  
 From Science steal her golden clue,  
 And every mystic path pursue,  
 Where Nature, far from vulgar eyes,  
 Through labyrinths of wonder flies.  
 'T is thus my heart shall learn to know  
 How fleeting is this world below,  
 Where all that meets the morning light,  
 Is changed before the fall of night!<sup>5</sup>

I 'll tell thee, as I trim thy fire,  
 "Swift, swift the tide of being runs,  
 "And Time, who bids thy flame expire,  
 "Will also quench yon heaven of  
 suns."

Oh, then if earth's united power  
 Can never chain one feathery hour;  
 If every print we leave to-day  
 To-morrow's wave will sweep away;  
 Who pauses to inquire of heaven  
 Why were the fleeting treasures given,  
 The sunny days, the shady nights,  
 And all their brief but dear delights,  
 Which heaven has made for man to use,  
 And man should think it crime to lose?  
 Who that has culled a fresh-blown rose  
 Will ask it why it breathes and glows,  
 Unmindful of the blushing ray,  
 In which it shines its soul away;  
 Unmindful of the scented sigh,  
 With which it dies and loves to die.

Pleasure, thou only good on earth!<sup>6</sup>  
 One precious moment given to thee —

3 ἐννύχια στεῖχον, περικάλλεα ὅσσαν ἰεῖσαι  
 "Theog." v. 10.

4 καὶ μοι σκῆπτρον ἔδον, δάφνης ἐπιθηλέα ὅζον.  
 Id. v. 30.

5 ἔπειν τὰ ὅλα ποταμοῦ δίκην, as expressed among the dogmas of Heraclitus the Ephesian, and with the same image by Seneca, in whom we find a beautiful diffusion of the thought. "*Nemo est manens, qui fuit pridie. corpora nostra rapiuntur fluminum more; quidquid videt currit cum tempore. nihil ex his quæ videmus manet. ego ipse, dum loquor mutari ipsa; mutatus sum,*" etc.

6 Aristippus considered motion as the principle of happiness, in which idea he differed from



Oh! by my Lais' lip, 't is worth  
The sage's immortality.

Then far be all the wisdom hence,  
That would our joys one hour delay!  
Alas, the feast of soul and sense  
Love calls us to in youth's bright day,  
If not soon tasted, fleets away.  
Ne'er wert thou formed, my Lamp, to  
shed

Thy splendor on a lifeless page; —  
Whate'er my blushing Lais said  
Of thoughtful lore and studies sage,  
'T was mockery all — her glance of joy  
Told me thy dearest, best employ.<sup>1</sup>  
And, soon as night shall close the eye  
Of heaven's young wanderer in the  
west;

When seers are gazing on the sky,  
To find their future orbs of rest;  
Then shall I take my trembling way,  
Unseen but to those worlds above,  
And, led by thy mysterious ray,  
Steal to the night-bower of my love.

#### TO MRS. ———.

##### ON HER BEAUTIFUL TRANSLATION OF VOITURE'S KISS.

*Mon âme sur mon lèvres étoit lors toute entière,  
Pour savourer le miel qui sur la vôtre étoit;  
Mais en me retirant, elle resta derrière,  
Tant de ce doux plaisir l'amorce l'a restoit.*

VOITURE.

How heavenly was the poet's doom,  
To breathe his spirit through a kiss;  
And lose within so sweet a tomb  
The trembling messenger of bliss!

And, sure his soul returned to feel  
That it *again* could ravished be;  
For in the kiss that thou didst steal,  
His life and soul have fled to thee.

the Epicureans, who looked to a state of repose as the only true voluptuousness, and avoided even the too lively agitations of pleasure, as a violent and ungraceful derangement of the senses.

1 Maupertuis has been still more explicit than this philosopher, in ranking the pleasures of sense above the sublimest pursuits of wisdom. Speaking of the infant man, in his production, he calls him, "*une nouvelle créature, qui pourra comprendre les choses les plus sublimes, et ce qui est bien au-dessus, qui pourra goûter les mêmes plaisirs.*" See his "Vénus Physique." This appears to be one of the efforts at Fontenelle's

#### RONDEAU.

"GOOD night! good night!" — And is  
it so?

And must I from my Rosa go?  
Oh Rosa, say "Good night!" once more,  
And I'll repeat it o'er and o'er,  
Till the first glance of dawning light  
Shall find us saying, still, "Good night."

And still "Good night," my Rosa, say —  
But whisper still, "A minute stay;"  
And I will stay, and every minute  
Shall have an age of transport in it;  
Till Time himself shall stay his flight,  
To listen to our sweet "Good night."

"Good night!" you'll murmur with a  
sigh,

And tell me it is time to fly;  
And I will vow, will swear to go,  
While still that sweet voice murmurs  
"No!"

Till slumber seal our weary sight —  
And then, my love, my soul, "Good  
night!"

#### SONG.

WHY does azure deck the sky?

'T is to be like thy looks of blue

Why is red the rose's dye?

Because it is thy blushes' hue.

All that's fair, by Love's decree,  
Has been made resembling thee!

Why is falling snow so white,

But to be like thy bosom fair?

Why are solar beams so bright?

That they may seem thy golden hair!

All that's bright, by Love's decree,  
Has been made resembling thee!

gallantry of manner, for which the learned President is so well and justly ridiculed in the "Akakia" of Voltaire.

Maupertuis may be thought to have borrowed from the ancient Aristippus that indiscriminate theory of pleasures which he has set forth in his "Essai de Philosophie Morale," and for which he was so very justly condemned. Aristippus, according to Laertius, held *μη διαφέρειν τε ἡδονὴν ἡδονῆς*, which irrational sentiment has been adopted by Maupertuis: "*Tant qu'on ne considère que l'état présent, tous les plaisirs sont du même genre,*" etc.

Why are nature's beauties felt?  
 Oh! 't is thine in her we see!  
 Why has music power to melt?  
 Oh! because it speaks like thee.  
 All that 's sweet, by Love's decree,  
 Has been made resembling thee!

## TO ROSA.

LIKE one who trusts to summer skies,  
 And puts his little bark to sea,  
 Is he who, lured by smiling eyes,  
 Consigns his simple heart to thee.

For fickle is the summer wind,  
 And sadly may the bark be tost;  
 For thou art sure to change thy mind,  
 And then the wretched heart is lost!

WRITTEN IN A COMMONPLACE  
BOOK,

CALLED

## "THE BOOK OF FOLLIES;"

IN WHICH EVERY ONE THAT OPENED IT WAS  
 TO CONTRIBUTE SOMETHING.

## TO THE BOOK OF FOLLIES.

THIS tribute 's from a wretched elf,  
 Who hails thee, emblem of himself.  
 The book of life, which I have traced,  
 Has been, like thee, a motley waste  
 Of follies scribbled o'er and o'er,  
 One folly bringing hundreds more.  
 Some have indeed been writ so neat,  
 In characters so fair, so sweet,  
 That those who judge not too severely,  
 Have said they loved such follies dearly!  
 Yet still, O book! the allusion stands;  
 For these were penned by *female* hands:  
 The rest — alas! I own the truth —  
 Have all been scribbled so uncouth  
 That Prudence, with a withering look,  
 Disdainful, flings away the book.  
 Like thine, its pages here and there  
 Have oft been stained with blots of care;  
 And sometimes hours of peace, I own,  
 Upon some fairer leaves have shone,  
 White as the snowings of that heaven  
 By which those hours of peace were  
 given.

But now no longer — such, oh, such  
 The blast of Disappointment's touch! —  
 No longer now those hours appear;  
 Each leaf is sullied by a tear:

Blank, blank is every page with care,  
 Not even a folly brightens there.  
 Will they yet brighten? — never, never!  
 Then *shut the book*, O God, for ever!

## TO ROSA.

SAY, why should the girl of my soul be  
 in tears

At a meeting of rapture like this,  
 When the glooms of the past and the  
 sorrow of years  
 Have been paid by one moment of  
 bliss?

Are they shed for that moment of bliss-  
 ful delight,  
 Which dwells on her memory yet?  
 Do they flow, like the dews of the love-  
 breathing night,  
 From the warmth of the sun that has  
 set?

Oh! sweet is the tear on that languishing  
 smile,  
 That smile, which is loveliest then;  
 And if such are the drops that delight  
 can beguile,  
 Thou shalt weep them again and again.

## LIGHT SOUNDS THE HARP.

LIGHT sounds the harp when the com-  
 bat is over,  
 When heroes are resting, and joy is in  
 bloom;  
 When laurels hang loose from the brow  
 of the lover,  
 And Cupid makes wings of the war-  
 rior's plume.  
 But, when the foe returns,  
 Again the hero burns;  
 High flames the sword in his hand once  
 more:

The clang of mingling arms  
 Is then the sound that charms,  
 And brazen notes of war, that stirring  
 trumpets pour; —  
 Then, again comes the Harp, when the  
 combat is over —  
 When heroes are resting, and Joy is  
 in bloom —  
 When laurels hang loose from the brow  
 of the lover,  
 And Cupid makes wings of the war-  
 rior's plume.

Light went the harp when the War-God,  
 reclining,  
 Lay lulled on the white arm of Beauty  
 to rest,  
 When round his rich armor the myrtle  
 hung twining,  
 And flights of young doves made his  
 helmet their nest.  
 But, when the battle came,  
 The hero's eye breathed flame:  
 Soon from his neck the white arm was  
 flung;  
 While, to his wakening ear,  
 No other sounds were dear  
 But brazen notes of war, by thousand  
 trumpets sung.  
 But then came the light harp, when dan-  
 ger was ended,  
 And Beauty once more lulled the War-  
 God to rest;  
 When tresses of gold with his laurels lay  
 blended,  
 And flights of young doves made his  
 helmet their nest.

FROM

THE GREEK OF MELEAGER.<sup>1</sup>

FILL high the cup with liquid flame,  
 And speak my Heliadora's name.  
 Repeat its magic o'er and o'er,  
 And let the sound my lips adore,  
 Live in the breeze, till every tone,  
 And word, and breath, speaks her alone.

Give me the wreath that withers there,  
 It was but last delicious night,  
 It circled her luxuriant hair,  
 And caught her eyes' reflected light.  
 Oh! haste, and twine it round my  
 brow,  
 'T is all of her that 's left me now.  
 And see — each rosebud drops a tear,  
 To find the nymph no longer here —  
 No longer, where such heavenly charms  
 As hers *should* be — within these arms.

1 ἐγχεῖ, καὶ πάλιν εἶπε, πάλιν, πάλιν, Ἥλιο-  
 δώρας  
 εἶπε, σὺν ἀκρήτῳ τὸ γλυκὺ μίσγ' ὄνομα,  
 καὶ μοι τὸν βρεχθέντα μύροισ καὶ χθίζον ἔοντα,  
 μναμόσυνον κείνας ἀμφιτιθεὶ στέφανον  
 δακρύει ριλεραστὸν ἰδοὺ ῥόδον, εἵνεκα κείναν  
 ἄλλοθι κ' οὐ κόλποις ἡμετέροις ἔσσορα.

BRUNCK, "*Analect.*" tom. i. p. 28.

## SONG.

FLY from the world, O Bessy! to me,  
 Thou wilt never find any sincerer;  
 I 'll give up the world, O Bessy! for  
 thee,  
 I can never meet any that 's dearer.  
 Then tell me no more, with a tear and a  
 sigh,  
 That our loves will be censured by  
 many;  
 All, all have their follies, and who will  
 deny  
 That ours is the sweetest of any?

When your lip has met mine, in commu-  
 nion so sweet,  
 Have we felt as if virtue forbid it? —  
 Have we felt as if heaven denied them  
 to meet? —  
 No, rather 't was heaven that did it.  
 So innocent, love, is the joy we then sip,  
 So little of wrong is there in it,  
 That I wish all my errors were lodged on  
 your lip,  
 And I 'd kiss them away in a minute.

Then come to your lover, oh! fly to his  
 shed,  
 From a world which I know thou de-  
 spisest;  
 And slumber will hover as light o'er our  
 bed  
 As e'er on the couch of the wisest.  
 And when o'er our pillow the tempest is  
 driven,  
 And thou, pretty innocent, fearest,  
 I 'll tell thee, it is not the chiding of  
 heaven,  
 'T is only our lullaby, dearest.

And, oh! while we lie on our deathbed,  
 my love,  
 Looking back on the scene of our er-  
 rors,  
 A sigh from my Bessy shall plead then  
 above,  
 And Death be disarmed of his terrors.  
 And each to the other embracing will say,  
 "Farewell! let us hope we 're for-  
 given."  
 Thy last fading glance will illumine the  
 way,  
 And a kiss be our passport to heaven!



THE RESEMBLANCE.

— *vo cercand' io,  
Donna, quant' e possibile, in altrui  
La desiata vostra forma vera.*  
PETRARC. Sonett. 14.

YES, if 't were any common love,  
That led my pliant heart astray,  
I grant, there's not a power above,  
Could wipe the faithless crime away.

But, 't was my doom to err with one  
In every look so like to thee  
That, underneath yon blessed sun,  
So fair there are but thou and she.

Both born of beauty, at a birth,  
She held with thine a kindred sway,  
And wore the only shape on earth  
That could have lured my soul to stray.

Then blame me not, if false I be,  
'T was love that waked the fond excess;  
My heart had been more true to thee,  
Had mine eye prized thy beauty less.

FANNY, DEAREST.

YES! had I leisure to sigh and mourn,  
Fanny, dearest, for thee I 'd sigh;  
And every smile on my cheek should turn  
To tears when thou art nigh.  
But, between love, and wine, and sleep,  
So busy a life I live,  
That even the time it would take to weep  
Is more than my heart can give.  
Then bid me not to despair and pine,  
Fanny, dearest of all the dears!  
The Love that 's ordered to bathe in  
wine,  
Would be sure to take cold in tears.

Reflected bright in this heart of mine,  
Fanny, dearest, thy image lies;  
But, ah, the mirror would cease to shine,  
If dimmed too often with sighs.  
They lose the half of beauty's light,  
Who view it through sorrow's tear;  
And 't is but to see thee truly bright  
That I keep my eye-beam clear.  
Then wait no longer till tears shall flow,  
Fanny, dearest — the hope is vain;  
If sunshine cannot dissolve thy snow,  
I shall never attempt it with rain.

THE RING.

TO

.....

No — Lady! Lady! keep the ring:  
Oh! think, how many a future year,  
Of placid smile and downy wing,  
May sleep within its holy sphere.

Do not disturb their tranquil dream,  
Though love hath ne'er the mystery  
warmed;  
Yet heaven will shed a soothing beam,  
To bless the bond itself hath formed.

But then, that eye, that burning eye, —  
Oh! it doth ask, with witching power,  
If heaven can ever bless the tie  
Where love inwreaths no genial  
flower?

Away, away, bewildering look,  
Or all the boast of virtue 's o'er;  
Go — hie thee to the sage's book,  
And learn from him to feel no more.

I cannot warn thee: every touch,  
That brings my pulses close to thine,  
Tells me I want thy aid as much —  
Even more, alas, than thou dost mine.

Yet, stay, — one hope, one effort yet —  
A moment turn those eyes away,  
And let me, if I can, forget  
The light that leads my soul astray.

Thou sayest, that we were born to meet,  
That our hearts bear one common  
seal; —  
Think, Lady, think, how man's deceit  
Can seem to sigh and feign to feel.

When, o'er thy face some gleam of  
thought,  
Like daybeams through the morning  
air,  
Hath gradual stole, and I have caught  
The feeling ere it kindled there;

The sympathy I then betrayed,  
Perhaps was but the child of art,  
The guile of one, who long hath played  
With all these wily nets of heart.

Oh! thine is not my earliest vow;  
 Though few the years I yet have told,  
 Canst thou believe I 've lived till now,  
 With loveless heart or senses cold?

No — other nymphs to joy and pain  
 This wild and wandering heart hath  
 moved;  
 With some it sported, wild and vain,  
 While some it dearly, truly, loved.

The cheek to thine I fondly lay,  
 To theirs hath been as fondly laid;  
 The words to thee I warmly say,  
 To them have been as warmly said.

Then, scorn at once a worthless heart,  
 Worthless alike, or fixt or free;  
 Think of the pure, bright soul thou art,  
 And — love not me, oh love not me.

Enough — now, turn thine eyes again;  
 What, still that look and still that sigh!  
 Dost thou not feel my counsel then?  
 Oh! no, beloved, — nor do I.

TO

### THE INVISIBLE GIRL.

THEY try to persuade me, my dear little  
 sprite,

That you 're not a true daughter of ether  
 and light,

Nor have any concern with those fanci-  
 ful forms

That dance upon rainbows and ride upon  
 storms;

That, in short, you 're a woman; your  
 lip and your eye

As mortal as ever drew gods from the sky.  
 But I *will* not believe them — no, Sci-  
 ence, to you

I have long bid a last and a careless  
 adieu:

Still flying from Nature to study her laws,  
 And dulling delight by exploring its cause,  
 You forget how superior, for mortals be-  
 low,

Is the fiction they dream to the truth  
 that they know.

Oh! who, that has e'er enjoyed rapture  
 complete,

Would ask *how* we feel it, or *why* it is  
 sweet;

How rays are confused, or how particles  
 fly

Through the medium refined of a glance  
 or a sigh;

Is there one, who but once would not  
 rather have known it,

Than written, with Harvey, whole vol-  
 umes upon it?

As for you, my sweet-voiced and invis-  
 ible love,

You must surely be one of those spirits,  
 that rove

By the bank where, at twilight, the poet  
 reclines,

When the star of the west on his solitude  
 shines,

And the magical fingers of fancy have  
 hung

Every breeze with a sigh, every leaf with  
 a tongue.

Oh! hint to him then, 't is retirement  
 alone

Can hallow his harp or ennoble its tone;  
 Like you, with a veil of seclusion be-  
 tween,

His song to the world let him utter un-  
 seen,

And like you, a legitimate child of the  
 spheres,

Escape from the eye to enrapture the ears.

Sweet spirit of mystery! how I should  
 love,

In the wearisome ways I am fated to rove,  
 To have you thus ever invisibly nigh,

Inhaling for ever your song and your  
 sigh!

Mid the crowds of the world and the  
 murmurs of care,

I might sometimes converse with my  
 nymph of the air,

And turn with distaste from the clamor-  
 ous crew,

To steal in the pauses one whisper from  
 you.

Then, come and be near me, for ever  
 be mine,

We shall hold in the air a communion  
 divine,

As sweet as, of old, was imagined to  
 dwell

In the grotto of Numa, or Socrates' cell.

And oft, at those lingering moments of night,  
 When the heart's busy thoughts have put slumber to flight,  
 You shall come to my pillow and tell me of love,  
 Such as angel to angel might whisper above.  
 Sweet spirit! — and then, could you borrow the tone  
 Of that voice, to my ear like some fairy-song known,  
 The voice of the one upon earth, who has twined  
 With her being for ever my heart and my mind,  
 Though lonely and far from the light of her smile,  
 An exile, and weary and hopeless the while,  
 Could you shed for a moment her voice on my ear.  
 I will think, for that moment, that Cara is near;  
 That she comes with consoling enchantment to speak,  
 And kisses my eyelid and breathes on my cheek,  
 And tells me, the night shall go rapidly by,  
 For the dawn of our hope, of our heaven is nigh.

Fair spirit! if such be your magical power,  
 It will lighten the lapse of full many an hour;  
 And, let fortune's realities frown as they will,  
 Hope, fancy, and Cara may smile for me still.

### THE RING.<sup>1</sup>

A TALE.

*Annulus ille viri.*  
 OVID. "Amor." lib. ii. eleg. 15.

THE happy day at length arrived  
 When Rupert was to wed  
 The fairest maid in Saxony,  
 And take her to his bed.

I should be sorry to think that my friend had any serious intentions of frightening the nursery by this story: I rather hope — though the manner of it leads me to doubt — that his design

As soon as morn was in the sky,  
 The feast and sports began;  
 The men admired the happy maid,  
 The maids the happy man.

In many a sweet device of mirth  
 The day was past along;  
 And some the featly dance amused,  
 And some the dulcet song.

The younger maids with Isabel  
 Disported through the bowers,  
 And decked her robe, and crowned her head  
 With motley bridal flowers.

The matrons all in rich attire,  
 Within the castle walls,  
 Sat listening to the choral strains  
 That echoed through the halls.

Young Rupert and his friends repaired  
 Unto a spacious court,  
 To strike the bounding tennis-ball  
 In feat and manly sport.

The bridegroom on his finger wore  
 The wedding-ring so bright,  
 Which was to grace the lily hand  
 Of Isabel that night.

And fearing he might break the gem,  
 Or lose it in the play,  
 He looked around the court, to see  
 Where he the ring might lay.

Now, in the court a statue stood,  
 Which there full long had been;  
 It might a Heathen goddess be,  
 Or else, a Heathen queen.

Upon its marble finger then  
 He tried the ring to fit;  
 And, thinking it was safest there,  
 Thereon he fastened it.

was to ridicule that distempered taste which prefers those monsters of the fancy to the "*speciosa miracula*" of true poetic imagination.

I find, by a note in the manuscript, that he met with this story in a German author, *Fromman upon Fascination*, book iii. part vi. ch. 18. On consulting the work, I perceive that Fromman quotes it from Beluacensis, among many other stories equally diabolical and interesting. — E.



And now the tennis sports went on,  
Till they were wearied all,  
And messengers announced to them  
Their dinner in the hall.

Young Rupert for his wedding-ring  
Unto the statue went;  
But, oh, how shocked was he to find  
The marble finger bent!

The hand was closed upon the ring  
With firm and mighty clasp;  
In vain he tried and tried and tried,  
He could not loose the grasp!

Then sore surprised was Rupert's mind —  
As well his mind might be;  
"I'll come," quoth he, "at night again,  
"When none are here to see."

He went unto the feast, and much  
He thought upon his ring;  
And marvelled sorely what could mean  
So very strange a thing!

The feast was o'er, and to the court  
He hied without delay,  
Resolved to break the marble hand  
And force the ring away.

But, mark a stranger wonder still —  
The ring was there no more,  
And yet the marble hand ungrasped,  
And open as before!

He searched the base, and all the court,  
But nothing could he find;  
Then to the castle hied he back  
With sore bewildered mind.

Within he found them all in mirth,  
The night in dancing flew:  
The youth another ring procured,  
And none the adventure knew.

And now the priest has joined their hands,  
The hours of love advance:  
Rupert almost forgets to think  
Upon the morn's mischance.

Within the bed fair Isabel  
In blushing sweetness lay,  
Like flowers, half-opened by the dawn,  
And waiting for the day.

And Rupert, by her lovely side,  
In youthful beauty glows,  
Like Phœbus, when he bends to cast  
His beams upon a rose.

And here my song would leave them both,  
Nor let the rest be told,  
If 't were not for the horrid tale  
It yet has to unfold.

Soon Rupert, 'twixt his bride and him,  
A death cold carcass found;  
He saw it not, but thought he felt  
Its arms embrace him round.

He started up, and then returned,  
But found the phantom still;  
In vain he shrunk, it clipt him round,  
With damp and deadly chill!

And when he bent, the earthy lips  
A kiss of horror gave;  
'T was like the smell from charnel vaults,  
Or from the mouldering grave!

Ill-fated Rupert! — wild and loud  
Then cried he to his wife,  
"Oh! save me from this horrid fiend,  
"My Isabel! my life!"

But Isabel had nothing seen,  
She looked around in vain;  
And much she mourned the mad conceit  
That racked her Rupert's brain.

At length from this invisible  
These words to Rupert came:  
(Oh God! while he did hear the words  
What terrors shook his frame!)

"Husband, husband, I've the ring  
"Thou gavest to-day to me;  
"And thou'rt to me for ever wed,  
"As I am wed to thee!"

And all the night the demon lay  
Cold-chilling by his side,  
And strained him with such deadly grasp  
He thought he should have died.

But when the dawn of day was near,  
The horrid phantom fled,  
And left the affrighted youth to weep  
By Isabel in bed.

And all that day a gloomy cloud  
Was seen on Rupert's brows;  
Fair Isabel was likewise sad,  
But strove to cheer her spouse.

And, as the day advanced, he thought  
Of coming night with fear:  
Alas, that he should dread to view  
The bed that should be dear!

At length the second night arrived,  
Again their couch they prest;  
Poor Rupert hoped that all was o'er,  
And looked for love and rest.

But oh! when midnight came, again  
The fiend was at his side,  
And, as it strained him in its grasp,  
With howl exulting cried:—

"Husband, husband, I've the ring,  
"The ring thou gavest to me;  
"And thou 'rt to me for ever wed,  
"As I am wed to thee!"

In agony of wild despair,  
He started from the bed;  
And thus to his bewildered wife  
The trembling Rupert said:

"Oh Isabel! dost thou not see  
"A shape of horrors here,  
"That strains me to its deadly kiss,  
"And keeps me from my dear?"

"No, no, my love! my Rupert, I  
"No shape of horrors see;  
"And much I mourn the fantasy  
"That keeps my dear from me."

This night, just like the night before,  
In terrors past away,  
Nor did the demon vanish thence  
Before the dawn of day.

Said Rupert then, "My Isabel,  
"Dear partner of my woe,  
"To Father Austin's holy cave  
"This instant will I go."

Now Austin was a reverend man,  
Who acted wonders maint—  
Whom all the country round believed  
A devil or a saint!

To Father Austin's holy cave  
Then Rupert straightway went;  
And told him all, and asked him how  
These horrors to prevent.

The father heard the youth; and then  
Retired awhile to pray;  
And, having prayed for half an hour  
Thus to the youth did say:

"There is a place where four roads meet,  
"Which I will tell to thee;  
"Be there this eve, at fall of night,  
"And list what thou shalt see.

"Thou 'lt see a group of figures pass  
"In strange disordered crowd,  
"Travelling by torchlight through the  
roads,  
"With noises strange and loud.

"And one that 's high above the rest,  
"Terrific towering o'er,  
"Will make thee know him at a glance,  
"So I need say no more.

"To him from me these tablets give,  
"They 'll quick be understood;  
"Thou need'st not fear, but give them  
straight,  
"I've scrawled them with my blood!"

The night-fall came, and Rupert all  
In pale amazement went  
To where the cross-roads met, as he  
Was by the Father sent.

And lo! a group of figures came  
In strange disordered crowd,  
Travelling by torchlight through the  
roads,  
With noises strange and loud.

And, as the gloomy train advanced,  
Rupert beheld from far  
A female form of wanton mien  
High seated on a car.

And Rupert, as he gazed upon  
The loosely-vested dame,  
Thought of the marble statue's look,  
For hers was just the same.

Behind her walked a hideous form,  
 With eyeballs flashing death;  
 Whene'er he breathed, a sulphured smoke  
 Came burning in his breath.

He seemed the first of all the crowd,  
 Terrific towering o'er;  
 "Yes, yes," said Rupert, "this is he,  
 "And I need ask no more."

Then slow he went, and to this fiend  
 The tablets trembling gave,  
 Who looked and read them with a yell  
 That would disturb the grave.

And when he saw the blood-scrawled  
 name,  
 His eyes with fury shine;  
 "I thought," cries he, "his time was out,  
 "But he must soon be mine!"

Then darting at the youth a look  
 Which rent his soul with fear,  
 He went unto the female fiend,  
 And whispered in her ear.

The female fiend no sooner heard  
 Than, with reluctant look,  
 The very ring that Rupert lost,  
 She from her finger took.

And, giving it unto the youth,  
 With eyes that breathed of hell,  
 She said, in that tremendous voice,  
 Which he remembered well:

"In Austin's name take back the ring,  
 "The ring thou gavest to me;  
 "And thou 'rt to me no longer wed,  
 "Nor longer I to thee."

He took the ring, the rabble past,  
 He home returned again;  
 His wife was then the happiest fair,  
 The happiest he of men.

TO

.....

ON SEEING HER WITH A WHITE VEIL AND A  
 RICH GIRDLE.

*μαργαρίται δῆλονσι σαφύων ῥόον.*  
*A.P. NICEPHOR. in "Oneirocritico."*

PUT off the vestal veil, nor, oh!  
 Let weeping angels view it;  
 Your cheeks belie its virgin snow,  
 And blush repenting through it.

Put off the fatal zone you wear;  
 The shining pearls around it  
 Are tears, that fell from Virtue there,  
 The hour when Love unbound it.

WRITTEN IN THE BLANK LEAF  
 OF

A LADY'S COMMONPLACE BOOK.

HERE is one leaf reserved for me,  
 From all thy sweet memorials free;  
 And here my simple song might tell  
 The feelings thou must guess so well.  
 But could I thus, within thy mind,  
 One little vacant corner find,  
 Where no impression yet is seen,  
 Where no memorial yet hath been,  
 Oh! it should be my sweetest care  
 To write my name for ever there!

TO

MRS. BL—.

WRITTEN IN HER ALBUM.

THEY say that Love had once a book  
 (The urchin likes to copy you),  
 Where, all who came, the pencil took,  
 And wrote, like us, a line or two.

'T was Innocence, the maid divine,  
 Who kept this volume bright and fair,  
 And saw that no unhallowed line  
 Or thought profane should enter there;

And daily did the pages fill  
 With fond device and loving lore,  
 And every leaf she turned was still  
 More bright than that she turned be-  
 fore.

Beneath the touch of Hope, how soft,  
 How light the magic pencil ran!  
 Till Fear would come, alas, as oft,  
 And trembling close what Hope began.

A tear or two had dropt from Grief,  
 And Jealousy would, now and then,  
 Ruffle in haste some snow-white leaf,  
 Which Love had still to smooth again.

But, ah! there came a blooming boy,  
 Who often turned the pages o'er,  
 And wrote therein such words of joy,  
 That all who read them sighed for  
 more.



And Pleasure was this spirit's name,  
And though so soft his voice and look,  
Yet Innocence, whene'er he came,  
Would tremble for her spotless book.

For, oft a Bacchant cup he bore,  
With earth's sweet nectar sparkling  
bright;

And much she feared lest, mantling o'er,  
Some drops should on the pages light.

And so it chanced, one luckless night,  
The urchin let that goblet fall  
O'er the fair book, so pure, so white,  
And sullied lines and marge and all!

In vain now, touched with shame, he  
tried

To wash those fatal stains away;  
Deep, deep had sunk the sullying tide,  
The leaves grew darker every day.

And Fancy's sketches lost their hue,  
And Hope's sweet lines were all ef-  
faced,

And Love himself now scarcely knew  
What Love himself so lately traced.

At length the urchin Pleasure fled,  
(For how, alas! could Pleasure stay?)  
And Love, while many a tear he shed,  
Reluctant flung the book away.

The index now alone remains,  
Of all the pages spoiled by Pleasure,  
And though it bears some earthly stains,  
Yet Memory counts the leaf a treasure.

And oft, they say, she scans it o'er,  
And oft, by this memorial aided,  
Brings back the pages now no more,  
And thinks of lines that long have  
faded.

I know not if this tale be true,  
But thus the simple facts are stated;  
And I refer their truth to you,  
Since Love and you are near related.

#### TO CARA,

AFTER AN INTERVAL OF ABSENCE.

CONCEALED within the shady wood  
A mother left her sleeping child,

And flew, to cull her rustic food,  
The fruitage of the forest wild.

But storms upon her pathway rise,  
The mother roams, astray and weeping;  
Far from the weak appealing cries  
Of him she left so sweetly sleeping.

She hopes, she fears; a light is seen,  
And gentler blows the night wind's  
breath;

Yet no — 't is gone — the storms are  
keen,

The infant may be chilled to death!

Perhaps, even now, in darkness shrouded,  
His little eyes lie cold and still; —  
And yet, perhaps, they are not clouded,  
Life and love may light them still.

Thus, Cara, at our last farewell,  
When, fearful even thy hand to touch,  
I mutely asked those eyes to tell  
If parting pained thee half so much:

I thought, — and, oh! forgive the  
thought,

For none was e'er by love inspired  
Whom fancy had not also taught  
To hope the bliss his soul desired.

Yes, I *did* think, in Cara's mind,  
Though yet to that sweet mind un-  
known,

I left one infant wish behind,  
One feeling, which I called my own.

Oh blest! though but in fancy blest,  
How did I ask of Pity's care,  
To shield and strengthen, in thy breast,  
The nursling I had cradled there.

And, many an hour, beguiled by pleasure,  
And many an hour of sorrow number-  
ing,

I ne'er forgot the new-born treasure,  
I left within thy bosom slumbering.

Perhaps, indifference has not chilled it,  
Haply, it yet a throb may give —  
Yet, no — perhaps, a doubt has killed it;  
Say, dearest — *does* the feeling live?

## TO CARA,

ON THE DAWNING OF A NEW YEAR'S DAY.

WHEN midnight came to close the year,  
We sighed to think it thus should take  
The hours it gave us — hours as dear  
As sympathy and love could make  
Their blessed moments, — every sun  
Saw us, my love, more closely one.

But, Cara, when the dawn was nigh  
Which came a new year's light to shed,  
That smile we caught from eye to eye  
Told us, those moments were not fled:  
Oh, no, — we felt, some future sun  
Should see us still more closely one.

Thus may we ever, side by side,  
From happy years to happier glide;  
And still thus may the passing sigh  
We give to hours, that vanish o'er us,  
Be followed by the smiling eye,  
That Hope shall shed on scenes before  
us!

TO . . . . ., 1801.

To be the theme of every hour  
The heart devotes to Fancy's power,  
When her prompt magic fills the mind  
With friends and joys we've left behind,  
And joys return and friends are near,  
And all are welcomed with a tear: —  
In the mind's purest seat to dwell,  
To be remembered oft and well  
By one whose heart, though vain and wild,  
By passion led, by youth beguiled,  
Can proudly still aspire to be  
All that may yet win smiles from thee: —  
If thus to live in every part  
Of a lone, weary wanderer's heart;  
If thus to be its sole employ  
Can give thee one faint gleam of joy,  
Believe it, Mary, — oh! believe  
A tongue that never can deceive,  
Though, erring, it too oft betray  
Even more than Love should dare to  
say, —

In Pleasure's dream or Sorrow's hour,  
In crowded hall or lonely bower,  
The business of my life shall be,  
For ever to remember thee.  
And though that heart be dead to mine,

Since Love is life and wakes not thine,  
I'll take thy image, as the form  
Of one whom Love had failed to warm,  
Which, though it yield no answering  
thrill,

Is not less dear, is worshipt still —  
I'll take it, wheresoe'er I stray,  
The bright, cold burden of my way.  
To keep this semblance fresh in bloom,  
My heart shall be its lasting tomb,  
And Memory, with embalming care,  
Shall keep it fresh and fadeless there.

## THE GENIUS OF HARMONY.

AN IRREGULAR ODE.

*Ad harmoniam canere mundum.*

CICERO, "de Nat. Deor." lib. iii.

THERE lies a shell beneath the waves,  
In many a hollow winding wreathed,  
Such as of old  
Echoed the breath that warbling sea-  
maids breathed;

This magic shell,  
From the white bosom of a syren fell,  
As once she wandered by the tide that  
laves

Sicilia's sands of gold.

It bears  
Upon its shining side the mystic notes  
Of those entrancing airs,<sup>1</sup>  
The genii of the deep were wont to  
swell,  
When heaven's eternal orbs their mid-  
night music rolled!  
Oh! seek it, wheresoe'er it floats;  
And, if the power  
Of thrilling numbers to thy soul be  
dear,

1 In the "Histoire Naturelle des Antilles," there is an account of some curious shells, found at Curaçoa, on the back of which were lines, filled with musical characters so distinct and perfect, that the writer assures us a very charming trio was sung from one of them. "On le nomme musical, parce qu'il porte sur le dos des lignes noires pleines de notes, qui ont une espèce de clé pour les mettre en chant, de sorte que l'on diroit qu'il ne manque que la lettre à cette tablature naturelle. Ce curieux gentilhomme (M. du Montel) rapporte qu'il en a vu qui avoient cinq lignes, une clé, et des notes, qui formoient un accord parfait. Quelqu'un y avoit ajouté la lettre, que la nature avoit oubliée, et la faisoit chanter en forme de trio, dont l'air étoit fort agréable." — Chap. xix. art. 11. The author adds, a poet might imagine that these shells were used by the syrens at their concerts.

Go, bring the bright shell to my  
bower,  
And I will fold thee in such downy  
dreams

As lap the Spirit of the Seventh Sphere,  
When Luna's distant tone falls faintly on  
his ear!<sup>1</sup>

And thou shalt own,  
That, through the circle of creation's  
zone,

Where matter slumbers or where spirit  
beams;

From the pellucid tides,<sup>2</sup> that whirl  
The planets through their maze of  
song,

To the small rill, that weeps along  
Murmuring o'er beds of pearl;

From the rich sigh  
Of the sun's arrow through an evening  
sky,<sup>3</sup>

To the faint breath the tuneful osier  
yields

On Afric's burning fields;<sup>4</sup>

1 According to Cicero, and his commentator, Macrobius, the lunar tone is the gravest and faintest on the planetary heptachord. "*Quam ob causam summus ille cæli stellifer cursus, cuius conversio est concitatio, acuto et excitato movetur sono; gravissimo autem hic lunaris atque infimus.*" — "*Sonn. Scip.*" Because, says Macrobius, "*spiritu ut in extremitate languescere jam voluitur, et propter angustias quibus penultimus orbis arcuatur impetu leniore convertitur.*" — In "*Sonn. Scip.*" lib. ii. cap. 4. In their musical arrangement of the heavenly bodies, the ancient writers are not very intelligible. — See Ptolem. lib. iii.

Leone Hebreo, pursuing the idea of Aristotle, that the heavens are animal, attributes their harmony to perfect and reciprocal love. "*Non però manca fra loro il perfetto et reciproco amore: la causa principale, che ne mostra il loro amore, è la lor amicitia armonica et la concordanza, che perpetuamente si trova in loro.*" — Dialog. ii. di Amore, p. 58. This "*reciproco amore*" of Leone is the φιλότης of the ancient Empedocles, who seems, in his Love and Hate of the Elements, to have given a glimpse of the principles of attraction and repulsion. See the fragment to which I allude in Laertius, ἄλλοτε μὲν φιλότητι, συνερχόμεν, κ. τ. λ., lib. viii. cap. 2. p. 12.

2 Leucippus, the atomist, imagined a kind of vortices in the heavens, which he borrowed from Anaxagoras, and possibly suggested to Descartes.

3 Heraclides, upon the allegories of Homer, conjectures that the idea of the harmony of the spheres originated with this poet, who, in representing the solar beams as arrows, supposes them to emit a peculiar sound in the air.

4 In the account of Africa which D'Ablancourt has translated, there is mention of a tree in

Thou 'lt wondering own this universe  
divine

Is mine!

That I respire in all and all in me,  
One mighty mingled soul of boundless  
harmony.

Welcome, welcome, mystic shell!

Many a star has ceased to burn,<sup>5</sup>

Many a tear has Saturn's urn

O'er the cold bosom of the ocean  
wept,<sup>6</sup>

Since thy ærial spell

Hath in the waters slept.

Now blest I 'll fly

With the bright treasure to my choral  
sky,

Where she, who waked its early swell,  
The Syren of the heavenly choir,  
Walks o'er the great string of my Or-  
phic Lyre;<sup>7</sup>

Or guides around the burning pole

The winged chariot of some blissful  
soul:<sup>8</sup>

While thou —

Oh son of earth, what dreams shall rise  
for thee!

that country, whose branches, when shaken by the hand produce very sweet sounds. "*Le même auteur (Abenzégar) dit, qu'il y a un certain arbre, qui produit des gaules comme d'osier, et qu'en les prenant à la main et les branlant, elles font une espèce d'harmonie fort agréable,*" etc. — "*L'Afrique de Marmol.*"

5 Alluding to the extinction, or at least the disappearance, of some of those fixed stars, which we are taught to consider as suns, attended each by its system. Descartes thought that our earth might formerly have been a sun, which became obscured by a thick incrustation over its surface. This probably suggested the idea of a central fire.

6 Porphyry says, that Pythagoras held the sea to be a tear, τὴν θάλατταν μὲν ἐκάλεε εἶναι δάκρυον (*De Vita*); and some one else, if I mistake not, has added the planet Saturn as the source of it. Empedocles, with similar affection, called the sea "the sweat of the earth:" ἰδρώτα τῆς γῆς. See *Rittershusius upon Porphyry*, Num. 41.

7 The system of the harmonized orbs was styled by the ancients the Great Lyre of Orpheus, for which Lucian thus accounts: — ἡ δὲ Δυρή ἐπτάκιμος εἶουςα τὴν τῶν κινουμένων ἀστροῶν ἁρμονίαν συνεβάλλετο. κ. τ. λ. in "*Astrology.*"

8 διεῖλε φύχας ἰσαριθμούς τοῖς ἀστροῖς, ἐνεμε θ' ἐκάστην πρὸς ἑκάστον, καὶ ἐμβιβάσας ὧς εἰς ὈΧΗΜΑ — "Distributing the souls severally among the stars, and mounting each soul upon a star as on its chariot." — *Plato, Timæus.*



Beneath Hispania's sun,  
 Thou 'lt see a streamlet run,  
 Which I 've imbued with breathing  
 melody;<sup>1</sup>  
 And there, when night-winds down the  
 current die,  
 Thou 'lt hear how like a harp its waters  
 sigh:  
 A liquid chord is every wave that flows,  
 An airy plectrum every breeze that  
 blows.<sup>2</sup>

There, by that wondrous stream,  
 Go, lay thy languid brow,  
 And I will send thee such a godlike  
 dream,  
 As never blest the slumbers even of him,<sup>3</sup>  
 Who, many a night, with his primordial  
 lyre,<sup>4</sup>  
 Sate on the chill Pangæan mount,<sup>5</sup>  
 And, looking to the orient dim,  
 Watched the first flowing of that sacred  
 fount,  
 From which his soul had drunk its fire.  
 Oh think what visions, in that lonely  
 hour,  
 Stole o'er his musing breast;  
 What pious ecstasy<sup>6</sup>  
 Wafted his prayer to that eternal Power,

1 This musical river is mentioned in the romance of Achilles Tatius. *ἐπεὶ ποταμοῦ . . . ἦν δὲ ἀκουσαὶ θέλεις τοῦ ὕδατος λαλοῦντος.* The Latin version, in supplying the hiatus which is in the original, has placed the river in Hispania. "*In Hispaniâ quoque fluvius est, quem primo aspectu,*" etc.

2 These two lines are translated from the words of Achilles Tatius. *εἰάν γὰρ ὀλίγος ἀνεμὸς εἰς τὰς δίνας ἐμπέσῃ, τὸ μὲν ὕδωρ ὡς χορδῇ κρούεται. τὸ δὲ πνεῦμα τοῦ ὕδατος πληκτρον γίνεταί. τὸ ρεῦμα δὲ ὡς κιθάρα λαλεῖ.* — *Lib. ii.*

3 Orpheus.

4 They called his lyre *ἀρχαϊότροπον ἐπτάχορον* 'Orphéus. See a curious work by a professor of Greek at Venice, entitled "*Hebdomades, sive septem de septenario libri.*" — *Lib. iv. cap. 3. p. 177.*

5 Eratosthenes, in mentioning the extreme veneration of Orpheus for Apollo, says that he was accustomed to go to the Pangæan mountain at day-break, and there wait the rising of the sun, that he might be the first to hail its beams. *ἐπεγειρόμενός τε τῆς νυκτὸς, κατὰ τὴν ἑωθινὴν ἐπὶ τὸ ὄρος τὸ καλούμενον Παγγαίον, προσέμενε τὰς ἀνατολάς, ἵνα ἴδῃ τὸν ἥλιον πρῶτον.* — *Καταστερίσμ. 24.*

6 There are some verses of Orpheus preserved to us, which contain sublime ideas of the unity

Whose seal upon this new-born world  
 imprest<sup>7</sup>

The various forms of bright divinity!  
 Or, dost thou know what dreams I  
 wove,  
 Mid the deep horror of that silent  
 bower,<sup>8</sup>  
 Where the rapt Samian slept his holy  
 slumber?

When, free  
 From every earthly chain,  
 From wreaths of pleasure and from  
 bonds of pain,  
 His spirit flew through fields above,  
 Drank at the source of nature's fontal  
 number,<sup>9</sup>  
 And saw, in mystic choir, around him  
 move  
 The stars of song, Heaven's burning  
 minstrelsy!  
 Such dreams, so heavenly bright,  
 I swear  
 By the great diadem that twines my  
 hair,  
 And by the seven gems that sparkle  
 there,<sup>10</sup>

and magnificence of the Deity. For instance, those which Justin Martyr has produced: —  
*οὗτος μὲν χάλκειον ἐς οὐρανὸν ἐστήρικται χρυσεῖω ἐνὶ θρόνῳ, κ. τ. λ.*

"*Ad Græc. Cohortat.*"

It is thought by some, that these are to be reckoned amongst the fabrications, which were frequent in the early times of Christianity. Still, it appears doubtful to whom they are to be attributed, being too pious for the Pagans, and too poetical for the Fathers.

7 In one of the Hymns of Orpheus, he attributes a figured seal to Apollo, with which he imagines that deity to have stamped a variety of forms upon the universe.

8 Alluding to the cave near Samos, where Pythagoras devoted the greater part of his days and nights to meditation and the mysteries of his philosophy. "*Iamblich. de Vit.*" This, as Holstenius remarks, was in imitation of the Magi.

9 The tetractys, or sacred number of the Pythagoreans, on which they solemnly swore, and which they called *παγὰν ἀενάου φύσεως*, "the fountain of perennial nature." Lucian has ridiculed this religious arithmetic very cleverly in his *Sale of Philosophers*.

10 This diadem is intended to represent the analogy between the notes of music and the prismatic colors. We find in Plutarch a vague intimation of this kindred harmony in colors and sounds. — *ὅψις τε καὶ ἀκοή, μετὰ φωνῆς τε καὶ φωτὸς τῇ ἀρμονίᾳ ἐπιφαινοῦσι.* — "*De Musica.*"

Cassiodorus, whose idea I may be supposed to have borrowed, says, in a letter upon music to

Mingling their beams  
In a soft iris of harmonious light,  
Oh, mortal! such shall be thy radiant  
dreams.

I FOUND her not — the chamber seemed  
Like some divinely haunted place,  
Where fairy forms had lately beamed,  
And left behind their odorous trace!

It felt as if her lips had shed  
A sigh around her, ere she fled,  
Which hung, as on a melting lute,  
When all the silver chords are mute,  
There lingers still a trembling breath  
After the note's luxurious death,  
A shade of song, a spirit air  
Of melodies which had been there.

I saw the veil, which, all the day,  
Had floated o'er her cheek of rose;  
I saw the couch, where late she lay  
In languor of divine repose;  
And I could trace the hallowed print  
Her limbs had left, as pure and warm,  
As if 't were done in rapture's mint,  
And Love himself had stamp'd the form.

Oh my sweet mistress, where wert thou?  
In pity fly not thus from me;  
Thou art my life, my essence now,  
And my soul dies of wanting thee.

# TO MRS. HENRY TIGHE,

ON READING HER "PSYCHE."

TELL me the witching tale again,  
For never has my heart or ear  
Hung on so sweet, so pure a strain,  
So pure to feel, so sweet to hear.

Say, Love, in all thy prime of fame,  
When the high heaven itself was thine;  
When piety confest the flame,  
And even thy errors were divine;

Did ever Muse's hand, so fair,  
A glory round thy temples spread?  
Did ever lip's ambrosial air  
Such fragrance o'er thy altars shed?

Boetius, "*Ut diadema oculis, varia luce gemmarum, sic cythara diversitate soni, blanditur auditui.*" This is indeed the only tolerable thought in the letter. — *Lib. ii. Variar.*

One maid there was, who round her lyre  
The mystic myrtle wildly wreathed; —  
But all *her* sighs were sighs of fire,  
The myrtle withered as she breathed.

Oh! you, that love's celestial dream,  
In all its purity, would know,  
Let not the senses' ardent beam  
Too strongly through the vision glow.

Love safest lies, concealed in night,  
The night where heaven has bid him  
lie;  
Oh! shed not there unhallowed light,  
Or, Psyche knows, the boy will fly.<sup>1</sup>

Sweet Psyche, many a charmed hour,  
Through many a wild and magic waste,  
To the fair fount and blissful bower<sup>2</sup>  
Have I, in dreams, thy light foot traced!

Where'er thy joys are numbered now,  
Beneath whatever shades of rest,  
The Genius of the starry brow<sup>3</sup>  
Hath bound thee to thy Cupid's breast;

Whether above the horizon dim,  
Along whose verge our spirits stray, —

1 See the story in Apuleius. With respect to this beautiful allegory of Love and Psyche, there is an ingenious idea suggested by the senator Buonarroti, in his "*Osservazioni sopra alcuni frammenti di vasi antichi.*" He thinks the fable is taken from some very occult mysteries, which had long been celebrated in honor of Love; and accounts, upon this supposition, for the silence of the more ancient authors upon the subject, as it was not till towards the decline of pagan superstition, that writers could venture to reveal or discuss such ceremonies. Accordingly, observes this author, we find Lucian and Plutarch treating, without reserve, of the Dea Syria, as well as of Isis and Osiris; and Apuleius, to whom we are indebted for the beautiful story of Cupid and Psyche, has also detailed some of the mysteries of Isis. See the *Giornale di Letterati d'Italia*, tom. xxvii. *articolo. i.* See also the observations upon the ancient gems in the "*Museum Florentinum*," vol. i. p. 156.

I cannot avoid remarking here an error into which the French Encyclopédistes have been led by M. Spon, in their article Psyche. They say "*Petroné fait un récit de la pompe nuptiale de ces deux amans (Amour et Psyche).* *Déjà, dit-il,*" etc. The Psyche of Petronius, however, is a servant-maid, and the marriage which he describes is that of the young Pannychis. See Spon's "*Recherches curieuses,*" etc. *Dissertation. 5.*

2 Allusions to Mrs. Tighe's Poem.

3 Constancy.

Half sunk beneath the shadowy rim,  
Half brightened by the upper ray,<sup>1</sup>—

Thou dwellest in a world, all light,  
Or, lingering here, dost love to be,  
To other souls, the guardian bright  
That Love was, through this gloom, to thee;

Still be the song to Psyche dear,  
The song, whose gentle voice was given  
To be, on earth, to mortal ear,  
An echo of her own, in heaven.

FROM

# THE HIGH PRIEST OF APOLLO

TO

A VIRGIN OF DELPHI.<sup>2</sup>

*Cum digno digna . . . . .*  
SULPICIA.

“WHO is the maid, with golden hair,  
“With eye of fire, and foot of air,  
“Whose harp around my altar swells,  
“The sweetest of a thousand shells?”  
’T was thus the deity, who treads  
The arch of heaven, and proudly sheds  
Day from his eyelids—thus he spoke,  
As through my cell his glories broke.

Aphelia is the Delphic fair,<sup>3</sup>  
With eyes of fire and golden hair,  
Aphelia’s are the airy feet,  
And hers the harp divinely sweet;

1 By this image the Platonists expressed the middle state of the soul between sensible and intellectual existence.

2 This poem, as well as a few others in the following volume, formed part of a work which I had early projected, and even announced to the public, but which, luckily, perhaps, for myself, had been interrupted by my visit to America in the year 1803.

Among those impostures in which the priests of the pagan temples are known to have indulged, one of the most favorite was that of announcing to some fair votary of the shrine, that the God himself had become enamoured of her beauty, and would descend in all his glory, to pay her a visit within the recesses of the fane. An adventure of this description formed an episode in the classic romance which I had sketched out; and the short fragment, given above, belongs to an epistle by which the story was to have been introduced.

3 In the 9th Pythic of Pindar, where Apollo, in the same manner, requires of Chiron some information respecting the fair Cyrene, the Centaur, in obeying, very gravely apologizes for

For foot so light has never trod  
The laurelled caverns<sup>4</sup> of the god,  
Nor harp so soft hath ever given  
A sigh to earth or hymn to heaven.

“Then tell the virgin to unfold,  
• “In looser pomp, her locks of gold,  
“And bid those eyes more fondly shine  
“To welcome down a Spouse Divine;  
“Since He, who lights the path of years—  
“Even from the fount of morning’s tears  
“To where his setting splendours burn  
“Upon the western sea-maid’s urn—  
“Doth not, in all his course, behold  
“Such eyes of fire, such hair of gold.  
“Tell her, he comes, in blissful pride,  
“His lip yet sparkling with the tide  
“That mantles in Olympian bowls,—  
“The nectar of eternal souls!  
“For her, for her he quits the skies,  
“And to her kiss from nectar flies.  
“Oh, he would quit his star-throned  
height,  
“And leave the world to pine for light,  
“Might he but pass the hours of shade,  
“Beside his peerless Delphic maid,  
“She, more than earthly woman blest,  
“He, more than god on woman’s  
breast!”

There is a cave beneath the steep,<sup>5</sup>  
Where living rills of crystal weep  
O’er herbage of the loveliest hue  
That ever spring begemmed with dew:  
There oft the greensward’s glossy tint  
Is brightened by the recent print  
Of many a faun and naiad’s feet,—  
Scarce touching earth, their step so  
fleet,—

That there, by moonlight’s ray, had trod,  
In light dance, o’er the verdant sod.  
“There, there,” the god, impassioned,  
said,  
“Soon as the twilight tinge is fled,

telling the God what his omniscience must know  
so perfectly already:

εἰ δέ γε χρὴ καὶ πᾶρ σοφὸν ἀντιπερίξαι,  
ἔρέω.

4 ἄλλ’ εἰς δαφνώδῃ γύαλα βήσομαι τάδε.

EURIPID. “Ion.” v. 76.

5 The Corycian Cave, which Pausanias mentions. The inhabitants of Parnassus held it sacred to the Corycian nymphs, who were children of the river Plistus.



' And the dim orb of lunar souls<sup>1</sup>  
 " Along its shadowy pathway rolls —  
 " There shall we meet, — and not even  
   He,  
 " The God who reigns immortally,  
 " Where Babel's turrets paint their pride  
 " Upon the Euphrates' shining tide,<sup>2</sup> —  
 " Not even when to his midnight loves  
 " In mystic majesty he moves,  
 " Lighted by many an odoriferous fire,  
 " And hymned by all Chaldæa's choir, —  
 " E'er yet, o'er mortal brow, let shine  
 " Such effluence of Love Divine,  
 " As shall to-night, blest maid, o'er  
   thine."

Happy the maid, whom heaven allows  
 To break for heaven her virgin vows!  
 Happy the maid! — her robe of shame  
 Is whitened by a heavenly flame,  
 Whose glory, with a lingering trace,  
 Shines through and deifies her race!<sup>3</sup>

## FRAGMENT.

PITY me, love! I'll pity thee,  
 If thou indeed has felt like me.  
 All, all my bosom's peace is o'er!  
 At night, which *was* my hour of calm,  
 When from the page of classic lore,  
 From the pure fount of ancient lay  
 My soul has drawn the placid balm,

1 See a preceding note, p. 31. It should seem that lunar spirits were of a purer order than spirits in general, as Pythagoras was said by his followers to have descended from the regions of the moon. The heresiarch Manes, in the same manner, imagined that the sun and moon are the residence of Christ, and that the ascension was nothing more than his flight to those orbs.

2 The temple of Jupiter Belus, at Babylon; in one of whose towers there was a large chapel set apart for these celestial assignments. "No man is allowed to sleep here," says Herodotus; "but the apartment is appropriated to a female, whom, if we believe the Chaldæan priests, the deity selects from the women of the country, as his favorite." *Lib. i. cap. 181.*

3 Fontenelle, in his playful *rifacimento* of the learned materials of Van-Dale, has related in his own inimitable manner an adventure of this kind which was detected and exposed at Alexandria. See "*L'Histoire des Oracles*," dissert. 2. chap. vii. Crebillon, too, in one of his most amusing little stories, has made the Génie Mange-Taupes, of the Isle Jonquille, assert this privilege of spiritual beings in a manner rather formidable to the husbands of the island.

Which charmed its every grief away,  
 Ah! there I find that balm no more.  
 Those spells, which make us oft forget  
 The fleeting troubles of the day,  
 In deeper sorrows only whet  
 The stings they cannot tear away.  
 When to my pillow racked I fly,  
 With weary sense and wakeful eye.  
 While my brain maddens, where, oh,  
   where

Is that serene consoling prayer,  
 Which once has harbingered my rest,  
 When the still soothing voice of Heaven

Hath seemed to whisper in my breast,  
 "Sleep on, thy errors are forgiven!"  
 No, though I still in semblance pray,  
 My thoughts are wandering far away,  
 And even the name of Deity  
 Is murmured out in sighs for thee.

## A NIGHT THOUGHT.

How oft a cloud, with envious veil,  
 Obscures yon bashful light,  
 Which seems so modestly to steal  
   Along the waste of night!

'Tis thus the world's obtrusive wrongs  
 Obscure with malice keen  
 Some timid heart, which only longs  
   To live and die unseen.

## THE KISS.

GROW to my lip, thou sacred kiss,  
 On which my soul's beloved swore  
 That there should come a time of bliss,  
 When she would mock my hopes no  
   more.

And fancy shall thy glow renew,  
 In sighs at morn, and dreams at night,  
 And none shall steal thy holy dew  
 Till thou 'rt absolved by rapture's rite.  
 Sweet hours that are to make me blest,  
 Fly, swift as breezes, to the goal,  
 And let my love, my more than soul  
 Come blushing to this ardent breast.  
 Then, while in every glance I drink  
 The rich o'erflowings of her mind,  
 Oh! let her all enamoured sink  
 In sweet abandonment resigned,  
 Blushing for all our struggles past,  
 And murmuring, "I am thine at last!"

## SONG.

THINK on that look whose melting ray  
For one sweet moment mixt with mine,  
And for that moment seemed to say,  
"I dare not, or I would be thine!"

Think on thy every smile and glance,  
On all thou hast to charm and move;  
And then forgive my bosom's trance,  
Nor tell me it is sin to love.

Oh, *not* to love thee were the sin;  
For sure, if Fate's decrees be done,  
Thou, thou art destined still to win,  
As I am destined to be won!

## THE CATALOGUE.

"COME, tell me," says Rosa, as kissing  
and kist,

One day she reclined on my breast;

"Come, tell me the number, repeat me  
the list

"Of the nymphs you have loved and  
carest."

Oh Rosa! 't was only my fancy that roved,  
My heart at the moment was free;

But I 'll tell thee, my girl, how many  
I 've loved,

And the number shall finish with thee.

My tutor was Kitty; in infancy wild  
She taught me the way to be blest;  
She taught me to love her, I loved like  
a child,

But Kitty could fancy the rest.

This lesson of dear and enrapturing lore  
I have never forgot, I allow:

I have had it *by rote* very often before,  
But never *by heart* until now.

Pretty Martha was next, and my soul  
was all flame,

But my head was so full of romance  
That I fancied her into some chivalry  
dame,

And I was her knight of the lance.

But Martha was not of this fanciful  
school,

And she laughed at her poor little  
knight;

While I thought her a goddess, she  
thought me a fool,

And I 'll swear *she* was most in the  
right.

My soul was now calm, till, by Cloris's  
looks,

Again I was tempted to rove;

But Cloris, I found, was so learned in  
books

That she gave me more logic than love:  
So I left this young Sappho, and hastened  
to fly

To those sweeter logicians in bliss,  
Who argue the point with a soul-telling  
eye,

And convince us at once with a kiss.

Oh! Susan was then all the world unto  
me,

But Susan was piously given;

And the worst of it was, we could never  
agree

On the road that was shortest to  
Heaven.

"Oh, Susan!" I 've said, in the mo-  
ments of mirth,

"What 's devotion to thee or to me?"

"I devoutly believe there 's a heaven  
on earth,

"And believe that that heaven 's in  
*thee!*"

## IMITATION OF CATULLUS.

## TO HIMSELF.

*Miser Catulle, desinas ineptire, etc.*

CEASE the sighing fool to play;

Cease to trifle life away;

Nor vainly think those joys thine own,  
Which all, alas, have falsely flown.

What hours, Catullus, once were thine,

How fairly seemed thy day to shine,

When lightly thou didst fly to meet

The girl whose smile was then so sweet —

The girl thou lovedst with fonder pain

Then e'er thy heart can feel again.

Ye met — your souls seemed all in one,

Like tapers that commingling shone;

Thy heart was warm enough for both,

And hers, in truth, was nothing loath.

Such were the hours that once were  
thine;

But, ah! those hours no longer shine.

For now the nymph delights no more

In what she loved so much before;

And all Catullus now can do,

Is to be proud and frigid too;

Nor follow where the wanton flies,  
Nor sue the bliss that she denies.  
False maid! he bids farewell to thee,  
To love, and all love's misery;  
The heyday of his heart is o'er,  
Nor will he court one favor more.

Fly, perjured girl! — but whither fly?  
Who now will praise thy cheek and eye?  
Who now will drink the syren tone,  
Which tells him thou art all his own?  
Oh, none: — and he who loved before  
Can never, never love thee more.

*"Neither do I condemn thee; go, and sin no more!"* — ST. JOHN, chap. viii.

OH woman, if through sinful wile  
Thy soul hath strayed from honor's  
track,

'T is mercy only can beguile,  
By gentle ways, the wanderer back.

The stain that on thy virtue lies,  
Washed by those tears, not long will  
stay;

As clouds that sully morning skies  
May all be wept in showers away.

Go, go, be innocent, — and live;  
The tongues of men may wound thee  
sore;

But Heaven in pity can forgive,  
And bids thee "go, and sin no more!"

### NONSENSE.

GOOD reader! if you e'er have seen,  
When Phoebus hastens to his pillow,  
The mermaids, with their tresses green,  
Dancing upon the western billow:  
If you have seen, at twilight dim,  
When the lone spirit's vesper hymn  
Floats wild along the winding shore,  
If you have seen, through mist of eve,  
The fairy train their ringlets weave,  
Glancing along the spangled green: —  
If you have seen all this, and more,  
God bless me, what a deal you've seen!

### EPIGRAM,

FROM THE FRENCH.

"I NEVER gave a kiss (says Prue),  
"To naughty man, for I abhor it."  
She will not *give* a kiss, 't is true;  
She'll *take* one though, and thank you  
for it.

### ON A SQUINTING POETESS.

To no *one* Muse does she her glance  
confine,  
But has an eye, at once, to *all the Nine*!

TO . . . . .

*Moria pur quando vuol, non è bisogna mutar  
ni faccia ni voce per esser un Angelo.*<sup>1</sup>

DIE when you will, you need not wear  
At Heaven's Court a form more fair  
Than Beauty here on earth has given;  
Keep but the lovely looks we see —  
The voice we hear — and you will be  
An angel ready-made for Heaven!

### TO ROSA.

*A far conserva, e cumulo d'amanti.  
"Past. Fid."*

AND are you then a thing of art,  
Seducing all, and loving none;  
And have I strove to gain a heart  
Which every coxcomb thinks his-own?

Tell me at once if this be true,  
And I will calm my jealous breast;  
Will learn to join the dangling crew,  
And share your simpers with the rest.

But if your heart be *not* so free, —  
Oh! if another share that heart,  
Tell not the hateful tale to me,  
But mingle mercy with your art.

I 'd rather think you "false as hell,"  
Than find you to be all divine, —  
Than know that heart could love so well,  
Yet know that heart would *not* be  
mine!

### TO PHILLIS.

PHILLIS, you little rosy rake,  
That heart of yours I long to rifle:  
Come, give it me, and do not make  
So much ado about a *trifle*!

### TO A LADY,

ON HER SINGING.

THY song has taught my heart to feel  
Those soothing thoughts of heavenly  
love,

<sup>1</sup> The words addressed by Lord Herbert of Chesham to the beautiful Nun at Murano. — See his *Life*.



Which o'er the sainted spirits steal  
When listening to the spheres above!

When, tired of life and misery,  
I wish to sigh my latest breath,  
Oh, Emma! I will fly to thee,  
And thou shalt sing me into death.

And if along thy lip and cheek  
That smile of heavenly softness play,  
Which, — ah! forgive a mind that 's  
weak, —  
So oft has stolen my mind away;

Thou 'lt seem an angel of the sky,  
That comes to charm me into bliss:  
I 'll gaze and die — Who would not die,  
If death were half so sweet as this?

### SONG.

ON THE BIRTHDAY OF MRS. —.

WRITTEN IN IRELAND. 1799.

OF all my happiest hours of joy,  
And even I have had my measure,  
When hearts were full, and every eye  
Hath kindled with the light of pleasure,  
An hour like this I ne'er was given,  
So full of friendship's purest blisses;  
Young Love himself looks down from  
heaven,  
To smile on such a day as this is.  
Then come, my friends, this hour  
improve,  
Let 's feel as if we ne'er could  
sever;  
And may the birth of her we love  
Be thus with joy remembered ever!

Oh! banish every thought to-night,  
Which could disturb our soul's com-  
munion;  
Abandoned thus to dear delight,  
We 'll even for once forget the Union!  
On that let statesmen try their powers,  
And tremble o'er the rights they 'd  
die for;  
The union of the soul be ours,  
And every union else we sigh for.  
Then come, my friends, etc.

In every eye around I mark  
The feelings of the heart o'erflowing;  
From every soul I catch the spark  
Of sympathy, in friendship glowing.

Oh! could such moments ever fly;  
Oh! that we ne'er were doomed to  
lose 'em;  
And all as bright as Charlotte's eye,  
And all as pure as Charlotte's bosom.  
Then come, my friends, etc.

For me, whate'er my span of years,  
Whatever sun may light my roving;  
Whether I waste my life in tears,  
Or live, as now, for mirth and loving;  
This day shall come with aspect kind,  
Wherever fate may cast your rover;  
He 'll think of those he left behind,  
And drink a health to bliss that 's over!  
Then come, my friends, etc.

### SONG.<sup>1</sup>

MARY, I believed thee true,  
And I was blest in thus believing;  
But now I mourn that e'er I knew  
A girl so fair and so deceiving.  
Fare thee well.

Few have ever loved like me, —  
Yes, I have loved thee too sincerely!  
And few have e'er deceived like thee, —  
Alas! deceived me too severely.

Fare thee well! — yet think awhile  
On one whose bosom bleeds to doubt  
thee;  
Who now would rather trust that smile,  
And die with thee than live without  
thee.

Fare thee well! I 'll think of thee,  
Thou leavest me many a bitter token;  
For see, distracting woman, see,  
My peace is gone, my heart is  
broken! —  
Fare thee well!

### MORALITY.

A FAMILIAR EPISTLE.

ADDRESSED TO

J. ATKINSON, ESQ. M. R. I. A.

THOUGH long at school and college doz-  
ing,  
O'er books of verse and books of prosing,

<sup>1</sup> These words were written to the pathetic  
Scotch air "Galla Water."

And copying from their moral pages  
Fine recipes for making sages;  
Though long with those divines at school,  
Who think to make us good by rule;  
Who, in methodic forms advancing,  
Teaching morality like dancing,  
Tell us, for Heaven or money's sake,  
What *steps* we are through life to take:  
Though thus, my friend, so long employed,

With so much midnight oil destroyed,  
I must confess, my searches past,  
I've only learned to *doubt* at last.  
I find the doctors and the sages  
Have differed in all climes and ages,  
And two in fifty scarce agree  
On what is pure morality.  
'T is like the rainbow's shifting zone,  
And every vision makes its own.

The doctors of the Porch advise,  
As modes of being great and wise,  
That we should cease to own or know  
The luxuries that from feeling flow: —  
"Reason alone must claim direction,  
"And Apathy 's the soul's perfection.  
"Like a dull lake the heart must lie;  
"Nor passion's gale nor pleasure's sigh,  
"Though Heaven the-breeze, the breath,  
supplied,  
"Must curl the wave or swell the tide!"

Such was the rigid Zeno's plan  
To form his philosophic man;  
Such were the modes *he* taught mankind  
To weed the garden of the mind;  
They tore from thence some weeds, 't is  
true,  
But all the flowers were ravaged too!

Now listen to the wily strains,  
Which, on Cyrene's sandy plains,  
When Pleasure, nymph with loosened  
zone,  
Usurped the philosophic throne, —  
Hear what the courtly sage's<sup>1</sup> tongue  
To his surrounding pupils sung: —  
"Pleasure 's the only noble end  
"To which all human powers should  
tend,  
"And Virtue gives her heavenly lore,  
"But to make Pleasure please us more.

<sup>1</sup> Aristippus.

"Wisdom and she were both designed  
"To make the senses more refined,  
"That man might revel, free from cloy-  
ing,  
"Then most a sage when most enjoy-  
ing!"

Is this morality? — Oh, no!  
Even I a wiser path could show.  
The flower within this vase confined,  
The pure, the unfading flower of mind,  
Must not throw all its sweets away  
Upon a mortal mould of clay:  
No, no, — its richest breath should rise  
In virtue's incense to the skies.

But thus it is, all sects we see  
Have watchwords of morality:  
Some cry out Venus, others Jove;  
Here 't is Religion, there 't is Love.  
But while they thus so widely wander,  
While mystics dream and doctors ponder;  
And some, in dialectics firm,  
Seek virtue in a middle term;  
While thus they strive, in Heaven's de-  
fiance,  
To chain morality with science;  
The plain good man, whose actions teach  
More virtue than a sect can preach,  
Pursues his course, unsagely blest,  
His tutor whispering in his breast;  
Nor could he act a purer part,  
Though he had Tully all by heart.  
And when he drops the tear on woe,  
He little knows or cares to know  
That Epictetus blamed that tear,  
By Heaven approved, to virtue dear!

Oh! when I've seen the morning beam  
Floating within the dimpled stream;  
While Nature, wakening from the night,  
Has just put on her robes of light,  
Have I, with cold optician's gaze,  
Explored the *doctrine* of those rays?  
No, pedants, I have left to you  
Nicely to separate hue from hue.  
Go, give that moment up to art,  
When Heaven and nature claim the heart;  
And, dull to all their best attraction,  
Go — measure *angles of refraction*.  
While I, in feeling's sweet romance,  
Look on each daybeam as a glance  
From the great eye of Him above,  
Wakening his world with looks of love!

## THE TELL-TALE LYRE.

I've heard, there was in ancient days  
A Lyre of most melodious spell;  
'T was heaven to hear its fairy lays,  
If half be true that legends tell.

'T was played on by the gentlest sighs,  
And to their breath it breathed again  
In such entrancing melodies  
As ear had never drunk till then!

Not harmony's serenest touch  
So stilly could the notes prolong;  
They were not heavenly song so much  
As they were dreams of heavenly song!

If sad the heart, whose murmuring air  
Along the chords in languor stole,  
The numbers it awakened there  
Were eloquence from pity's soul.

Or if the sigh, serene and light,  
Was but the breath of fancied woes,  
The string, that felt its airy flight,  
Soon whispered it to kind repose.

And when young lovers talked alone,  
If, mid their bliss that Lyre was near,  
It made their accents all its own,  
And sent forth notes that heaven might hear.

There was a nymph, who long had loved,  
But dared not tell the world how well:  
The shades, where she at evening roved,  
Alone could know, alone could tell.

'T was there, at twilight time, she stole,  
When the first star announced the night,—  
With him who claimed her inmost soul,  
To wander by that soothing light.

It chanced that, in the fairy bower  
Where blest they wooed each other's smile,  
This Lyre, of strange and magic power,  
Hung whispering o'er their heads the while.

And as, with eyes commingling fire,  
They listened to each other's vow,  
The youth full oft would make the Lyre  
A pillow for the maiden's brow:

And, while the melting words she breathed  
Were by its echoes wafted round,  
Her locks had with the chords so  
wreathed,  
One knew not which gave forth the sound.

Alas, their hearts but little thought,  
While thus they talked the hours away,  
That every sound the Lyre was taught  
Would linger long, and long betray.

So mingled with its tuneful soul  
Were all their tender murmurs grown,  
That other sighs unanswered stole,  
Nor words it breathed but theirs alone.

Unhappy nymph! thy name was sung  
To every breeze that wandered by;  
The secrets of thy gentle tongue  
Were breathed in song to earth and sky.

The fatal Lyre, by Envy's hand  
Hung high amid the whispering groves,  
To every gale by which 't was fanned,  
Proclaimed the mystery of your loves.

Nor long thus rudely was thy name  
To earth's derisive echoes given;  
Some pitying spirit downward came,  
And took the Lyre and thee to heaven.

There, freed from earth's unholy wrongs,  
Both happy in Love's home shall be;  
Thou, uttering naught but seraph songs,  
And that sweet Lyre still echoing thee!

## PEACE AND GLORY.

WRITTEN ON THE APPROACH OF WAR.

WHERE is now the smile, that lightened  
Every hero's couch of rest?  
Where is now the hope, that brightened  
Honor's eye and Pity's breast?  
Have we lost the wreath we braided  
For our weary warrior men?  
Is the faithless olive faded?  
Must the bay be plucked again?

Passing hour of sunny weather,  
Lovely, in your light awhile,  
Peace and Glory, wed together,  
Wandered through our blessed isle.  
And the eyes of Peace would glisten,  
Dewy as a morning sun,



When the timid maid would listen  
To the deeds her chief had done.  
Is their hour of dalliance over?  
Must the maiden's trembling feet  
Waft her from her warlike lover  
To the desert's still retreat?  
Fare you well! with sighs we banish  
Nymph so fair and guests so bright;  
Yet the smile, with which you vanish,  
Leaves behind a soothing light; —

Soothing light, that long shall sparkle  
O'er your warrior's sanguined way,  
Through the field where horrors dangle,  
Shedding hope's consoling ray.  
Long the smile his heart will cherish,  
To its absent idol true;  
While around him myriads perish,  
Glory still will sigh for you!

### SONG.

TAKE back the sigh, thy lips of art  
In passion's moment breathed to me;  
Yet, no — it must not, will not part,  
'T is now the life-breath of my heart,  
And has become too pure for thee.

Take back the kiss, that faithless sigh  
With all the warmth of truth imprest;  
Yet, no — the fatal kiss may lie,  
Upon *thy* lip its sweets would die,  
Or bloom to make a rival blest.

Take back the vows that, night and day,  
My heart received, I thought, from  
thine;  
Yet, no — allow them still to stay,  
They might some other heart betray,  
As sweetly as they've ruined mine.

### LOVE AND REASON.

"*Quand l'homme commence à raisonner, il cesse de sentir.*" — J. J. ROUSSEAU.<sup>1</sup>

'T WAS in the summer time so sweet,  
When hearts and flowers are both in  
season,  
That — who, of all the world, should  
meet,  
One early dawn, but Love and Reason!

Love told his dream of yesternight,  
While Reason talked about the  
weather;  
The morn, in sooth, was fair and bright,  
And on they took their way together.

The boy in many a gambol flew,  
While Reason, like a Juno, stalked,  
And from her portly figure threw  
A lengthened shadow, as she walked.

No wonder Love, as on they past,  
Should find that sunny morning chill,  
For still the shadow Reason cast  
Fell o'er the boy, and cooled him still.

In vain he tried his wings to warm,  
Or find a pathway not so dim,  
For still the maid's gigantic form  
Would stalk between the sun and him.

"This must not be," said little Love —  
"The sun was made for more than  
you."  
So, turning through a myrtle grove,  
He bid the portly nymph adieu.

Now gayly roves the laughing boy  
O'er many a mead, by many a stream;  
In every breeze inhaling joy,  
And drinking bliss in every beam.

From all the gardens, all the bowers,  
He culled the many sweets they shaded,  
And ate the fruits and smelled the flowers,  
Till taste was gone and odor faded.

But now the sun, in pomp of noon,  
Looked blazing o'er the sultry plains;  
Alas! the boy grew languid soon,  
And fever thrilled through all his veins.

The dew forsook his baby brow,  
No more with healthy bloom he  
smiled —  
Oh! where was tranquil Reason now,  
To cast her shadow o'er the child?

Beneath a green and aged palm,  
His foot at length for shelter turning,  
He saw the nymph reclining calm,  
With brow as cool as his was burning.

<sup>1</sup> Quoted somewhere in St. Pierre's *Études de la Nature*.

"Oh! take me to that bosom cold,"  
 In murmurs at her feet he said;  
 And Reason oped her garment's fold,  
 And flung it round his fevered head.

He felt her bosom's icy touch,  
 And soon it lulled his pulse to rest;  
 For, ah! the chill was quite too much,  
 And Love expired on Reason's breast!

NAY, do not weep, my Fanny dear;  
 While in these arms you lie,  
 This world hath not a wish, a fear,  
 That ought to cost that eye a tear,  
 That heart, one single sigh.

The world!—ah, Fanny, Love must  
 shun

The paths where many rove;  
 One bosom to recline upon,  
 One heart to be his only-one,  
 Are quite enough for Love.

What can we wish, that is not here  
 Between your arms and mine?  
 Is there, on earth, a space so dear  
 As that within the happy sphere  
 Two loving arms entwine?

For me, there 's not a lock of jet  
 Adown your temples curled,  
 Within whose glossy, tangling net,  
 My soul doth not, at once, forget  
 All, all this worthless world.

'T is in those eyes, so full of love,  
 My only worlds I see;  
 Let but *their* orbs in sunshine move,  
 And earth below and skies above  
 May frown or smile for me.

#### ASPASIA.

'T WAS in the fair Aspasia's bower,  
 That Love and Learning, many an hour,  
 In dalliance met; and Learning smiled  
 With pleasure on the playful child,  
 Who often stole, to find a nest  
 Within the folds of Learning's vest.

There, as the listening statesman hung  
 In transport on Aspasia's tongue,  
 The destinies of Athens took  
 Their color from Aspasia's look.

Oh happy time, when laws of state  
 When all that ruled the country's fate,  
 Its glory, quiet, or alarms,  
 Was planned between two snow-white  
 arms!

Blest times! they could not always  
 last—

And yet, even now, they *are* not past.  
 Though we have lost the giant mould,  
 In which their men were cast of old,  
 Woman, dear woman, still the same,  
 While beauty breathes through soul or  
 frame,  
 While man possesses heart or eyes,  
 Woman's bright empire never dies!

No, Fanny, love, they ne'er shall say,  
 That beauty's charm hath past away;  
 Give but the universe a soul  
 Attuned to woman's soft control,  
 And Fanny hath the charm, the skill,  
 To wield a universe at will.

#### THE GRECIAN GIRL'S DREAM OF THE BLESSED ISLANDS.<sup>1</sup>

TO HER LOVER.

— ἤχι τε καλὸς  
 Πυθαγόρης, ὅσσοι τε χρόνον στήριξαν ἔρωτος.  
 Ἀπόλλων περὶ Πλωτίνου.

"Oracul. Metric. a Joan.  
 Opsop. collecta."

Was it the moon, or was it morning's ray,  
 That call'd thee, dearest, from these arms  
 away?

Scarce hadst thou left me, when a dream  
 of night

Came o'er my spirit so distinct and bright,  
 That, while I yet can vividly recall  
 Its witching wonders, thou shalt hear  
 them all.

Methought I saw, upon the lunar beam,  
 Two winged boys, such as thy muse might  
 dream,

Descending from above, at that still hour,  
 And gliding, with smooth step, into my  
 bower.

<sup>1</sup> It was imagined by some of the ancients that there is an ethereal ocean above us, and that the sun and moon are two floating, luminous islands, in which the spirits of the blest reside. Accordingly we find that the word *ἠκεανός* was sometimes synonymous with *ἠήρ*, and death was not unfrequently called *ἠκεανὸς πόρος*, or "the passage of the ocean."

Fair as the beauteous spirits that, all day,  
In Amatha's warm founts imprisoned  
stay,<sup>8</sup>  
But rise at midnight, from the enchanted  
rill,  
To cool their plumes upon some moonlight  
hill.

At once I knew their mission: — 't was  
to bear  
My spirit upward, through the paths of  
air,  
To that elysian realm, from whence stray  
beams  
So oft, in sleep, had visited my dreams.  
Swift at their touch dissolved the ties, that  
clung  
All earthly round me, and aloft I sprung;  
While, heavenward guides, the little genii  
flew  
Thro' paths of light, refreshed by heaven's  
own dew,  
And fanned by airs still fragrant with the  
breath  
Of cloudless climes and worlds that know  
not death.

Thou knowest, that, far beyond our  
nether sky,  
And shown but dimly to man's erring eye,  
A mighty ocean of blue ether rolls,<sup>2</sup>

1 Eunapius, in his life of Iamblichus, tells us of two beautiful little spirits or loves, which Iamblichus raised by enchantment from the warm springs at Gadara; "*dicens astantibus* (says the author of the "*Dii Fatidici*," p. 160) *illos esse loci Genios*:" which words, however, are not in Eunapius.

I find from Cellarius, that Amatha, in the neighborhood of Gadara, was also celebrated for its warm springs, and I have preferred it as a more poetical name than Gadara. Cellarius quotes Hieronymus. "*Est et alia villa in vicinia Gadarae nomine Amatha, ubi calidae aque erumpunt.*" — "*Geograph. Antiq.*" lib. iii. cap. 13.

2 This belief of an ocean in the heavens, or "waters above the firmament," was one of the many physical errors in which the early fathers bewildered themselves. Le P. Baltus, in his "*Défense des Saints Pères accusés de Platonisme*," taking it for granted that the ancients were more correct in their notions (which by no means appears from what I have already quoted), adduces the obstinacy of the fathers, in this whimsical opinion, as a proof of their repugnance to even truth from the hands of the philosophers. This is a strange way of defending the fathers, and attributes much more than they deserve to

Gemmed with bright islands, where the  
chosen souls,  
Who 've past in lore and love their earthly  
hours,  
Repose for ever in unfading bowers.  
That very moon, whose solitary light  
So often guides thee to my bower at night,  
Is no chill planet, but an isle of love,  
Floating in splendor through those seas  
above,  
And peopled with bright forms, ærial  
grown,  
Nor knowing aught of earth but love  
alone.  
Thither, I thought, we winged our airy  
way: —  
Mild o'er its valleys streamed a silvery  
day,  
While, all around, on lily beds of rest,  
Reclined the spirits of the immortal  
Blest.<sup>3</sup>  
Oh! there I met those few congenial  
maids,  
Whom love hath warmed, in philosophic  
shades;  
There still Leontium,<sup>4</sup> on her sage's  
breast,

the philosophers. For an abstract of this work of Baltus, (the opposer of Fontenelle, Van Dale, etc. in the famous Oracle controversy,) see "*Bibliothèque des Auteurs Ecclesiast. du 18me siècle, part 1. tom. ii.*"

3 There were various opinions among the ancients with respect to their lunar establishment; some made it an elysium, and others a purgatory; while some supposed it to be a kind of *entrepôt* between heaven and earth, where souls which had left their bodies, and those that were on their way to join them, were deposited in the valleys of Hecate, and remained till further orders. *τοῖς περὶ σελήνην ἄετι λέγειν αὐτὰς κατοικεῖν, καὶ ἀπ' αὐτῆς κάτω χωρεῖν εἰς τὴν περίγειον γένεσιν.* — *Stob. lib. i. "Eclog. Physic."*

4 The pupil and mistress of Epicurus, who called her his "dear little Leontium" (*Λεοντάριον*), as appears by a fragment of one of his letters in Laertius. This Leontium was a woman of talent; "she had the impudence (says Cicero) to write against Theophrastus;" and Cicero, at the same time, gives her a name which is neither polite nor translatable. "*Meretricula etiam Leontium contra Theophrastum scribere ausa est.*" — "*De Natur. Deor.*" She left a daughter called Danae, who was just as rigid an Epicurean as her mother; something like Wieland's Danae in Agathon.

It would sound much better, I think, if the name were Leontia, as it occurs the first time in Laertius; but M. Ménage will not hear of this reading.



Found lore and love, was tutored and  
 carest;  
 And there the clasp of Pythia's<sup>1</sup> gentle  
 arms  
 Repaid the zeal which deified her charms.  
 The Attic Master,<sup>2</sup> in Aspasia's eyes,  
 Forgot the yoke of less endearing ties;  
 While fair Theano,<sup>3</sup> innocently fair,  
 Wreathed playfully her Samian's flowing  
 hair,<sup>4</sup>  
 Whose soul now fixt, its transmigrations  
 past,  
 Found in those arms a resting-place, at  
 last;  
 And smiling owned, whate'er his dreamy  
 thought  
 In mystic numbers long had vainly sought,  
 The One that 's formed of Two whom  
 love hath bound,  
 Is the best number gods or men e'er found.

But think, my Theon, with what joy I  
 thrilled,  
 When near a fount, which through the  
 valley rilled,

1 Pythia was a woman whom Aristotle loved, and to whom after her death he paid divine honors, solemnizing her memory by the same sacrifices which the Athenians offered to the Goddess Ceres. For this impious gallantry the philosopher was, of course, censured; but it would be well if certain of our modern Stagyrtes showed a little of this superstition about the memory of their mistresses.

2 Socrates, who used to console himself in the society of Aspasia for those "less endearing ties" which he found at home with Xantippe. For an account of this extraordinary creature, Aspasia, and her school of erudite luxury at Athens, see "*L'Histoire de l'Académie*," etc. tom. xxxi. p. 69. Ségur rather fails on the inspiring subject of Aspasia. — "*Les Femmes*," tom. i. p. 122.

The Author of the "*Voyage du Monde de Descartes*" has also placed these philosophers in the moon, and has allotted seigneuries to them, as well as to the astronomers (part ii. p. 143.); but he ought not to have forgotten their wives and mistresses; "*curæ non ipsâ in morte relinquunt.*"

3 There are some sensible letters extant under the name of this fair Pythagorean. They are addressed to her female friends upon the education of children, the treatment of servants, etc. One, in particular, to Nicostrata, whose husband had given her reasons for jealousy, contains such truly considerate and rational advice, that it ought to be translated for the edification of all married ladies. See Gale's *Opuscul. Myth. Phys.* p. 741.

4 Pythagoras was remarkable for fine hair, and Doctor Thiers (in his "*Histoire des Perruques*")

My fancy's eye beheld a form recline,  
 Of lunar race, but so resembling thine  
 That, oh! 't was but fidelity in me,  
 To fly, to clasp, and worship it for thee.  
 No aid of words the unbodied soul re-  
 quires,  
 To waft a wish or embassy desires;  
 But by a power, to spirits only given,  
 A deep, mute impulse, only felt in heaven,  
 Swifter than meteor shaft through summer  
 skies,  
 From soul to soul the glanced idea flies.

Oh, my beloved, how divinely sweet  
 Is the pure joy, when kindred spirits meet!  
 Like him, the river-god,<sup>5</sup> whose waters  
 flow,  
 With love their only light, through caves  
 below,  
 Wafting in triumph all the flowery braids,  
 And festal rings, with which Olympic  
 maids  
 Have decked his current, as an offering  
 meet  
 To lay at Arethusa's shining feet.

Think, when he meets at last his foun-  
 tain-bride,  
 What perfect love must thrill the blended  
 tide!  
 Each lost in each, till, mingling into one,  
 Their lot the same for shadow or for  
 sun,  
 A type of true love, to the deep they run.  
 'T was thus —

But, Theon, 't is an endless theme,  
 And thou growest weary of my half-told  
 dream.

Oh would, my love, we were together  
 now,  
 And I would woo sweet patience to thy  
 brow,

seems to take for granted it was all his own; as he has not mentioned him among those ancients who were obliged to have recourse to the "*coma apposititia*." "*L'Hist. des Perruques*," chap. i.

5 The river Alpheus, which flowed by Pisa or Olympia, and into which it was customary to throw offerings of different kinds, during the celebration of the Olympic games. In the pretty romance of Clitophon and Leucippe, the river is supposed to carry these offerings as bridal gifts to the fountain Arethusa. καὶ ἐπὶ τὴν Ἀρέθουσαν οὕτω τὸν Ἄλφειον νυμφοστόλει. ὅταν οὖν ἡ τῶν δαλμυίων ἑορτὴ, κ. τ. λ. *Lib. i.*

And make thee smile at all the magic  
tales  
Of starlight bowers and planetary vales,  
Which my fond soul, inspired by thee  
and love,  
In slumber's loom hath fancifully wove.  
But no; no more — soon as to-morrow's  
ray  
O'er soft Ilissus shall have died away,  
I'll come, and, while love's planet in  
the west  
Shines o'er our meeting, tell thee all the  
rest.

## TO CLOE.

IMITATED FROM MARTIAL.

I COULD resign that eye of blue,  
Howe'er its splendor used to thrill  
me;  
And even that cheek of roseate hue, —  
To lose it, Cloe, scarce would kill me.

That snowy neck I ne'er should miss,  
However much I've raved about it;  
And sweetly as that lip can kiss,  
I *think* I could exist without it.

In short, so well I've learned to fast,  
That, sooth my love, I know not  
whether  
I might not bring myself at last,  
To — do without you altogether.

## THE WREATH AND THE CHAIN.

I BRING thee, love, a golden chain,  
I bring thee too a flowery wreath;  
The gold shall never wear a stain,  
The flowerets long shall sweetly  
breathe.

Come, tell me which the tie shall be,  
To bind thy gentle heart to me.

The Chain is formed of golden threads,  
Bright as Minerva's yellow hair,  
When the last beam of evening sheds  
Its calm and sober lustre there.  
The Wreath's of brightest myrtle wove,  
With sunlit drops of bliss among it,  
And many a rose-leaf, culled by Love,  
To heal his lip when bees have stung it.  
Come, tell me which the tie shall be,  
To bind thy gentle heart to me.

Yes, yes, I read that ready eye,  
Which answers when the tongue is  
loath,  
Thou likest the form of either tie,  
And spreadest thy playful hands for  
both.  
Ah! — if there were not something  
wrong,  
The world would see them blended oft;  
The Chain would make the Wreath so  
strong!  
The Wreath would make the Chain so  
soft!  
Then might the gold, the flowerets be  
Sweet fetters for my love and me.

But, Fanny, so unblest they twine,  
That (heaven alone can tell the reason)  
When mingled thus they cease to shine,  
Or shine but for a transient season.  
Whether the Chain may press too much,  
Or that the Wreath is slightly braided,  
Let but the gold the flowerets touch,  
And all their bloom, their glow is faded!  
Oh! better to be always free,  
Than thus to bind my love to me.

THE timid girl now hung her head,  
And, as she turned an upward glance,  
I saw a doubt its twilight spread  
Across her brow's divine expanse.  
Just then, the garland's brightest rose  
Gave one of its love-breathing sighs —  
Oh! who can ask how Fanny chose,  
That ever looked in Fanny's eyes?  
“The Wreath, my life, the Wreath shall  
be  
“The tie to bind my soul to thee.”

## TO . . . . .

AND hast thou marked the pensive shade,  
That many a time obscures my brow,  
Midst all the joys, beloved maid,  
Which thou canst give, and only thou?

Oh! 't is not that I then forget  
The bright looks that before me shine;  
For never throbbed a bosom yet  
Could feel their witchery, like mine.

When bashful on my bosom hid,  
And blushing to have felt so blest,

Thou dost but lift thy languid lid,  
Again to close it on my breast; —

Yes, — these are minutes all thine own,  
Thine own to give, and mine to feel;  
Yet even in them, my heart has known  
The sigh to rise, the tear to steal.

For I have thought of former hours,  
When he who first thy soul possest,  
Like me awaked its witching powers,  
Like me was loved, like me was blest.

Upon *his* name thy murmuring tongue  
Perhaps hath all as sweetly dwelt;  
Upon his words thine ear hath hung,  
With-transport all as purely felt.

For him — yet why the past recall,  
To damp and wither present bliss?  
Thou 'rt now my own, heart, spirit, all,  
And heaven could grant no more than  
this!

Forgive me, dearest, oh! forgive;  
I would be first, be sole to thee,  
Thou shouldst have but begun to live,  
The hour that gave thy heart to me.

Thy book of life till then effaced,  
Love should have kept that leaf alone  
On which he first so brightly traced  
That thou wert, soul and all, my own.

#### TO . . . . . 'S PICTURE.

Go then, if she, whose shade thou art,  
No more will let thee soothe my pain;  
Yet, tell her, it has cost this heart  
Some pangs, to give thee back again.

Tell her; the smile was not so dear,  
With which she made thy semblance  
mine,  
As bitter is the burning tear,  
With which I now the gift resign.

Yet go — and could she still restore,  
As some exchange for taking thee,  
The tranquil look which first I wore,  
When her eyes found me calm and free;

Could she give back the careless flow,  
The spirit that my heart then knew —

Yet, no, 't is vain — go, picture, go —  
Smile at me once, and then — adieu!

#### FRAGMENT

OF

#### A MYTHOLOGICAL HYMN TO LOVE.<sup>1</sup>

BLEST infant of eternity!  
Before the day-star learned to move,  
In pomp of fire, along his grand career,  
Glancing the beamy shafts of light  
From his rich quiver to the farthest  
sphere,  
Thou wert alone, oh Love!  
Nestling beneath the wings of ancient  
Night,  
Whose horrors seemed to smile in shad-  
owing thee.  
No form of beauty soothed thine eye,  
As through the dim expanse it wan-  
dered wide;  
No kindred spirit caught thy sigh,  
As o'er the watery waste it lingering  
died.

Unfelt the pulse, unknown the power,  
That latent in his heart was sleeping, —  
Oh Sympathy! that lonely hour  
Saw Love himself thy absence weep-  
ing.

But look, what glory through the dark-  
ness beams!  
Celestial airs along the water glide: —  
What Spirit art thou, moving o'er the tide  
So beautiful? oh, not of earth,  
But, in that glowing hour, the birth  
Of the young Godhead's own creative  
dreams.

'T is she!

Psyche, the firstborn spirit of the air.  
To thee, oh Love, she turns,

<sup>1</sup> Love and Psyche are here considered as the active and passive principles of creation, and the universe is supposed to have received its first harmonizing impulse from the nuptial sympathy between these two powers. A marriage is generally the first step in cosmogony. Timæus held Form to be the father, and Matter the mother of the World; Elion and Berouth, I think, are Sanchoniatho's first spiritual lovers, and Manco-capac and his wife introduced creation amongst the Peruvians. In short, Harlequin seems to have studied cosmogonies, when he said "*tutto il mondo è fatto come la nostra famiglia*."



On thee her eyebeam burns:  
Blest hour, before all worlds ordained to be!

They meet —

The blooming god — the spirit fair  
Meet in communion sweet.

Now, Sympathy, the hour is thine;  
All Nature feels the thrill divine,

The veil of Chaos is withdrawn,

And their first kiss is great Creation's dawn!

TO

HIS SERENE HIGHNESS

THE DUKE OF MONTPENSIER,

ON HIS

PORTRAIT OF THE LADY ADELAIDE

FORBES.

*Donington Park, 1802.*

To catch the thought, by painting's spell,  
Howe'er remote, howe'er refined,  
And o'er the kindling canvas tell  
The silent story of the mind;

O'er nature's form to glance the eye,  
And fix, by mimic light and shade,  
Her morning tinges ere they fly,  
Her evening blushes, ere they fade; —

Yes, these are Painting's proudest powers;

The gift, by which her art divine  
Above all others proudly towers, —  
And these, oh Prince! are richly thine.

And yet, when Friendship sees thee trace,

In almost living truth exprest,  
This bright memorial of a face  
On which her eye delights to rest;

While o'er the lovely look serene,  
The smile of peace, the bloom of youth,  
The cheek, that blushes to be seen,  
The eye that tells the bosom's truth;

While o'er each line, so brightly true,  
Our eyes with lingering pleasure rove,  
Blessing the touch whose various hue  
Thus brings to mind the form we love;

We feel the magic of thy art,  
And own it with a zest, a zeal,  
A pleasure, nearer to the heart  
Than critic taste can ever feel.

# THE FALL OF HEBE.

A DITHYRAMBIC ODE.<sup>1</sup>

'T WAS on a day

When the immortals at their banquet lay;  
The bowl

Sparkled with starry dew,  
The weeping of those myriad urns of light,

Within whose orbs, the almighty Power,

At nature's dawning hour,  
Stored the rich fluid of ethereal soul.<sup>2</sup>

1 Though I have styled this poem a Dithyrambic Ode, I cannot presume to say that it possesses, in any degree, the characteristics of that species of poetry. The nature of the ancient Dithyrambic is very imperfectly known. According to M. Burette, a licentious irregularity of metre, an extravagant research of thought and expression, and a rude embarrassed construction, are among its most distinguishing features; and in all these respects, I have but too closely, I fear, followed my models. Burette adds, "*Ces caractères des dithyrambes se font sentir à ceux qui lisent attentivement les odes de Pindare.*" — "*Mémoires de l'Acad.*" vol. x. p. 306. The same opinion may be collected from Schmidt's dissertation upon the subject. I think, however, if the Dithyrambics of Pindar were in our possession, we should find that, however wild and fanciful, they were by no means the tasteless jargon they are represented, and that even their irregularity was what Boileau calls "*un beau désordre.*" Chiabrera, who has been styled the Pindar of Italy, and from whom all its poetry upon the Greek model was called Chiabresco (as Crescimbeni informs us, *lib. i. cap. 12.*), has given, amongst his Vendemmie, a Dithyrambic, "*all' uso de' Greci*;" full of those compound epithets, which, we are told, were a chief characteristic of the style (*συνθετοὺς δὲ λέξεις ἐποίησεν* — *Suid.* *Διθυραμβοῖδ.*) such as

*Briglindorato Pegaso  
Nubicalpestatior.*

But I cannot suppose that Pindar, even amidst all the license of dithyrambics, would ever have descended to ballad-language like the following:

*Bella Filli, e bella Clori,  
Non più dar pregio a tue bellezze e taci,  
Che se Bacco fa vezzi alle mie labbra  
Fo le fiche a' vostri baci.  
— esser vorrei Coppier,  
E se troppo desiro  
Deh fossi io Bottiglier.*

*Rime del CHIABRERA, part ii. p. 352.*

2 This is a Platonic fancy. The philosopher supposes, in his Timæus, that, when the Deity had formed the soul of the world, he proceeded to the composition of other souls, in which process, says Plato, he made use of the same cup, though the ingredients he mingled were not quite so pure as for the former; and having refined the mixture with a little of his own essence, he distributed it among the stars, which served as res-

Around,  
Soft odorous clouds, that upward wing  
their flight  
From eastern isles  
(Where they have bathed them in the  
orient ray,  
And with rich fragrance all their bosoms  
filled),  
In circles flew, and, melting as they flew,  
A liquid daybreak o'er the board distilled.

All, all was luxury!  
All *must* be luxury, where Lyæus smiles.  
His locks divine  
Were crowned  
With a bright meteor-braid,  
Which, like an ever-springing wreath of  
vine,  
Shot into brilliant leafy shapes,  
And o'er his brow in lambent tendrils  
played:  
While mid the foliage hung,  
Like lucid grapes,  
A thousand clustering buds of light,  
Culled from the garden of the galaxy.

Upon his bosom Cytherea's head  
Lay lovely, as when first the Syrens sung  
Her beauty's dawn,  
And all the curtains of the deep, un-  
drawn,  
Revealed her sleeping in its azure bed.  
The captive deity  
Hung lingering on her eyes and lip,  
With looks of ecstasy.  
Now, on his arm,  
In blushes she reposed,  
And, while he gazed on each bright  
charm,  
To shade his burning eyes her hand in  
dalliance stole.

And now she raised her rosy mouth to sip  
The nectared wave  
Lyæus gave,  
And from her eyelids, half-way closed,  
Sent forth a melting gleam,  
Which fell like sun-dew in the bowl:  
While her bright hair, in mazy flow  
Of gold descending

ervoirs of the fluid. — ταῦτ' εἶπε καὶ πάλιν ἐπὶ  
τὸν πρότερον κρατῆρα ἐν ᾧ τὴν τοῦ πάντος ψυχῆν  
κεραννὺς ἔμισγε, κ. τ. λ.

Adown her cheek's luxurious glow,  
Hung o'er the goblet's side,  
And was reflected in its crystal tide,  
Like a bright crocus flower,  
Whose sunny leaves, at evening hour  
With roses of Cyrene blending,<sup>1</sup>  
Hang o'er the mirror of some silvery  
stream.

The Olympian cup  
Shone in the hands  
Of dimpled Hebe, as she winged her  
feet  
Up  
The empyreal mount,  
To drain the soul-drops at their stellar  
fount;<sup>2</sup>  
And still  
As the resplendent rill  
Gushed forth into the cup with man-  
tling heat,  
Her watchful care  
Was still to cool its liquid fire  
With snow-white sprinklings of that  
feathery air  
The children of the Pole respire,  
In those enchanted lands,<sup>3</sup>  
Where life is all a spring, and north  
winds never blow.

1 We learn from Theophrastus, that the roses of Cyrene were particularly fragrant. — εὐόσματα τὰ δὲ τὰ ἐν Κυρήνῃ ρόδα.

2 Heraclitus (Physicus) held the soul to be a spark of the stellar essence — "*scintilla stellaris essentie*." — MACROBIUS, in *Somn. Scip. lib. i. cap. 14*.

3 The country of the Hyperboreans. These people were supposed to be placed so far north that the north wind could not affect them; they lived longer than any other mortals; passed their whole time in music and dancing, etc. But the most extravagant fiction related of them is that to which the two lines preceding allude. It was imagined that, instead of our vulgar atmosphere, the Hyperboreans breathed nothing but feathers! According to Herodotus and Pliny, this idea was suggested by the quantity of snow which was observed to fall in those regions; thus the former: τὰ ὦν περὰ εἰκάζοντας τὴν χιόνα τοὺς Σκύθας τε καὶ τοὺς περιόικους δοκῶν λέγειν. — HERODOT. *lib. iv. cap. 31*. Ovid tells the fable otherwise: see "*Metamorph.*" *lib. xv*.

Mr. O'Halloran, and some other Irish Antiquarians, have been at great expense of learning to prove that the strange country, where they took snow for feathers, was Ireland, and that the famous Abaris was an Irish Druid. Mr. Rowland, however, will have it that Abaris was a Welshman, and that his name is only a corruption of Ap Rees!

But oh!  
 Bright Hebe, what a tear,  
 And what a blush were thine,  
 When, as the breath of every Grace  
 Wafted thy feet along the studded sphere,  
 With a bright cup for Jove himself to  
 drink,  
 Some star, that shone beneath thy tread,  
 Raising its amorous head  
 To kiss those matchless feet,  
 Checked thy career too fleet;  
 And all heaven's host of eyes  
 Entranced, but fearful all,  
 Saw thee, sweet Hebe, prostrate fall  
 Upon the bright floor of the azure  
 skies;<sup>1</sup>  
 Where, mid its stars, thy beauty lay,  
 As blossom, shaken from the spray  
 Of a spring thorn,  
 Lies mid the liquid sparkles of the morn.  
 Or, as in temples of the Paphian shade,  
 The worshippers of Beauty's queen behold  
 An image of their rosy idol, laid  
 Upon a diamond shrine.

The wanton wind,  
 Which had pursued the flying fair,  
 And sported mid the tresses unconfined  
 Of her bright hair,  
 Now, as she fell, — oh wanton breeze!  
 Ruffled the robe, whose graceful flow  
 Hung o'er those limbs of unsunned snow,  
 Purely as the Eleusinian veil  
 Hangs o'er the Mysteries!<sup>2</sup>

The brow of Juno flushed —  
 Love blest the breeze!  
 The Muses blushed;  
 And every cheek was hid behind a lyre,  
 While every eye looked laughing through  
 the strings.  
 But the bright cup? the nectared draught  
 Which Jove himself was to have quaffed?

1 It is Servius, I believe, who mentions this unlucky trip which Hebe made in her occupation of cup-bearer; and Hoffman tells it after him: *cum Hebe pocula Jovi administrans, perque laticum minus cautè incedens, cecidisset*, etc.

2 The arcane symbols of this ceremony were deposited in the cista, where they lay religiously concealed from the eyes of the profane. They were generally carried in the procession by an ass; and hence the proverb, which one may so often apply in the world, "*asinus portat mysteria*." See "the Divine Legation," book ii. sect. 4.

Alas, alas, upturned it lay  
 By the fallen Hebe's side;  
 While, in slow lingering drops, the ethereal tide,  
 As conscious of its own rich essence,  
 ebbed away.

Who was the Spirit that remembered  
 Man,

In that blest hour,  
 And, with a wing of love,  
 Brushed off the goblet's scattered  
 tears,

As, trembling near the edge of heaven  
 they ran,

And sent them floating to our orb below?<sup>3</sup>

Essence of immortality!

The shower

Fell glowing through the spheres;

While all around new tints of bliss,

New odors and new light,

Enriched its radiant flow.

Now, with a liquid kiss,

It stole along the thrilling wire

Of Heaven's luminous Lyre,<sup>4</sup>

Stealing the soul of music in its flight:

And now, amid the breezes bland,

That whisper from the planets as they roll,

The bright libation, softly fanned

By all their sighs, meandering stole.

They who, from Atlas' height,

Beheld this rosy flame

Descending through the waste of night,

Thought 't was some planet, whose empyreal frame

Had kindled, as it rapidly revolved

Around its fervid axle, and dissolved

Into a flood so bright!

3 In the "Geoponica," lib. ii. cap. 17, there is a fable somewhat like this descent of the nectar to earth. *ἐν οὐρανῷ τῶν θεῶν εὐνοχουμένων, καὶ τοῦ νέκταρος πολλοῦ παρακειμένου, ἀνασκιρτῆσαι χορείᾳ τὸν Ἔρωτα καὶ συσσεῖσαι τῷ περὶ τοῦ κρατήρος τὴν βάσιν, καὶ περιτρέψαι μὲν αὐτὸν· τὸ δὲ νέκταρ εἰς τὴν γῆν ἐκχυθεῖν, κ.τ.λ. Vid. Autor. de "Re Rust." edit Cantab. 1704.*

4 The constellation Lyra. The astrologers attribute great virtues to this sign in ascendent, which are enumerated by Pontano, in his "Urania:"

— *ecce novem cum pectine chordas emodulans, mulcetque novo vaga sidera cantu, quo captae nascentum animæ concordia ducunt pectora*, etc.



The youthful Day,  
 Within his twilight bower,  
 Lay sweetly sleeping  
 On the flushed bosom of a lotos-flower; <sup>1</sup>  
 When round him, in profusion weeping,  
 Dropt the celestial shower,  
 Steeping  
 The rosy clouds, that curled  
 About his infant head,  
 Like myrrh upon the locks of Cupid shed.  
 But, when the waking boy  
 Waved his exhaling tresses through the  
 sky,

O morn of joy! —  
 The tide divine,  
 All glorious with the vermilion dye  
 It drank beneath his orient eye,  
 Distilled, in dews, upon the world,  
 And every drop was wine, was heavenly  
 WINE!

Blest be the sod, and blest the flower  
 On which descended first that shower,  
 All fresh from Jove's nectareous  
 springs; —

Oh far less sweet the flower, the sod,  
 O'er which the Spirit of the Rainbow  
 flings

The magic mantle of her solar God! <sup>2</sup>

### RINGS AND SEALS.

ὥστερ σφραγίδες τὰ φιλήματα.

ACHILLES TATIUS, *lib.* ii.

"Go!" said the angry, weeping maid,  
 "The charm is broken! — once betrayed,  
 "Never can this wronged heart rely  
 "On word or look, on oath or sigh.  
 "Take back the gifts, so fondly given,  
 "With promised faith and vows to  
 heaven;

1 The Egyptians represented the dawn of day by a young boy seated upon a lotos, εἶτε Αἰγυπτίους ἑωράκως ἀρχὴν ἀνατολῆς παιδίον νεογνὸν γράφοντας ἐπὶ λωτῷ καθέζομενον. — *Plutarch. περὶ τοῦ μὴ χρᾶν ἑμμέτρ.* See also his Treatise "*de Isid. et Osir.*" Observing that the lotos showed its head above water at sunrise, and sank again at its setting, they conceived the idea of consecrating this flower to Osiris, or the sun.

This symbol of a youth sitting upon a lotos is very frequent on the Abraxases, or Basilidian stones. See Montfaucon, *tom.* ii. *planche* 158., and the "Supplement," etc. *tom.* ii. *lib.* vii. *chap.* 5.

2 The ancients esteemed those flowers and trees the sweetest upon which the rainbow had appeared to rest; and the wood they chiefly burned in sacrifices, was that which the smile of

"That little ring which, night and morn,  
 "With wedded truth my hand hath worn;  
 "That seal which oft, in moments blest,  
 "Thou hast upon my lip imprest,  
 "And sworn its sacred spring should be  
 "A fountain sealed <sup>3</sup> for only thee:  
 "Take, take them back, the gift and vow,  
 "All sullied, lost and hateful now!"

I took the ring — the seal I took,  
 While, oh, her every tear and look  
 Were such as angels look and shed,  
 When man is by the world misled.  
 Gently I whispered, "Fanny, dear!  
 "Not half thy lover's gifts are here:  
 "Say, where are all the kisses given,  
 "From morn to noon, from noon to  
 even, —  
 "Those signets of true love, worth more  
 "Than Solomon's own seal of yore, —  
 "Where are those gifts, so sweet, so  
 many?  
 "Come, dearest, — give back all, if any."

While thus I whispered, trembling too,  
 Lest all the nymph had sworn was true,  
 I saw a smile relenting rise  
 Mid the moist azure of her eyes,  
 Like daylight o'er a sea of blue,  
 While yet in mid-air hangs the dew.  
 She let her cheek repose on mine,  
 She let my arms around her twine;  
 One kiss was half allowed, and then —  
 The ring and seal were hers again.

### TO MISS SUSAN BECKFORD.<sup>4</sup>

ON HER SINGING.

I MORE than once have heard at night  
 A song like those thy lip hath given,

Iris had consecrated. *Plutarch. "Sympos." lib.* iv. *cap.* 2, where (as Vossius remarks) *καίονσι*, instead of *καλοῦσι*, is undoubtedly the genuine reading. See Vossius, for some curious particularities of the rainbow, "*De Origin. et Progress. Idololat.*" *lib.* iii. *cap.* 13.

3 "There are gardens, supposed to be those of King Solomon, in the neighbourhood of Bethlehem. The friars show a fountain, which, they say, is the 'sealed fountain' to which the holy spouse in the Canticles is compared; and they pretend a tradition, that Solomon shut up these springs and put his signet upon the door, to keep them for his own drinking." — *Maunderell's Travels.* See also the notes to Mr. Good's Translation of the Song of Solomon.

4 Afterward Duchess of Hamilton.

And it was sung by shapes of light,  
Who looked and breathed, like thee,  
of heaven.

But this was all a dream of sleep,  
And I have said when morning  
shone:—

“Why should the night-witch, Fancy,  
keep

“These wonders for herself alone?”

I knew not then that fate had lent  
Such tones to one of mortal birth;  
I knew not then that Heaven had sent  
A voice, a form like thine on earth.

And yet, in all that flowery maze  
Through which my path of life has led,  
When I have heard the sweetest lays  
From lips of rosiest lustre shed;

When I have felt the warbled word  
From Beauty's lip, in sweetness vying  
With music's own melodious bird,  
When on the rose's bosom lying;

Though form and song at once combined  
Their loveliest bloom and softest thrill,  
My heart hath sighed, my ear hath pined  
For something lovelier, softer still:—

Oh, I have found it all, at last,  
In thee, thou sweetest living lyre,  
Through which the soul of song e'er past,  
Or feeling breathed its sacred fire.

All that I e'er, in wildest flight  
Of fancy's dreams, could hear or see  
Of music's sigh or beauty's light  
Is realized, at once, in thee!

#### IMPROMPTU,

ON LEAVING SOME FRIENDS.

*o dulces comitum valete cæsus!*

CATULLUS.

No, never shall my soul forget  
The friends I found so cordial-hearted;  
Dear shall be the day we met,  
And dear shall be the night we parted.

If fond regrets, however sweet,  
Must with the lapse of time decay,  
Yet still, when thus in mirth you meet,  
Fill high to him that's far away!

Long be the light of memory found  
Alive within your social glass;  
Let that be still the magic round,  
O'er which Oblivion dares not pass.

#### A WARNING.

TO . . . . .

Oh fair as heaven and chaste as light!  
Did nature mould thee all so bright,  
That thou shouldst e'er be brought to  
weep

O'er languid virtue's fatal sleep,  
O'er shame extinguished, honor fled,  
Peace lost, heart withered, feeling dead?

No, no! a star was born with thee,  
Which sheds eternal purity.  
Thou hast, within those sainted eyes,  
So fair a transcript of the skies,  
In lines of light such heavenly lore,  
That man should read them and adore.  
Yet have I known a gentle maid  
Whose mind and form were both arrayed  
In nature's purest light, like thine;—  
Who wore that clear, celestial sign,  
Which seems to mark the brow that's fair  
For destiny's peculiar care:  
Whose bosom too, like Dian's own,  
Was guarded by a sacred zone,  
Where the bright gem of virtue shone;  
Whose eyes had in their light a charm  
Against all wrong and guile and harm.  
Yet, hapless maid, in one sad hour  
These spells have lost their guardian  
power;

The gem has been beguiled away;  
Her eyes have lost their chastening ray;  
The modest pride, the guiltless shame,  
The smiles that from reflection came,  
All, all have fled and left her mind  
A faded monument behind;  
The ruins of a once pure shrine,  
No longer fit for guest divine.  
Oh! 't was a sight I wept to see—  
Heaven keep the lost one's fate from  
thee!

TO . . . . .

'T is time, I feel, to leave thee now,  
While yet my soul is something free;  
While yet those dangerous eyes allow  
One minute's thought to stray from  
thee.

Oh! thou becom'st each moment dearer;  
 Every chance that brings me nigh thee,  
 Brings my ruin nearer, nearer, —  
 I am lost, unless I fly thee.

Nay, if thou dost not scorn and hate me,  
 Doom me not thus so soon to fall;  
 Duties, fame, and hopes await me, —  
 But that eye would blast them all!

For, thou hast heart as false 'and cold  
 As ever yet allured or swayed,  
 And couldst, without a sigh, behold  
 The ruin which thyself had made.

Yet, — *could* I think that, truly fond,  
 That eye but once would smile on me,  
 Even as thou art, how far beyond  
 Fame, duty, wealth, that smile would  
 be!

Oh! but to win it, night and day,  
 Inglorious at thy feet reclined,  
 I 'd sigh my dreams of fame away,  
 The world for thee forgot, resigned.

But no, 't is o'er, and — thus we part,  
 Never to meet again, — no, never.  
 False woman, what a mind and heart  
 Thy treachery has undone for ever!

#### WOMAN.

AWAY, away — you 're all the same,  
 A smiling, fluttering, jilting throng;  
 And, wise too late, I burn with shame,  
 To think I 've been your slave so long.

Slow to be won, and quick to rove,  
 From folly kind, from cunning loath,  
 Too cold for bliss, too weak for love,  
 Yet feigning all that 's best in both;

Still panting o'er a crowd to reign, —  
 More joy it gives to woman's breast  
 To make ten frigid coxcombs vain,  
 Than one true, manly lover blest.

Away, away — your smile 's a curse —  
 Oh! blot me from the race of men,  
 Kind pitying Heaven, by death or worse,  
 If e'er I love such things again.

TO . . . . .

*νοσεῖ τὰ φίλτατα.* EURIPIDES.

COME, take thy harp — 't is vain to muse  
 Upon the gathering ills we see;  
 Oh! take thy harp and let me lose  
 All thoughts of ill in hearing thee.

Sing to me, love! — Though death were  
 near,  
 Thy song could make my soul forget —  
 Nay, nay, in pity, dry that tear,  
 All may be well, be happy yet.

Let me but see that snowy arm  
 Once more upon the dear harp lie,  
 And I will cease to dream of harm,  
 Will smile at fate, while thou art nigh.

Give me that strain of mournful touch,  
 We used to love long, long ago,  
 Before our hearts had known as much  
 As now, alas! they bleed to know.

Sweet notes! they tell of former peace,  
 Of all that looked so smiling then,  
 Now vanished, lost — oh pray thee, cease,  
 I cannot bear those sounds again.

Art *thou*, too, wretched? yes, thou art;  
 I see thy tears flow fast with mine —  
 Come, come to this devoted heart,  
 'T is breaking, but it still is thine!

#### A VISION OF PHILOSOPHY.

'T WAS on the Red Sea coast, at morn,  
 we met  
 The venerable man; <sup>1</sup> a healthy bloom  
 Mingled its softness with the vigorous  
 thought

1 In Plutarch's Essay on the Decline of the Oracles, Cleombrotus, one of the interlocutors, describes an extraordinary man whom he had met with, after long research, upon the banks of the Red Sea. Once in every year this supernatural personage appeared to mortals, and conversed with them; the rest of his time he passed among the Genii and the Nymphs. *περὶ τὴν Ἐρυθρὰν Θάλασσαν εὗρον, ἀνθρώποις ἀνά παν ἔτος ἀπαξ ἐντυγχάνοντα, τ' ἄλλα δὲ σὺν ταῖς νύμφαις, νόμασι καὶ δαίμοσι, ὥς ἔφασκε.* He spoke in a tone not far removed from singing, and whenever he opened his lips, a fragrance filled the place: *φθεγγόμενον δὲ τὸν τόπον εὐώδια κατεῖχε, τοῦ στόματος ἡδιστον ἀποπνέοντος.* From him Cleombrotus learned the doctrine of a plurality of worlds.



That towered upon his brow; and when  
he spoke  
'T was language sweetened into song —  
such holy sounds  
As oft, they say, the wise and virtuous  
hear,  
Prelusive to the harmony of heaven,  
When death is nigh; <sup>1</sup> and still, as he  
unclosed  
His sacred lips, an odor, all as bland  
As ocean-breezes gather from the flowers  
That blossom in Elysium, <sup>2</sup> breathed  
around,  
With silent awe we listened, while he told  
Of the dark veil which many an age had  
hung  
O'er Nature's form, till, long explored by  
man,  
The mystic shroud grew thin and lumi-  
nous,  
And glimpses of that heavenly form shone  
through: —  
Of magic wonders, that were known and  
taught  
By him (or Cham or Zoroaster named)  
Who mused amid the mighty cataclysm,  
O'er his rude tablets of primeval lore; <sup>3</sup>  
And gathering round him, in the sacred  
ark,  
The mighty secrets of that former globe,  
Let not the living star of science <sup>4</sup> sink

1 The celebrated Janus Dousa, a little before  
his death, imagined that he heard a strain of  
music in the air. See the poem of Heinsius "*in  
harmoniam quam paulo ante obitum audire sibi  
visus est Dousa.*" Page 501.

2 — ἐνθα μακάρων  
νασον ὠκεανίδες  
αἰθραι περιπνεύουσιν' ἀν-  
θεμα δὲ χρυσοῦ φλέγει.

PINDAR. "*Olymp.*" ii.

3 Cham, the son of Noah, is supposed to  
have taken with him into the ark the principal  
doctrines of magical, or rather of natural, sci-  
ence, which he had inscribed upon some very  
durable substances, in order that they might re-  
sist the ravages of the deluge, and transmit the  
secrets of antediluvian knowledge to his pos-  
terity. See the extracts made by Bayle, in his  
article, Cham. The identity of Cham and Zo-  
roaster depends upon the authority of Berosus  
(or rather the impostor Annianus), and a few  
more such respectable testimonies. See Naudé's  
"*Apologie pour les Grands Hommes,*" etc., chap.  
viii., where he takes more trouble than is neces-  
sary in refuting this gratuitous supposition.

4 *Chamum à posteris hujus artis admiratori-  
bus Zoroastrum, seu vixim astrum, propterea  
fuisse dictum et pro Deo habitum.* — Bochart,  
"*Geograph. Sacr.*" lib. iv. cap. i.

Beneath the waters, which engulfed a  
world! —

Of visions, by Calliope revealed  
To him, <sup>5</sup> who traced upon his typic lyre  
The diapason of man's mingled frame,  
And the grand Doric heptachord of  
heaven.

With all of pure, of wondrous and arcane,  
Which the grave sons of Mochus, many  
a night,

Told to the young and bright-haired  
visitant

Of Carmel's sacred mount, <sup>6</sup> — Then, in  
a flow

5 Orpheus. — Paulinus, in his "*Hebdom-  
ades,*" cap. 2. lib. iii. has endeavored to show,  
after the Platonists, that man is a diapason, or  
octave, made up of a diatesseron, which is his  
soul, and a diapente, which is his body. Those  
frequent allusions to music, by which the ancient  
philosophers illustrated their sublime theories,  
must have tended very much to elevate the char-  
acter of the art, and to enrich it with associations  
of the grandest and most interesting nature. See  
a preceding note, for their ideas upon the har-  
mony of the spheres. Heraclitus compared the  
mixture of good and evil in this world, to the  
blended varieties of harmony in a musical instru-  
ment (Plutarch, "*de Anima Procreat.*"); and  
Euryphamus, the Pythagorean, in a fragment  
preserved by Stobæus, describes human life, in  
its perfection, as a sweet and well tuned lyre.  
Some of the ancients were so fanciful as to sup-  
pose that the operations of the memory were  
regulated by a kind of musical cadence, and that  
ideas occurred to it "*per arsin et thesin,*" while  
others converted the whole man into a mere har-  
monized machine, whose motion depended upon a  
certain tension of the body, analogous to that  
of the strings in an instrument. Cicero indeed  
ridicules Aristoxenus for this fancy, and says,  
"Let him teach singing, and leave philosophy  
to Aristotle;" but Aristotle himself, though de-  
cidedly opposed to the harmonic speculations  
of the Pythagoreans and Platonists, could some-  
times condescend to enliven his doctrines by  
reference to the beauties of musical science; as,  
in the treatise "*περί κόσμου*" attributed to him,  
καθάπερ δὲ ἐν χορῷ, κορυφαίου κατάρξαντος,  
κ. τ. λ.

The Abbé Batteux, in his inquiry into the  
doctrine of the Stoics, attributes to those phi-  
losophers the same mode of illustration. "*L'âme  
étoit cause active, nouëiv αἴτιος; le corps cause  
passive ἥτε τοῦ πάσχειν: — l'une agissant dans  
l'autre; et y prenant, par son action même, un  
caractère, des formes, des modifications, qu'elle  
n'avoit pas par elle-même; à peu près comme  
l'air, qui, chassé dans un instrument de musique,  
fait connoître, par les différens sons qu'il pro-  
duit, les différentes modifications qu'il y reçoit.*"  
See a fine simile founded upon this notion in  
Cardinal Polignac's poem, lib. 5. v. 734.

6 Pythagoras is represented in Iamblichus  
as descending with great solemnity from Mount

Of calmer converse, he beguiled us on  
Through many a maze of Garden and  
of Porch,  
Through many a system, where the scat-  
tered light  
Of heavenly truth lay, like a broken beam  
From the pure sun, which, though re-  
fracted all  
Into a thousand hues, is sunshine still,<sup>1</sup>

1 Lactantius asserts that all the truths of Christianity may be found dispersed through the ancient philosophical sects, and that any one who would collect these scattered fragments of orthodoxy might form a code in no respect differing

Carmel, for which reason the Carmelites have claimed him as one of their fraternity. This Mochus or Moschus, with the descendants of whom Pythagoras conversed in Phœnicia, and from whom he derived the doctrines of atomic philosophy, is supposed by some to be the same with Moses. Huett has adopted this idea, "*Démonstration Évangélique*," Prop. iv. chap. 2. § 7.; and Le Clerc, amongst others, has refuted it. See "*Biblioth. Choisie*," tom. i. p. 75. It is certain, however, that the doctrine of atoms was known and promulgated long before Epicurus. "With the fountains of Democritus," says Cicero, "the gardens of Epicurus were watered;" and the learned author of the Intellectual System has shown, that all the early philosophers, till the time of Plato, were atomists. We find Epicurus, however, boasting that his tenets were new and unborrowed, and perhaps few among the ancients had any stronger claim to originality. In truth, if we examine their schools of philosophy, notwithstanding the peculiarities which seem to distinguish them from each other, we may generally observe that the difference is but verbal and trifling; and that, among those various and learned heresies, there is scarcely one to be selected, whose opinions are its own, original and exclusive. The doctrine of the world's eternity may be traced through all the sects. The continual metempsychosis of Pythagoras, the grand periodic year of the Stoics, (at the conclusion of which the universe is supposed to return to its original order, and commence a new revolution,) the successive dissolution and combination of atoms maintained by the Epicureans—all these tenets are but different intimations of the same general belief in the eternity of the world. As explained by St. Austin, the periodic year of the Stoics disagrees only so far with the idea of the Pythagoreans, that instead of an endless transmission of the soul through a variety of bodies, it restores the same body and soul to repeat their former round of existence, so that the "identical Plato, who lectured in the Academy of Athens, shall again and again, at certain intervals, during the lapse of eternity, appear in the same Academy and resume the same functions—" *sic eadem tempora temporaliumque rerum volumina repeti, ut v. g. sicut in isto sæculo Plato philosophus in urbe Atheniensi, in eâ scholâ quæ Academia dicta est, discipulos docuit, ita per innumerabilia retro*

And bright through every change!—he  
spoke of Him,  
The lone,<sup>2</sup> eternal One, who dwells above,  
And of the soul's untraceable descent  
From that high fount of spirit, through  
the grades  
Of intellectual being, till it mix  
With atoms vague, corruptible, and dark;

from that of the Christian. "*si extitisset aliquis, qui veritatem sparsam per singulos per sectasque diffusam colligeret in unum, ac redigeret in corpus, is profecto non dissentiret a nobis*."—"Inst." lib. vi. c. 7.

2 τὸ μόνον καὶ ἐρῆμον.

*sæcula, multum plexis quidem intervallis, sed certis, et idem Plato, et eadem civitas, eademque schola, iidemque discipuli repetiti et per innumerabilia deinde sæcula repetendi sint.*—"De Civitat. Dei," lib. xii. cap. 13. Vanini, in his dialogues, has given us a similar explication of the periodic revolutions of the world. "*ea de causâ, qui nunc sunt in usu ritus, centies millies fuerunt, totiesque renascentur quoties ceciderunt.*" 52.

The paradoxical notions of the Stoics upon the beauty, the riches, the dominion of their imaginary sage, are among the most distinguishing characteristics of their school, and, according to their advocate Lipsius, were peculiar to that sect. "*Priora illa (decreta) quæ passim in philosophantium scholis ferè obtinent, ista quæ peculiaris huic sectæ et habent contradictionem: i. e. paradoxa.*"—"Manuduct. ad Stoic. Philos." lib. iii. dissertat. 2. But it is evident (as the Abbé Garnier has remarked, "*Mémoires de l'Acad.*" tom. xxxv.) that even these absurdities of the Stoics are borrowed, and that Plato is the source of all their extravagant paradoxes. We find their dogma, "*dives qui sapiens*," (which Clement of Alexandria has transferred from the Philosopher to the Christian Pædagog. lib. iii. cap. 6.) expressed in the prayer of Socrates at the end of the Phædrus. ὦ φίλε Πλάν τε καὶ ἄλλοι ὅσοι τῇδε θεοί, δοίητε μοι καλὸν γένεσθαι τάνδ' ὄντων τὰζῶντων δὲ ὅσα ἔχω, τοῖς ἐντοῖς εἶναι μοι φίλια· πλοῦσιον δὲ νομίζοιμι τὸν σοφόν. And many other instances might be adduced from the "*Ἀντερσται*," the Πολιτικός, etc. to prove that these weeds of paradox were all gathered among the bowers of the Academy. Hence it is that Cicero, in the preface to his Paradoxes, calls them Socratica; and Lipsius, exulting in the patronage of Socrates, says "*ille totus est noster.*" This is indeed a coalition, which evinces as much as can be wished the confused similitude of ancient philosophical opinions: the father of scepticism is here enrolled amongst the founders of the Portico; he, whose best knowledge was that of his own ignorance, is called in to authorize the pretensions of the most obstinate dogmatists in all antiquity.

Rutilius, in his Itinerarium, has ridiculed the sabbath of the Jews, as "*lassati mollis imago Dei*;" but Epicurus gave an eternal holiday to his gods, and, rather than disturb the slumbers of Olympus, denied at once the interference of a



Nor yet even then, though sunk in earthly dross,  
Corrupted all, nor its ethereal touch  
Quite lost, but tasting of the fountain still.  
As some bright river, which has rolled along  
Through meads of flowery light and mines of gold,  
When poured at length into the dusky deep,  
Disdains to take at once its briny taint,

Providence. He does not, however, seem to have been singular in this opinion. Theophilus of Antioch, if he deserve any credit, imputes a similar belief to Pythagoras: — φησι (Πυθαγόρας) τε τῶν πάντων θεοὺς ἀνθρώπων μηδὲν φροντίζειν. And Plutarch, though so hostile to the followers of Epicurus, has unaccountably adopted the very same theological error. Thus, after quoting the opinions of Anaxagoras and Plato upon divinity, he adds, κοινὸς οὖν ἀπαρτάνουσιν ἀμφότεροι, ὅτι τὸν θεὸν ἐποίησαν ἐπιστεφόμενον τῶν ἀνθρωπίνων. — “*De Placit. Philosoph.*” lib. i. cap. 7. Plato himself has attributed a degree of indifference to the gods, which is not far removed from the apathy of Epicurus’s heaven; as thus, in his *Philebus*, where Protarchus asks, οὐκ οὐν εἰκὸς γε οὐτε χαίρειν θεοῦς, οὐτε τὸ ἐναντίον; and Socrates answers, πάνν μὲν οὖν εἰκὸς, ἀσχήμον γοῦν αὐτῶν ἐκάτερον γιγνόμενόν ἐστιν; — while Aristotle supposes a still more absurd neutrality, and concludes, by no very flattering analogy, that the deity is as incapable of virtue as of vice. καὶ γὰρ ὡς περ οὐδὲν θηρίου ἐστὶ κακία, οὐδ’ ἀρετή, οὕτως οὐδὲ θεοῦ. — “*Ethic. Nicomach.*” lib. vii. cap. 1. In truth, Aristotle, upon the subject of Providence, was little more correct than Epicurus. He supposed the moon to be the limit of divine interference, excluding of course this sublunary world from its influence. The first definition of the world, in his treatise “*Περὶ Κόσμου*” (if this treatise be really the work of Aristotle) agrees, almost *verbum verbo*, with that in the letter of Epicurus to Pythocles; and both omit the mention of a deity. In his *Ethics*, too, he intimates a doubt whether the gods feel any interest in the concerns of mankind. — εἰ γὰρ τις ἐπιμέλεια τῶν ἀνθρωπίνων ὑπὸ θεῶν γίνεται. It is true, he adds ὡς περ δοκεῖ, but even this is very sceptical.

In these erroneous conceptions of Aristotle, we trace the cause of that general neglect which his philosophy experienced among the early Christians. Plato is seldom much more orthodox, but the obscure enthusiasm of his style allowed them to accommodate all his fancies to their own purpose. Such glowing steel was easily moulded, and Platonism became a sword in the hands of the fathers.

The Providence of the Stoics, so vaunted in their school, was a power as contemptibly inefficient as the rest. All was fate in the system of the Portico. The chains of destiny were

Or balmy freshness, of the scenes it left.<sup>1</sup>  
But keeps unchanged awhile the lustrous tinge,

And here the old man ceased — a winged train  
Of nymphs and genii bore him from our eyes.  
The fair illusion fled! and, as I waked,

1 This bold Platonic image I have taken from a passage in Father Bouchet’s letter upon the Metempsychosis, inserted in Picart’s “*Cérém. Relig.*” tom. iv.

thrown over Jupiter himself, and their deity was like the Borgia of the epigrammatist, “*et Cæsar et nihil.*” Not even the language of Seneca can reconcile this degradation of divinity. “*ille ipse omnium conditor ac rector scripsit quidam fata, sed sequitur; semper parat, semel jussit.*” — “*Lib. de Providentiâ,*” cap. 5.

With respect to the difference between the Stoics, Peripatetics, and Academicians, the following words of Cicero prove that he saw but little to distinguish them from each other: — “*Peripateticos et Academicos, nominibus differentes, re congruentes; a quibus Stoici ipsi verbis magis quam sententiis dissenserunt.*” — “*Academic.*” lib. ii. 5; and perhaps what Reid has remarked upon one of their points of controversy might be applied as effectually to the reconciliation of all the rest. “The dispute between the Stoics and Peripatetics was probably all for want of definition. The one said they were good under the control of reason, the other that they should be eradicated.” — *Essays*, vol. iii. In short, it appears a no less difficult matter to establish the boundaries of opinion between any two of the philosophical sects, than it would be to fix the landmarks of those estates in the moon, which Ricciolus so generously allotted to his brother astronomers. Accordingly we observe some of the greatest men of antiquity passing without scruple from school to school, according to the fancy or convenience of the moment. Cicero, the father of Roman philosophy, is sometimes an Academician, sometimes a Stoic; and, more than once, he acknowledges a conformity with Epicurus; “*non sine causa igitur Epicurus ausus est dicere semper in pluribus bonis esse sapientem, quia semper sit in voluptatibus.*” — “*Tusculan. Quest.*” lib. v. Though often pure in his theology, Cicero sometimes smiles at futurity as a fiction; thus, in his *Oration* for Cluentius, speaking of punishments in the life to come, he says, “*quæ si falsa sunt, id quod omnes intelligunt, quid ei tandem aliud mors eripuit, præter sensum doloris?*” — though here we should, perhaps, do him but justice by agreeing with his commentator Sylvius, who remarks upon this passage, “*hæc autem dixit, ut causæ suæ subserviret.*” The poet, Horace, roves like a butterfly through the schools, and now wings along the walls of the Porch, now basks among the flowers of the Garden; while Vergil, with a tone of mind strongly philosophi-



'T was clear that my rapt soul had  
 roamed, the while,  
 To that bright realm of dreams, that  
 spirit-world,  
 Which mortals know by its long track of  
 light  
 O'er midnight's sky, and call the Galaxy.<sup>1</sup>

TO MRS. . . . .

To see thee every day that came,  
 And find thee still each day the same;  
 In pleasure's smile or sorrow's tear  
 To me still ever kind and dear; —  
 To meet thee early, leave thee late,  
 Has been so long my bliss, my fate,  
 That life, without this cheering ray,  
 Which came, like sunshine, every day,  
 And all my pain, my sorrow chased,  
 Is now a lone and loveless waste.

Where are the chords she used to touch?  
 The airs, the songs she loved so much?

<sup>1</sup> According to Pythagoras, the people of Dreams are souls collected together in the Galaxy. — *ἄνθρωποι δὲ οὐρανῶν, κατὰ Πυθαγόραν, αἱ ψυχὰς ἃς συνάγεσθαι φησὶν εἰς τὸν γαλαξίαν.* — *Porphyr. de Antro Nymph.*

cal, has yet left us wholly uncertain as to the sect which he espoused. The balance of opinion declares him to have been an Epicurean, but the ancient author of his life asserts that he was an Academician; and we trace through his poetry the tenets of almost all the leading sects. The same kind of eclectic indifference is observable in most of the Roman writers. Thus, Propertius, in the fine elegy to Cynthia, on his departure for Athens,

*illic vel studiis animum emendare Platonis,  
 incipiam, aut hortis, docte Epicure, tuis.*  
*Lib. iii. Eleg. 21.*

Though Broeckhusius here reads, "*dux Epicure*," which seems to fix the poet under the banners of Epicurus. Even the Stoic Seneca, whose doctrines have been considered so orthodox, that St. Jerome has ranked him amongst the ecclesiastical writers, while Boccaccio doubts (in consideration of his supposed correspondence with St. Paul) whether Dante should have placed him in Limbo with the rest of the Pagans — even the rigid Seneca has bestowed such commendations on Epicurus, that if only those passages of his works were preserved to us, we could not hesitate, I think, in pronouncing him a confirmed Epicurean. With similar inconsistency, we find Porphyry, in his work upon abstinence, referring to Epicurus as an example of the most strict Pythagorean temperance; and Lancelotti (the author of "*Farfaloni degli antichi Istorici*") has been seduced by this grave reputation of Epicurus into the absurd error of associating him with Chrysippus, as a chief of the Stoic school. There is no doubt, indeed, that however

Those songs are hushed, those chords are still,

And so, perhaps, will every thrill  
 Of feeling soon be lulled to rest,  
 Which late I waked in Anna's breast.  
 Yet, no — the simple notes I played  
 From memory's tablet soon may fade;  
 The songs, which Anna loved to hear,  
 May vanish from her heart and ear;  
 But friendship's voice shall ever find  
 An echo in that gentle mind,  
 Nor memory lose nor time impair  
 The sympathies that tremble there.

TO LADY HEATHCOTE,

ON AN

OLD RING FOUND AT TUNBRIDGE-WELLS.

"*Tunnebridge est à la même distance de Londres, que Fontainebleau l'est de Paris. Ce qu'il y a de beau et de galant dans l'un et dans l'autre sexe s'y rassemble au tems des eaux. La compagnie,*" etc. — See *Mémoires de Grammont*, Second Part. chap. iii.

*Tunbridge Wells.*

WHEN Grammont graced these happy  
 springs,

And Tunbridge saw, upon her Pantiles,

the Epicurean sect might have relaxed from its original purity, the morals of its founder were as correct as those of any among the ancient philosophers; and his doctrines upon pleasure, as explained in the letter to Menœceus, are rational, amiable, and consistent with our nature. A late writer, De Sablons, in his "*Grands Hommes vengés*," expresses strong indignation against the Encyclopédistes for their just and animated praises of Epicurus, and discussing the question, "*si ce philosophe étoit vertueux*," denies it upon no other authority than the calumnies collected by Plutarch, who himself confesses that, on this particular subject, he consulted only opinion and report, without pausing to investigate their truth. — *ἀλλὰ τὴν δόξαν, οὗ τὴν ἀλήθειαν σκοποῦμεν.* To the furious zeal of his illiberal rivals, the Stoics, Epicurus chiefly owed these gross misrepresentations of the life and opinions of himself and his associates, which, notwithstanding the learned exertions of Gassendi, have still left an odium on the name of his philosophy; and we ought to examine the ancient accounts of this philosopher with about the same degree of cautious belief which, in reading ecclesiastical history, we yield to the invectives of the fathers against the heretics, — trusting as little to Plutarch upon a dogma of Epicurus, as we would to the vehement St. Cyril upon a tenet of Nestorius. (1801.)

The preceding remarks, I wish the reader to observe, were written at a time, when I thought the studies to which they refer much more important as well as more amusing than, I freely confess, they appear to me at present.

The merriest wight of all the kings  
That ever ruled these gay, gallant isles;

Like us, by day, they rode, they walked,  
At eve they did as we may do,  
And Grammont just like Spencer talked,  
And lovely Stewart smiled like you.

The only different trait is this,  
That woman then, if man beset her,  
Was rather given to saying "yes,"  
Because, — as yet, she knew no better.

Each night they held a coterie,  
Where, every fear to slumber charmed,  
Lovers were all they ought to be,  
And husbands not the least alarmed.

Then called they up their school-day  
pranks,  
Nor thought it much their sense be-  
neath  
To play at riddles, quips, and cranks,  
And lords showed wit, and ladies teeth.

As—"Why are husbands like the mint?"  
Because, forsooth, a husband's duty  
Is but to set the name and print  
That give a currency to beauty.

"Why is a rose in nettles hid  
"Like a young widow, fresh and  
fair?"  
Because 't is sighing to be rid  
Of weeds, that "have no business  
there!"

And thus they missed and thus they hit,  
And now they struck and now they  
parried;  
And some lay in of full grown wit,  
While others of a pun miscarried.

'T was one of those facetious nights  
That Grammont gave this forfeit ring  
For breaking grave conundrum-rites,  
Or punning ill, or—some such thing;—

From whence it can be fairly traced,  
Through many a branch and many a  
bough,  
From twig to twig, until it graced  
The snowy hand that wears it now.

All this I'll prove, and then, to you  
Oh Tunbridge! and your springs *iron-  
ical*,

I swear by Heathcote's eye of blue  
To dedicate the important chronicle.

Long may your ancient inmates give  
Their mantles to your modern lodgers,  
And Charles's loves in Heathcote live,  
And Charles's bards revive in Rogers.

Let no pedantic fools be there;  
For ever be those fops abolished,  
With heads as wooden as thy ware,  
And, heaven knows! not half so pol-  
ished.

But still receive the young, the gay,  
The few who know the rare delight  
Of reading Grammont every day,  
And acting Grammont every night.

## THE DEVIL AMONG THE SCHOLARS,

A FRAGMENT.

τί κακὸν ὁ γέλως;

CHRYSOST. "Homil. in Epist. ad Hebræos."

BUT, whither have these gentle ones,  
These rosy nymphs and black-eyed nuns,  
With all of Cupid's wild romancing,  
Led by truant brains a-dancing?  
Instead of studying tomes scholastic,  
Ecclesiastic, or monastic,  
Off I fly, careering far  
In chase of Pollys, prettier far  
Than any of their namesakes are,—  
The Polymaths and Polyhistor's,  
Polyglots and all their sisters.

So have I known a hopeful youth  
Sit down in quest of lore and truth,  
With tomes sufficient to confound him,  
Like Tohu Bohu, heapt around him,—  
Mamurra<sup>1</sup> stuck to Theophrastus,

1 Mamurra, a dogmatic philosopher, who never doubted about anything, except who was his father. — "nulla de re unquam præterquam de patre dubitavit." — *In Vit.* He was very learned — "*Là-dedans*, (that is, in his head when it was opened,) *le Punique heurte le Persan, l'Hébreu choque l'Arabique, pour ne point parler de la mauvaise intelligence du Latin avec le Grec,*" etc. — See "*L'Histoire de Montmaur.*" tom. ii p. 91.

And Galen tumbling o'er Bombastus.<sup>1</sup>  
When lo! while all that's learned and  
wise

Absorbs the boy, he lifts his eyes,  
And through the window of his study  
Beholds some damsel fair and ruddy,  
With eyes, as brightly turned upon him as  
The angel's<sup>2</sup> were on Hieronymus.

Quick fly the folios, widely scattered,  
Old Homer's laureled brow is battered,  
And Sappho, headlong sent, flies just in  
The reverend eye of St. Augustin.  
Raptured he quits each dozing sage,  
Oh woman, for thy lovelier page:  
Sweet book! — unlike the books of  
art, —

Whose errors are thy fairest part;  
In whom the dear errata column  
Is the best page in all the volume!<sup>3</sup>

But to begin my subject rhyme —  
'T was just about this devilish time,

1 Bombastus was one of the names of that great scholar and quack Paracelsus. — "*Philippus Bombastus latet sub splendido tegmine Aureoli Theophrasti Paracelsi*," says *Stadelius de circumforanea Literatorum vanitate*. — He used to fight the devil every night with a broadsword, to the no small terror of his pupil Oporinus, who has recorded the circumstance. (*Vide Oporin. Vit. apud Christian. Gryph. Vit. Select. quorundam Eruditissimorum*, etc.). Paracelsus had but a poor opinion of Galen: — "My very beard (says he in his *Paragrænum*) has more learning in it than either Galen or Avicenna."

2 The angel, who scolded St. Jerom for reading Cicero, as Gratian tells the story in his "*concordantia discordantium Canonum*," and says, that for this reason bishops were not allowed to read the Classics: "*Episcopus gentilium libros non legat*." — *Distinct.* 37. But Gratian is notorious for lying — besides, angels, as the illustrious pupil of Pantenus assures us, have got no tongues. οὐχ' ὡς ἡμῖν τὰ ὅρα, οὕτως ἐκεῖνοις ἡ γλῶττα· οὐδ' ἂν ὀργάνα τις δῶι φωνῆς ἀγγέλοις. — *Clem. Alexand. Stromat.*

3 The idea of the Rabbins, respecting the origin of woman, is not a little singular. They think that man was originally formed with a tail, like a monkey, but that the Deity cut off this appendage, and made woman of it. Upon this extraordinary supposition the following reflection is founded: —

If such is the tie between women and men,  
The ninny who weds is a pitiful elf,  
For he takes to his tail like an idiot again,  
And thus makes a deplorable ape of himself.

Yet, if we may judge as the fashions prevail,  
Every husband remembers the original plan,  
And, knowing his wife is no more than his tail,  
Why he — leaves her behind him as much as  
he can.

When scarce there happened any frolics  
That were not done by Diabolics,  
A cold and loveless son of Lucifer,  
Who woman scorned, nor saw the use of  
her,

A branch of Dagon's family,  
(Which Dagon, whether He or She,  
Is a dispute that vastly better is  
Referred to Scaliger<sup>4</sup> *et cæteris*),  
Finding that, in this cage of fools,  
The wisest sots adorn the schools,  
Took it at once his head Satanic in,  
To grow a great scholastic manikin, —  
A doctor, quite as learned and fine as  
Scotus John or Tom Aquinas,<sup>5</sup>  
Lully, Hales Irrefragabilis,  
Or any doctor of the rabble is.  
In languages,<sup>6</sup> the Polyglots,  
Compared to him, were Babel sots;  
He chattered more than ever Jew did; —  
Sanhedrim and Priest included,  
Priest and holy Sanhedrim  
Were one-and-seventy fools to him.  
But chief the learned demon felt a  
Zeal so strong for gamma, delta,  
That, all for Greek and learning's glory,<sup>7</sup>

4 Scaliger. *de Emendat. Tempor.* — Dagon was thought by others to be a certain sea-monster, who came every day out of the Red Sea to teach the Syrians husbandry. — See Jaques Gaffarel ("*Curiosités Inouïes*," chap. i.), who says he thinks this story of the sea-monster "carries little show of probability with it."

5 I wish it were known with any degree of certainty whether the Commentary on Boethius attributed to Thomas Aquinas be really the work of this Angelic Doctor. There are some bold assertions hazarded in it: for instance, he says that Plato kept school in a town called Academia, and that Alcibiades was a very beautiful woman whom some of Aristotle's pupils fell in love with: — "*Alcibiades mulier fuit pulcherrima, quam videntes quidam discipuli Aristotelis*," etc. — See Preytag "*Adparat. Litterar.*" art. 86. tom. i.

6 The following compliment was paid to Laurentius Valla, upon his accurate knowledge of the Latin language: —

*nunc postquam manes defunctus Valla petiit,  
non audet Pluto verba Latina loqui.*

Since Val arrived in Pluto's shade,  
His nouns and pronouns all so pat in,  
Pluto himself would be afraid  
To say his soul's his own, in Latin!

See for these lines the "*Auctorum Censio*" of Du Verdier (page 29.).

7 It is much to be regretted that Martin Luther, with all his talents for reforming, should yet be vulgar enough to laugh at Camerarius for



He nightly tippled "Græco more,"  
And never paid a bill or balance  
Except upon the Grecian Kalends: —  
From whence your scholars, when they  
want tick,

Say, to be *Attic's* to be *on* tick,  
In logics, he was quite *Ho Panu*; <sup>1</sup>  
Knew as much as ever man knew.  
He fought the combat syllogistic  
With so much skill and art eristic,  
That though you were the learned Stagy-  
rite,

At once upon the hip he had you right.  
In music, though he had no ears  
Except for that amongst the spheres,  
(Which most of all, as he averred it,  
He dearly loved, 'cause no one heard it,)  
Yet aptly he, at sight, could read  
Each tuneful diagram in Bede,  
And find, by Euclid's corollaria,  
The ratios of a jig or aria.  
But, as for all your warbling Delias,

writing to him in Greek. "Master Joachim (says he) has sent me some dates and some raisins, and has also written me two letters in Greek. As soon as I am recovered, I shall answer them in Turkish, that he too may have the pleasure of reading what he does not understand." "*Græca sunt, legi non possunt*," is the ignorant speech attributed to Accursius; but very unjustly: — for, far from asserting that Greek could not be read, that worthy juris-consult upon the Law 6. D. de Bonor. Possess. expressly says, "*Græca litera sunt intelligi et legi*." (*Vide "Nov. Libror. Rarior. Collection." Fascic. IV.*) — Scipio. Carteromachus seems to have been of opinion that there is no salvation out of the pale of Greek Literature: "*via prima salutis Græci pandetur ab urbe*:" and the zeal of Laurentius Rhodomannus cannot be sufficiently admired, when he exhorts his countrymen, "*per gloriam Christi, per salutem patriæ, per reipublicæ decus et emolumentum*," to study the Greek language. Nor must we forget Phavorinus, the excellent bishop of Nocera, who, careless of all the usual commendations of a Christian, required no further eulogium on his tomb than "Here lieth a Greek Lexicographer."

1 *ὁ πάνυ*. — The introduction of this language into English poetry has a good effect, and ought to be more universally adopted. A word or two of Greek in a stanza would serve as ballast to the most "light o' love" verses. Ausonius, among the ancients, may serve as a model: —

*οὐ γὰρ μοι δέμης ἐστὶν ἐν τῇ ἡμετέρῃ μένοντι  
ἄξιον ἀπὸ νοστῆς ἐμὲν εἶναι ἐσσε καμύνας*

Ronsard, the French poet, has enriched his sonnets and odes with many an exquisite morsel from the Lexicon. His "*chère Entelechie*," in addressing his mistress, can only be equalled by Cowley's "Antiperistasis."

Orpheuses and Saint Cecillas,  
He owned he thought them much sur-  
past

By that redoubted Hyaloclast <sup>2</sup>  
Who still contrived by dint of throttle,  
Where'er he went to crack a bottle.

Likewise to show his mighty knowl-  
edge, he,

On things unknown in physiology,  
Wrote many a chapter to divert us,  
(Like that great little man Albertus,)  
Wherein he showed the reason why,  
When children first are heard to cry,  
If boy the baby chance to be,  
He cries O A! — if girl, O E! —  
Which are, quoth he, exceeding fair hints  
Respecting their first sinful parents;  
"Oh Eve!" exclaimeth little madam,  
While little master cries "Oh Adam!" <sup>3</sup>

But, 't was in Optics and Dioptrics,  
Our dæmon played his first and top tricks.  
He held that sunshine passes quicker  
Through wine than any other liquor;  
And though he saw no great objection  
To steady light and clear reflection,  
He thought the aberrating rays,  
Which play about a bumper's blaze,  
Were by the Doctors looked, in common,  
on,

As a more rare and rich phenomenon.  
He wisely said that the sensorium  
Is for the eyes a great emporium,  
To which these noted picture-stealers  
Send all they can and meet with dealers.  
In many an optical proceeding  
The brain, he said, showed great good  
breeding;

For instance, when we ogle women  
(A trick which Barbara tutored him in),  
Although the dears are apt to get in a  
Strange position on the retina,  
Yet instantly the modest brain  
Doth set them on their legs again! <sup>4</sup>

2 Or Glass-Breaker — Morhofius has given an account of this extraordinary man, in a work, published 1682, — "*De vitreo scypho fracto*," etc.

3 Translated almost literally from a passage in Albertus de Secretis, etc.

4 Alluding to that habitual act of the judgment, by which, notwithstanding the inversion of the image upon the retina, a correct impression of the object is conveyed to the sensorium.

Our doctor thus, with "stuft sufficiency"

Of all omnigenous omniscency,  
 Began (as who would not begin  
 That had, like him, so much within?)  
 To let it out in books of all sorts,  
 Folios, quartos, large and small sorts;  
 Poems, so very deep and sensible  
 That they were quite incomprehensible<sup>1</sup>  
 Prose, which had been at learning's Fair,  
 And bought up all the trumpery there,  
 The tattered rags of every vest,

<sup>1</sup> Under this description, I believe "the Devil among the Scholars" may be included. Yet Leibnitz found out the uses of incomprehensibility, when he was appointed secretary to a society of philosophers at Nuremberg, chiefly for his ingenuity in writing a cabalistical letter, not one word of which either they or himself could interpret. See the *Eloge Historique de M. de Leibnitz, l'Europe Savante*. — People in all ages have loved to be puzzled. We find Cicero thanking Atticus for having sent him a work of Serapion "*ex quo* (says he) *quidem ego (quod inter nos liceat dicere) millesimam partem vix intelligo.*" *Lib. ii. epist. 4.* And we know

In which the Greeks and Romans drest,  
 And o'er her figure swollen and antic  
 Scattered them all with airs so frantic,  
 That those, who saw what fits she had,  
 Declared unhappy Prose was mad!  
 Epics he wrote and scores of rebuses,  
 All as neat as old Turnebus's;  
 Eggs and altars, cyclopædias,  
 Grammars, prayer-books — oh! 't were  
 tedious,

Did I but tell thee half, to follow me:  
 Not the scribbling bard of Ptolemy,  
 No — nor the hoary Trismegistus,  
 (Whose writings all, thank heaven! have  
 missed us,)

E'er filled with lumber such a wareroom  
 As this great "*porcus literarum!*"

. . . . .

that Avicen, the learned Arabian, read Aristotle's Metaphysics forty times over for the mere pleasure of being able to inform the world that he could not comprehend one syllable throughout them. (Nicolas Massa in "*Vit. Avicen.*")

# POEMS RELATING TO AMERICA.

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TO  
FRANCIS, EARL OF MOIRA,

GENERAL IN HIS MAJESTY'S FORCES, MASTER-GENERAL OF THE ORDNANCE, CONSTABLE OF THE TOWER, ETC.

MY LORD,

It is impossible to think of addressing a Dedication to your Lordship without calling to mind the well-known reply of the Spartan to a rhetorician, who proposed to pronounce an eulogium on Hercules. "On Hercules!" said the honest Spartan, "who ever thought of blaming Hercules?" In a similar manner the concurrence of public opinion has left to the panegyrist of your Lordship a very superfluous task. I shall, therefore, be silent on the subject, and merely entreat your indulgence to the very humble tribute of gratitude which I have here the honor to present. I am, my Lord,

With every feeling of attachment and respect,  
Your Lordship's very devoted Servant,

THOMAS MOORE.

27 Bury Street, St. James's,  
April 10, 1806.

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## PREFACE.<sup>1</sup>

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THE principal poems in the following collection were written during an absence of fourteen months from Europe. Though curiosity was certainly not the motive of my voyage to America, yet it happened that the gratification of curiosity was the only advantage which I derived from it. Finding myself in the country of a new people, whose infancy had promised so much, and whose progress to maturity has been an object of such interesting speculation, I determined to employ the short period of time, which my plan of return to Europe afforded me, in travelling through a few of the States, and acquiring some knowledge of the inhabitants.

The impression which my mind received from the character and manners of these republicans, suggested the Epistles which are written from the city of Washington and Lake Erie.<sup>2</sup> How far I was right, in thus assuming the tone of a satirist against a people whom I viewed but as a stranger and a visitor, is a doubt which my feelings did not allow me time to investigate. All I presume to answer for is the fidelity of the picture which I have given; and though prudence might have dictated gentler language, truth, I think, would have justified severer.

I went to America with prepossessions by no means unfavorable, and indeed rather

<sup>1</sup> This Preface, as well as the Dedication which precedes it, were prefixed originally to the miscellaneous volume entitled "Odes and Epistles," of which, hitherto, the poems relating to my American tour have formed a part.

<sup>2</sup> Epistles VI., VII., and VIII.



indulged in many of those illusive ideas, with respect to the purity of the government and the primitive happiness of the people, which I had early imbibed in my native country, where, unfortunately, discontent at home enhances every distant temptation, and the western world has long been looked to as a retreat from real or imaginary oppression; as, in short, the elysian Atlantis, where persecuted patriots might find their visions realized, and be welcomed by kindred spirits to liberty and repose. In all these flattering expectations I found myself completely disappointed, and felt inclined to say to America, as Horace says to his mistress, "*intentata nites.*" Brissot, in the preface to his travels, observes, that "freedom in that country is carried to so high a degree as to border upon a state of nature;" and there certainly is a close approximation to savage life, not only in the liberty which they enjoy, but in the violence of party spirit and of private animosity which results from it. This illiberal zeal imbitters all social intercourse; and, though I scarcely could hesitate in selecting the party, whose views appeared to me the more pure and rational, yet I was sorry to observe that, in asserting their opinions, they both assume an equal share of intolerance; the Democrats, consistently with their principles, exhibiting a vulgarity of rancor, which the Federalists too often are so forgetful of their cause as to imitate.

The rude familiarity of the lower orders, and indeed the unpolished state of society in general, would neither surprise nor disgust if they seemed to flow from that simplicity of character, that honest ignorance of the gloss of refinement which may be looked for in a new and inexperienced people. But, when we find them arrived at maturity in most of the vices, and all the pride of civilization, while they are still so far removed from its higher and better characteristics, it is impossible not to feel that this youthful decay, this crude anticipation of the natural period of corruption, must repress every sanguine hope of the future energy and greatness of America.

I am conscious that, in venturing these few remarks, I have said just enough to offend, and by no means sufficient to convince; for the limits of a preface prevent me from entering into a justification of my opinions, and I am committed on the subject as effectually as if I had written volumes in their defence. My reader, however, is apprised of the very cursory observation upon which these opinions are founded, and can easily decide for himself upon the degree of attention or confidence which they merit.

With respect to the poems in general, which occupy the following pages, I know not in what manner to apologize to the public for intruding upon their notice such a mass of unconnected trifles, such a world of epicurean atoms as I have here brought in conflict together.<sup>1</sup> To say that I have been tempted by the liberal offers of my bookseller, is an excuse which can hope for but little indulgence from the critic; yet I own that, without this seasonable inducement, these poems very possibly would never have been submitted to the world. The glare of publication is too strong for such imperfect productions: they should be shown but to the eye of friendship, in that dim light of privacy which is as favorable to poetical as to female beauty, and serves as a veil for faults, while it enhances every charm which it displays. Besides, this is not a period for the idle occupations of poetry, and times like the present require talents more active and more useful. Few have now the leisure to read such trifles, and I most sincerely regret that I have had the leisure to write them.

1 See the foregoing Note, p. 123.

## POEMS RELATING TO AMERICA.

TO  
LORD VISCOUNT STRANGFORD.

ABOARD THE PHAETON FRIGATE, OFF THE  
AZORES, BY MOONLIGHT.

SWEET Moon! if, like Crotona's sage,<sup>1</sup>  
By any spell my hand could dare  
To make thy disk its ample page,  
And write my thoughts, my wishes  
there;  
How many a friend, whose careless eye  
Now wanders o'er that starry sky,  
Should smile, upon thy orb to meet  
The recollection, kind and sweet,  
The reveries of fond regret,  
The promise, never to forget,  
And all my heart and soul would send  
To many a dear-loved, distant friend.

How little, when we parted last,  
I thought those pleasant times were past,  
For ever past, when brilliant joy  
Was all my vacant heart's employ:

When, fresh from mirth to mirth again,  
We thought the rapid hours too few;  
Our only use for knowledge then  
To gather bliss from all we knew.

Delicious days of whim and soul!  
When, mingling lore and laugh to-  
gether,

We leaned the book on Pleasure's bowl,  
And turned the leaf with Folly's  
feather.

Little I thought that all were fled,  
That, ere that summer's bloom was shed,  
My eye should see the sail unfurled  
That wafts me to the western world.

And yet, 't was time;—in youth's  
sweet days,  
To cool that season's glowing rays,

1 Pythagoras; who was supposed to have a  
power of writing upon the Moon by the means  
of a magic mirror. — See *Bayle*, art. *Pythag.*

The heart awhile, with wanton wing,  
May dip and dive in Pleasure's spring;  
But, if it wait for winter's breeze,  
The spring will chill, the heart will  
freeze.

And then, that Hope, that fairy Hope, —  
Oh! she awaked such happy dreams,  
And gave my soul such tempting scope  
For all its dearest, fondest schemes,  
That not Verona's child of song,  
When flying from the Phrygian shore,  
With lighter heart could bound along,  
Or pant to be a wanderer more!<sup>2</sup>

Even now delusive hope will steal  
Amid the dark regrets I feel,  
Soothing, as yonder placid beam  
Pursues the murmurers of the deep,  
And lights them with consoling gleam,  
And smiles them into tranquil sleep.  
Oh! such a blessed night as this,  
I often think, if friends were near,  
How we should feel, and gaze with  
bliss

Upon the moon-bright scenery here!  
The sea is like a silvery lake,  
And, o'er its calm the vessel glides  
Gently, as if it feared to wake  
The slumber of the silent tides.  
The only envious cloud that lowers  
Hath hung its shade on Pico's height,<sup>3</sup>  
Where dimly, mid the dusk, he towers,  
And scowling at this heaven of light,  
Exults to see the infant storm  
Cling darkly round his giant form!

2 Alluding to these animated lines in the 44th  
Carmen of Catullus:—

*jam mens prætrepidans avet vagari,  
jam læti studio pedes vigescunt!*

3 A very high mountain on one of the Azores,  
from which the island derives its name. It is  
said by some to be as high as the Peak of Ten-  
eriffe.

Now, could I range those verdant isles,  
 Invisible, at this soft hour,  
 And see the looks, the beaming smiles,  
 That brighten many an orange bower;  
 And could I lift each pious veil,  
 And see the blushing cheek it shades, —  
 Oh! I should have full many a tale,  
 To tell of young Azorian maids.<sup>1</sup>  
 Yes, Strangford, at this hour, perhaps,  
 Some lover (not too idly blest,  
 Like those, who in their ladies' laps  
 May cradle every wish to rest,)  
 Warbles, to touch his dear one's soul,  
 Those madrigals, of breath divine,  
 Which Camoens' harp from Rapture stole  
 And gave, all glowing warm, to thine.<sup>2</sup>  
 Oh! could the lover learn from thee,  
 And breathe them with thy graceful  
 tone,  
 Such sweet, beguiling minstrelsy  
 Would make the coldest nymph his  
 own.

But, hark! — the boatswain's pipings  
 tell  
 'T is time to bid my dream farewell:  
 Eight bells: — the middle watch is set;  
 Good night, my Strangford! — ne'er  
 forget  
 That far beyond the western sea  
 Is one whose heart remembers thee.

## STANZAS.

θυμὸς δὲ πὸς' ἐμὸς —  
 με προσφωνεῖ τάδε.  
 γίνωσκε τὰνθρώπεια μὴ σέβειν ἄγαν.  
 ÆSCHYL. *Fragment.*

A BEAM of tranquillity smiled in the west,  
 The storms of the morning pursued us  
 no more;  
 And the wave, while it welcomed the  
 moment of rest,  
 Still heaved, as remembering ills that  
 were o'er.  
 Serenely my heart took the hue of the  
 hour,  
 Its passions were sleeping, were mute  
 as the dead;

1 I believe it is Guthrie who says, that the inhabitants of the Azores are much addicted to gallantry. This is an assertion in which even Guthrie may be credited.

2 These islands belong to the Portuguese.

And the spirit becalmed but remembered  
 their power,  
 As the billow the force of the gale that  
 was fled.

I thought of those days, when to pleasure  
 alone  
 My heart ever granted a wish or a sigh;  
 When the saddest emotion my bosom had  
 known,  
 Was pity for those who were wiser  
 than I.

I reflected, how soon in the cup of Desire  
 The pearl of the soul may be melted  
 away;  
 How quickly, alas, the pure sparkle of  
 fire  
 We inherit from heaven, may be  
 quenched in the clay;

And I prayed of that Spirit who lighted  
 the flame,  
 That Pleasure no more might its purity  
 dim;  
 So that, sullied but little, or brightly the  
 same,  
 I might give back the boon I had bor-  
 rowed from Him.

How blest was the thought! it appeared  
 as if Heaven  
 Had already an opening to Paradise  
 shown;  
 As if, passion all chastened and error for-  
 given,  
 My heart then began to be purely its  
 own.

I looked to the west, and the beautiful sky  
 Which morning had clouded, was  
 clouded no more:  
 "Oh! thus," I exclaimed, "may a  
 heavenly eye  
 "Shed light on the soul that was  
 darkened before."

TO THE FLYING-FISH.<sup>3</sup>

WHEN I have seen thy snow-white wing  
 From the blue wave at evening spring,

3 It is the opinion of St. Austin upon Gene-  
 sis, and I believe of nearly all the Fathers, that  
 birds, like fish, were originally produced from



And show those scales of silvery white,  
 So gayly to the eye of light,  
 As if thy frame were formed to rise,  
 And live amid the glorious skies;  
 Oh! it has made me proudly feel,  
 How like thy wing's impatient zeal  
 Is the pure soul, that rests not, pent  
 Within this world's gross element,  
 But takes the wing that God has given,  
 And rises into light and heaven!

But, when I see that wing, so bright,  
 Grow languid with a moment's flight,  
 Attempt the paths of air in vain,  
 And sink into the waves again;  
 Alas! the flattering pride is o'er;  
 Like thee, awhile, the soul may soar,  
 But erring man must blush to think,  
 Like thee, again the soul may sink.

Oh Virtue! when thy clime I seek,  
 Let not my spirit's flight be weak:  
 Let me not, like this feeble thing,  
 With brine still dropping from its wing,  
 Just sparkle in the solar glow  
 And plunge again to depths below;  
 But, when I leave the grosser throng  
 With whom my soul hath dwelt so  
 long,  
 Let me, in that aspiring day,  
 Cast every lingering stain away,  
 And, panting for thy purer air,  
 Fly up at once and fix me there.

#### TO MISS MOORE.

FROM NORFOLK, IN VIRGINIA, NOVEMBER, 1803.

IN days, my Kate, when life was new,  
 When, lulled with innocence and you,  
 I heard, in home's beloved shade,  
 The din the world at distance made;  
 When, every night my weary head  
 Sunk on its own unthorned bed,  
 And, mild as evening's matron hour,  
 Looks on the faintly shutting flower,  
 A mother saw our eyelids close,  
 And blest them into pure repose;

the waters; in defence of which idea they have collected every fanciful circumstance which can tend to prove a kindred similitude between them; *συγγένειαν τοῖς πεποιημένοις πρὸς τὰ νηκτά.* With this thought in our minds, when we first see the Flying-Fish, we could almost fancy, that we are present at the moment of creation, and witness the birth of the first bird from the waves.

Then, haply if a week, a day,  
 I lingered from that home away,  
 How long the little absence seemed!  
 How bright the look of welcome beamed,  
 As mute you heard, with eager smile,  
 My tales of all that past the while!

Yet now, my Kate, a gloomy sea  
 Rolls wide between that home and me;  
 The moon may thrice be born and die,  
 Ere even that seal can reach mine eye,  
 Which used so oft, so quick to come,  
 Still breathing all the breath of home, —  
 As if, still fresh, the cordial air  
 From lips beloved were lingering there.  
 But now, alas, — far different fate!  
 It comes o'er ocean, slow and late,  
 When the dear hand that filled its fold  
 With words of sweetness may lie cold.

But hence that gloomy thought! at  
 last,  
 Beloved Kate, the waves are past:  
 I tread on earth securely now,  
 And the green cedar's living bough  
 Breathes more refreshment to my eyes  
 Than could a Claude's divinest dyes.  
 At length I touch the happy sphere  
 To liberty and virtue dear,  
 Where man looks up, and, proud to  
 claim  
 His rank within the social frame,  
 Sees a grand system round him roll,  
 Himself its centre, sun, and soul!  
 Far from the shocks of Europe — far  
 From every wild, elliptic star  
 That, shooting with a devious fire,  
 Kindled by heaven's avenging ire,  
 So oft hath into chaos hurled  
 The systems of the ancient world.

The warrior here, in arms no more,  
 Thinks of the toil, the conflict o'er,  
 And glorying in the freedom won  
 For hearth and shrine, for sire and  
 son,  
 Smiles on the dusky webs that hide  
 His sleeping sword's remembered pride.  
 While Peace, with sunny cheeks of  
 toil,  
 Walks o'er the free, unlorded soil,  
 Effacing with her splendid share  
 The drops that war had sprinkled there.

Thrice happy land! where he who flies  
 From the dark ills of other skies,  
 From scorn, or want's unnerving woes,  
 May shelter him in proud repose:  
 Hope sings along the yellow sand  
 His welcome to a patriot land;  
 The mighty wood, with pomp, receives  
 The stranger in its world of leaves,  
 Which soon their barren glory yield  
 To the warm shed and cultured field;  
 And he, who came, of all bereft,  
 To whom malignant fate had left  
 Nor home nor friends nor country dear,  
 Finds home and friends and country  
 here.

Such is the picture, warmly such,  
 That Fancy long, with florid touch,  
 Had painted to my sanguine eye  
 Of man's new world of liberty.  
 Oh! ask me not, if Truth have yet  
 Her seal on Fancy's promise set;  
 If even a glimpse my eyes behold  
 Of that imagined age of gold; —  
 Alas, not yet one gleaming trace! <sup>1</sup>  
 Never did youth, who loved a face  
 As sketched by some fond pencil's skill,  
 And made by fancy lovelier still,  
 Shrink back with more of sad surprise,  
 When the live model met his eyes,  
 Than I have felt, in sorrow felt,  
 To find a dream on which I've dwelt  
 From boyhood's hour, thus fade and  
 flee  
 At touch of stern reality!

But, courage, yet, my wavering heart!  
 Blame not the temple's meanest part, <sup>2</sup>  
 Till thou hast traced the fabric o'er: —  
 As yet, we have beheld no more  
 Than just the porch to Freedom's fane;

<sup>1</sup> Such romantic works as "The American Farmer's Letters," and the account of Kentucky by Imlay, would seduce us into a belief, that innocence, peace, and freedom had deserted the rest of the world for Martha's Vineyard and the banks of the Ohio. The French travellers, too, almost all from revolutionary motives, have contributed their share to the diffusion of this flattering misconception. A visit to the country is, however, quite sufficient to correct even the most enthusiastic prepossession.

<sup>2</sup> Norfolk, it must be owned, presents an unfavorable specimen of America. The characteristics of Virginia in general are not such as can

And, though a sable spot may stain  
 The vestibule, 't is wrong, 't is sin  
 To doubt the godhead reigns within!  
 So here I pause — and now, my Kate,  
 To you, and those dear friends, whose  
 fate

Touches more near this home-sick soul  
 Than all the Powers from pole to pole,  
 One word at parting, — in the tone  
 Most sweet to you, and most my own,  
 'The simple strain I send you here, <sup>3</sup>  
 Wild though it be, would charm your  
 ear,

Did you but know the trance of thought  
 In which my mind its numbers caught.  
 'T was one of those half-waking dreams,  
 That haunt me oft, when music seems  
 To bear my soul in sound along,  
 And turn its feelings all to song.  
 I thought of home, the according lays  
 Came full of dreams of other days;  
 Freshly in each succeeding note  
 I found some young remembrance float,  
 Till following, as a clue, that strain,  
 I wandered back to home again.

Oh! love the song, and let it oft  
 Live on your lip, in accents soft.  
 Say that it tells you, simply well,  
 All I have bid its wild notes tell, —  
 Of Memory's dream, of thoughts that  
 yet

Glow with the light of joy that's set,  
 And all the fond heart keeps in store  
 Of friends and scenes beheld no more.  
 And now, adieu! — this artless air,  
 With a few rhymes, in transcript fair,  
 Are all the gifts I yet can boast  
 To send you from Columbia's coast;  
 But when the sun, with warmer smile,  
 Shall light me to my destined isle, <sup>4</sup>  
 You shall have many a cowslip-bell,  
 Where Ariel slept, and many a shell,  
 In which that gentle spirit drew  
 From honey flowers the morning dew.

delight either the politician or the moralist, and at Norfolk they are exhibited in their least attractive form. At the time when we arrived the yellow fever had not yet disappeared, and every odor that assailed us in the streets very strongly accounted for its visitation.

<sup>3</sup> A trifling attempt at musical composition accompanied this Epistle.

<sup>4</sup> Bermuda.

## A BALLAD.

## THE LAKE OF THE DISMAL SWAMP.

WRITTEN AT NORFOLK, IN VIRGINIA.

"They tell of a young man, who lost his mind upon the death of a girl he loved, and who, suddenly disappearing from his friends, was never afterwards heard of. As he had frequently said, in his ravings, that the girl was not dead, but gone to the Dismal Swamp, it is supposed he had wandered into that dreary wilderness, and had died of hunger, or been lost in some of its dreadful morasses." — *Anon.*

*"La Poésie a ses monstres comme la nature."*

D'ALEMBERT.

"THEY made her a grave, too cold and damp

"For a soul so warm and true;

"And she's gone to the Lake of the Dismal Swamp,<sup>1</sup>

"Where, all night long, by a fire-fly lamp,

"She paddles her white canoe.

"And her fire-fly lamp I soon shall see,

"And her paddle I soon shall hear;

"Long and loving our life shall be,

"And I'll hide the maid in a cypress tree,

"When the footstep of death is near."

Away to the Dismal Swamp he speeds —

His path was rugged and sore,

Through tangled juniper, beds of reeds,  
Through many a fen, where the serpent feeds,

And man never trod before.

And, when on the earth he sunk to sleep,

If slumber his eyelids knew,

He lay, where the deadly vine doth weep

Its venomous tear and nightly steep

The flesh with blistering dew!

And near him the she-wolf stirred the brake,

And the copper-snake breathed in his ear,

Till he starting cried, from his dream awake,

<sup>1</sup> The Great Dismal Swamp is ten or twelve miles distant from Norfolk, and the Lake in the middle of it (about seven miles long) is called Drummond's Pond.

"Oh! when shall I see the dusky Lake,  
"And the white canoe of my dear?"

He saw the Lake, and a meteor bright  
Quick over its surface played —

"Welcome," he said, "my dear-one's light!"

And the dim shore echoed, for many a night,

The name of the death-cold maid.

Till he hollowed a boat of the birchen bark,

Which carried him off from shore;

Far, far he followed the meteor spark,  
The wind was high and the clouds were dark,

And the boat returned no more.

But oft, from the Indian hunter's camp

This lover and maid so true

Are seen at the hour of midnight damp

To cross the Lake by a fire-fly lamp,

And paddle their white canoe!

TO THE

## MARCHIONESS DOWAGER OF DONEGALL.

FROM BERMUDA, JANUARY, 1804.

LADY! where'er you roam, whatever land

Woos the bright touches of that artist hand;

Whether you sketch the valley's golden meads,

Where mazy Linth his lingering current leads;<sup>2</sup>

Enamoured catch the mellow hues that sleep,

At eve, on Meillerie's immortal steep;

Or musing o'er the Lake, at day's decline,

Mark the last shadow on that holy shrine,<sup>3</sup>  
Where, many a night, the shade of Tell complains

Of Gallia's triumph and Helvetia's chains;

<sup>2</sup> Lady Donegall, I had reason to suppose, was at this time still in Switzerland, where the well-known powers of her pencil must have been frequently awakened.

<sup>3</sup> The chapel of William Tell on the Lake of Lucerne.



Oh! lay the pencil for a moment by,  
Turn from the canvas that creative eye,  
And let its splendor, like the morning  
ray  
Upon a shepherd's harp, illumine my lay.

Yet, Lady, no — for song so rude as  
mine,  
Chase not the wonders of your art  
divine;  
Still, radiant eye, upon the canvas dwell;  
Still, magic finger, weave your potent  
spell;  
And, while I sing the animated smiles  
Of fairy nature in these sun-born isles,  
Oh, might the song awake some bright  
design,  
Inspire a touch, or prompt one happy  
line,  
Proud were my soul, to see its humble  
thought  
On painting's mirror so divinely caught;  
While wondering Genius, as he leaned  
to trace  
The faint conception kindling into grace,  
Might love my numbers for the spark  
they threw,  
And bless the lay that lent a charm to  
you.

Say, have you ne'er, in nightly vision,  
strayed  
To those pure isles of ever-blooming  
shade,  
Which bards of old, with kindly fancy,  
placed  
For happy spirits in the Atlantic waste?<sup>1</sup>  
There listening, while, from earth, each  
breeze that came  
Brought echoes of their own undying  
fame,  
In eloquence of eye, and dreams of song,  
They charmed their lapse of nightless  
hours along: —  
Nor yet in song, that mortal ear might  
suit,

<sup>1</sup> M. Gêbelin says, in his *Monde Primitif*,  
"*Lorsque Strabon crût que les anciens théolo-  
giens et poètes plaçoient les champs élysées dans  
les isles de l'Océan Atlantique, il n'entendit rien  
à leur doctrine.*" M. Cêbelin's supposition, I  
have no doubt, is the more correct; but that of  
Strabo is, in the present instance, most to my  
purpose.

For every spirit was itself a lute,  
Where Virtue wakened, with elysian  
breeze,  
Pure tones of thought and mental har-  
monies.

Believe me, Lady, when the zephyrs  
bland  
Floated our bark to this enchanted land, —  
These leafy isles upon the ocean thrown,  
Like studs of emerald o'er a silver zone, —  
Not all the charm, that ethnic fancy  
gave  
To blessed arbors o'er the western wave,  
Could wake a dream, more soothing or  
sublime,  
Of bowers ethereal, and the Spirit's clime.

Bright rose the morning, every wave  
was still,  
When the first perfume of a cedar hill  
Sweetly awaked us, and, with smiling  
charms,  
The fairy harbor woo'd us to its arms.<sup>2</sup>  
Gently we stole, before the whispering  
wind,  
Through plaitain shades, that round,  
like awnings, twined  
And kist on either side the wanton sails,  
Breathing our welcome to these vernal  
vales;  
While, far reflected o'er the wave serene,  
Each wooded island shed so soft a green  
That the enamoured keel, with whisper-  
ing play,  
Through liquid herbage seemed to steal  
its way.

Never did weary bark more gladly  
glide,  
Or rest its anchor in a lovelier tide!  
Along the margin, many a shining dome,  
White as the palace of a Lapland gnome,  
Brightened the wave; — in every myrtle  
grove  
Secluded bashful, like a shrine of love,

<sup>2</sup> Nothing can be more romantic than the  
little harbor of St. George's. The number of  
beautiful islets, the singular clearness of the  
water, and the animated play of the graceful  
little boats, gliding for ever between the islands,  
and seeming to sail from one cedar-grove into  
another, formed altogether as lovely a miniature  
of nature's beauties as can well be imagined.

Some elfin mansion sparkled through the shade;  
 And, while the foliage interposing played,  
 Lending the scene an ever-changing grace,  
 Fancy would love, in glimpses vague, to trace  
 The flowery capital, the shaft, the porch,<sup>1</sup>  
 And dream of temples, till her kindling torch  
 Lighted me back to all the glorious days  
 Of Attic genius; and I seemed to gaze  
 On marble, from the rich Pentelic mount,  
 Gracing the umbrage of some Naiad's fount.

Then thought I, too, of thee, most sweet of all  
 The spirit race that come at poet's call,  
 Delicate Ariel! who, in brighter hours,  
 Lived on the perfume of these honied bowers,

In velvet buds, at evening, loved to lie,  
 And win with music every rose's sigh.  
 Though weak the magic of my humble strain

To charm your spirit from its orb again,  
 Yet, oh, for her, beneath whose smile I sing,

For her (whose pencil, if your rainbow wing

Were dimmed or ruffled by a wintry sky.  
 Could smooth its feather and relume its dye,)

Descend a moment from your starry sphere,

And, if the lime-tree grove that once was dear,

The sunny wave, the bower, the breezy hill,

<sup>1</sup> This is an illusion which, to the few who are fanciful enough to indulge in it, renders the scenery of Bermuda particularly interesting. In the short but beautiful twilight of their spring evenings, the white cottages, scattered over the islands, and but partially seen through the trees that surround them, assume often the appearance of little Grecian temples; and a vivid fancy may embellish the poor fisherman's hut with columns such as the pencil of a Claude might imitate. I had one favorite object of this kind in my walks, which the hospitality of its owner robbed me of, by asking me to visit him. He was a plain good man, and received me well and warmly, but I could never turn his house into a Grecian temple again.

The sparkling grotto can delight you still,  
 Oh cull their choicest tints, their softest light,  
 Weave all these spells into one dream of night,  
 And, while the lovely artist slumbering lies,  
 Shed the warm picture o'er her mental eyes;  
 Take for the task her own creative spells,  
 And brightly show what song but faintly tells.

TO GEORGE MORGAN, ESQ.  
 OF NORFOLK, VIRGINIA.<sup>2</sup>

FROM BERMUDA, JANUARY, 1804.

κείνη δ' ἡμερόεσσα καὶ ἄτροπος οἷα θ' ἀλίπληξ,  
 αἰθυῖης καὶ μάλλον ἐπίδρομος ἥπερ ἵπποις,  
 πόντῳ ἐνεστήρικται.

CALLIMACH. *Hymn, in Del.* v. 11.

OH, what a sea of storm we've past! —  
 High mountain waves and foamy show-ers,

And battling winds whose savage blast

But ill agrees with one whose hours

Have past in old Anacreon's bowers,

Yet think not poesy's bright charm

Forsook me in this rude alarm :<sup>3</sup> —

When close they reefed the timid sail,

<sup>2</sup> This gentleman is attached to the British consulate at Norfolk. His talents are worthy of a much higher sphere; but the excellent dispositions of the family with whom he resides, and the cordial repose he enjoys amongst some of the kindest hearts in the world, should be almost enough to atone to him for the worst caprices of fortune. The consul himself, Colonel Hamilton, is one among the very few instances of a man, ardently loyal to his king, and yet beloved by the Americans. His house is the very temple of hospitality, and I sincerely pity the heart of that stranger who, warm from the welcome of such a board, could sit down to write a libel on his host, in the true spirit of a modern philosophist. See the *Travels of the Duke de la Rouchefoucault-Liancourt*, vol. ii.

<sup>3</sup> We were seven days on our passage from Norfolk to Bermuda, during three of which we were forced to lay-to in a gale of wind. The *Driver* sloop of war, in which I went, was built at Bermuda of cedar, and is accounted an excellent sea-boat. She was then commanded by my very regretted friend Captain Compton, who in July last was killed aboard the *Lilly* in an action with a French privateer. Poor Compton! he fell a victim to the strange impolicy of allowing such a miserable thing as the *Lilly* to remain in the service; so small, crank, and unmanageable, that a well-manned merchantman was at any time a match for her.

When, every plank complaining loud,  
We labored in the midnight gale,  
And even our haughty main-mast  
bowed,

Even then, in that unlovely hour,  
The Muse still brought her soothing  
power,

And, midst the war of waves and wind,  
In song's Elysium lapt my mind.

Nay, when no numbers of my own  
Responded to her wakening tone,  
She opened, with her golden key,

The casket where my memory lays  
Those gems of classic poesy,  
Which time has saved from ancient  
days.

Take one of these, to *Lais* sung, —  
I wrote it while my hammock swung,  
As one might write a dissertation  
Upon "Suspended Animation!"

Sweet<sup>1</sup> is your kiss, my *Lais* dear,  
But, with that kiss I feel a tear  
Gush from your eyelids, such as start  
When those who 've dearly loved must  
part.

Sadly you lean your head to mine,  
And mute those arms around me twine,  
Your hair adown my bosom spread,  
All glittering with the tears you shed.  
In vain I 've kist those lids of snow,  
For still, like ceaseless founts they  
flow,

Bathing our cheeks, whene'er they meet.  
Why is it thus? Do, tell me, sweet!  
Ah, *Lais*! are my bodings right?  
Am I to lose you? Is to-night  
Our last — go, false to heaven and me!  
Your very tears are treachery.

1 This epigram is by Paul the Silentiary, and may be found in the *Analecta* of Brunck, vol. iii. p. 72. As the reading there is somewhat different from what I have followed in this translation, I shall give it as I had it in my memory at the time, and as it is in Heinsius, who, I believe, first produced the epigram. See his "*Poemata*."

ἡδὺ μὲν ἔστι φίλημα τὸ Λαίδος· ἡδὺ δὲ αὐτῶν  
ἠπιοδινητῶν δάκρυ χέεις βλεφάρων,  
καὶ πολὺ κιχλίζουσα σοβεῖς εὐβόστρυχον αἶγλην,  
μέτετρα κεφαλὴν ᾗρὸν ἐρεῖσαμένη.  
μυρομένην δ' ἐφίλησα· τὰ δ' ὥς δροσερῆς ἀπὸ  
πηγῆς,  
δάκρυα μινυμένων πίπτε κατὰ στομάτων·  
εἴτε δ' ἀνευρομένη, τίνος οὐνεκα δάκρυα λείβεις;  
δεῖδια μὴ με λιπῆς· ἔστε γὰρ ὀρκαπάται.

SUCH, while in air I floating hung,  
Such was the strain, *Morgante mio*!  
The muse and I together sung,  
With Boreas to make out the trio.  
But, bless the little fairy isle!  
How sweetly after all our ills,  
We saw the sunny morning smile  
Serenely o'er its fragrant hills;  
And felt the pure, delicious flow  
Of airs that round this Eden blow  
Freshly as even the gales that come  
O'er our own healthy hills at home.

Could you but view the scenery fair,  
That now beneath my window lies,  
You 'd think, that nature lavished there  
Her purest wave, her softest skies,  
To make a heaven for love to sigh in,  
For bards to live and saints to die in.  
Close to my wooded bank below,

In glassy calm the waters sleep,  
And to the sunbeam proudly show  
The coral rocks they love to steep.<sup>2</sup>  
The fainting breeze of morning fails;  
The drowsy boat moves slowly past,  
And I can almost touch its sails

As loose they flap around the mast.  
The noontide sun a splendor pours  
That lights up all these leafy shores;  
While his own heaven, its clouds and  
beams,

So pictured in the waters lie,  
That each small bark, in passing, seems  
To float along a burning sky.

Oh for the pinnace lent to thee,<sup>3</sup>  
Blest dreamer, who, in vision bright,  
Didst sail o'er heaven's solar sea  
And touch at all its isles of light.

2 The water is so clear around the island, that the rocks are seen beneath to a very great depth; and, as we entered the harbor, they appeared to us so near the surface that it seemed impossible we should not strike on them. There is no necessity, of course, for heaving the lead; and the negro pilot, looking down at the rocks from the bow of the ship, takes her through this difficult navigation, with a skill and confidence which seem to astonish some of the oldest sailors.

3 In Kircher's "Ecstatic Journey to Heaven," Cosmiel, the genius of the world, gives Theodidactus a boat of asbestos, with which he embarks into the regions of the sun. "*Vides* (says Cosmiel) *hanc asbestinam naviculam commoditatis capē præparatam*." — "*Itinerar*." l. Dial. i. cap. 5. This work of Kircher abounds with strange fancies.



Sweet Venus, what a clime he found  
Within thy orb's ambrosial round!<sup>1</sup> —  
There spring the breezes, rich and  
warm,

That sigh around thy vesper car;  
And angels dwell, so pure of form  
That each appears a living star.<sup>2</sup>  
These are the sprites, celestial queen!  
Thou sendest nightly to the bed  
Of her I love, with touch unseen  
Thy planet's brightening tints to shed;  
To lend that eye a light still clearer,  
To give that cheek one rose-blush  
more,  
And bid that blushing lip be dearer,  
Which had been all too dear before.

But, whither means the muse to roam?  
'T is time to call the wanderer home.  
Who could have thought the nymph would  
perch her  
Up in the clouds with Father Kircher?  
So, health and love to all your mansion!  
Long may the bowl that pleasures  
bloom in,

The flow of heart, the soul's expansion,  
Mirth and song, your board illumine.  
At all your feasts, remember too,  
When cups are sparkling to the brim,  
That here is one who drinks to you,  
And, oh! as warmly drink to him.

<sup>1</sup> When the Genius of the world and his fellow-traveller arrive at the planet Venus, they find an island of loveliness, full of odors and intelligences, where angels preside, who shed the cosmetic influence of this planet over the earth; such being, according to astrologers, the "*vis influxiva*" of Venus. When they are in this part of the heavens, a casuistical question occurs to Theodidactus, and he asks, "Whether baptism may be performed with the waters of Venus?" — "*an aquis globi Veneris baptismus institui possit?*" To which the Genius answers, "Certainly."

<sup>2</sup> This idea is Father Kircher's: "*tot animatos coles dixisses.*" — "*Itinerar.*" I. Dial. i. cap. 5.

## LINES, WRITTEN IN A STORM AT SEA.

THAT sky of clouds is not the sky  
To light a lover to the pillow  
Of her he loves —  
The swell of yonder foaming billow  
Resembles not the happy sigh  
That rapture moves.

Yet do I feel more tranquil far  
Amid the gloomy wilds of ocean,  
In this dark hour,  
Than when, in passion's young emotion,  
I've stolen, beneath the evening star,  
To Julia's bower.

Oh! there 's a holy calm profound  
In awe like this, that ne'er was given  
To pleasure's thrill;  
'T is as a solemn voice from heaven,  
And the soul, listening to the sound,  
Lies mute and still.

'T is true, it talks of danger nigh,  
Of slumbering with the dead to-morrow  
In the cold deep,  
Where pleasure's throb or tears of sorrow  
No more shall wake the heart or eye,  
But all must sleep.

Well! — there are some, thou stormy bed,  
To whom thy sleep would be a treasure;  
Oh! most to him,  
Whose lip hath drained life's cup of  
pleasure,  
Nor left one honey drop to shed  
Round sorrow's brim.

Yes — *he* can smile serene at death:  
Kind heaven, do thou but chase the  
weeping  
Of friends who love him;  
Tell them that he lies calmly sleeping  
Where sorrow's sting or envy's breath  
No more shall move him.

# ODES TO NEA;

WRITTEN AT BERMUDA.

NEA *ὑπάρκει*.  
EURIPID. "*Medea*," v. 967.

NAY, tempt me not to love again,  
There was a time when love was  
sweet;

Dear Nea! had I known thee then,  
Our souls had not been slow to meet.  
But, oh, this weary heart hath run,  
So many a time, the rounds of pain,  
Not even for thee, thou lovely one,  
Would I endure such pangs again.

If there be climes, where never yet  
The print of beauty's foot was set,  
Where man may pass his loveless nights,  
Unfevered by her false delights,  
Thither my wounded soul would fly,  
Where rosy cheek or radiant eye  
Should bring no more their bliss, or pain,  
Nor fetter me to earth again.

Dear absent girl! whose eyes of light,  
Though little prized when all my own,  
Now float before me, soft and bright  
As when they first enamouring  
shone, —

What hours and days have I seen glide,  
While fixt, enchanted, by thy side,  
Unmindful of the fleeting day,  
I've let life's dream dissolve away.  
O bloom of youth profusely shed!  
O moments! simply, vainly sped,  
Yet sweetly too — for Love perfumed  
The flame which thus my life consumed;  
And brilliant was the chain of flowers,  
In which he led my victim-hours.

Say, Nea, say, couldst thou, like her,  
When warm to feel and quick to err,  
Of loving fond, of roving fonder,  
This thoughtless soul might wish to wan-  
der, —  
Couldst thou, like her, the wish reclaim,  
Endearing still, reproaching never,

Till even this heart should burn with  
shame,  
And be thy own more fixt than ever?  
No, no — on earth there 's only one  
Could bind such faithless folly fast;  
And sure on earth but one alone  
Could make such virtue false at last!

Nea, the heart which she forsook,  
For thee were but a worthless shrine —  
Go, lovely girl, that angel look  
Must thrill a soul more pure than  
mine.

Oh! thou shalt be all else to me,  
That heart can feel or tongue can feign;  
I'll praise, admire, and worship thee,  
But must not, dare not, love again.

— *tale iter omne cave*.  
PROPERT. lib. iv. eleg. 8.

I PRAY you, let us roam no more  
Along that wild and lonely shore,  
Where late we thoughtless strayed;  
'T was not for us, whom heaven intends  
To be no more than simple friends,  
Such lonely walks were made.

That little Bay, where turning in  
From ocean's rude and angry din,  
As lovers steal to bliss,  
The billows kiss the shore, and then  
Flow back into the deep again,  
As though they did not kiss.

Remember, o'er its circling flood  
In what a dangerous dream we stood —  
The silent sea before us,  
Around us, all the gloom of grove,  
That ever lent its shade to love,  
No eye but heaven's o'er us!

I saw you blush, you felt me tremble,  
In vain would formal art dissemble  
All we then looked and thought;  
'T was more than tongue could dare reveal,

'T was every thing that young hearts feel,  
By Love and Nature taught.

I stooped to cull, with faltering hand,  
A shell that, on the golden sand,  
Before us faintly gleamed;  
I trembling raised it, and when you  
Had kist the shell, I kist it too —  
How sweet, how wrong it seemed!

Oh, trust me, 't was a place, an hour,  
The worst that e'er the tempter's power  
Could tangle me or you in;  
Sweet Nea, let us roam no more  
Along that wild and lonely shore,  
Such walks may be our ruin.

You read it in these spell-bound eyes,  
And there alone should love be read;  
You hear me say it all in sighs,  
And thus alone should love be said.

Then dread no more; I will not speak;  
Although my heart to anguish thrill,  
I'll spare the burning of your cheek,  
And look it all in silence still.

Heard you the wish I dared to name,  
To murmur on that luckless night,  
When passion broke the bonds of shame,  
And love grew madness in your sight?

Divinely through the graceful dance,  
You seemed to float in silent song,  
Bending to earth that sunny glance,  
As if to light your steps along.

Oh! how could others dare to touch  
That hallowed form with hand so free,  
When but to look was bliss too much,  
Too rare for all but Love and me!

With smiling eyes, that little thought  
How fatal were the beams they threw,  
My trembling hands you lightly caught,  
And round me, like a spirit, flew.

Heedless of all, but you alone, —  
And *you*, at least, should not condemn,  
If, when such eyes before me shone,  
My soul forgot all eyes but them, —

I dared to whisper passion's vow, —  
For love had even of thought bereft me, —  
Nay, half-way bent to kiss that brow,  
But, with a bound, you blushing left me.

Forget, forget that night's offence,  
Forgive it, if, alas! you can;  
'T was love, 't was passion — soul and sense —  
'T was all that 's best and worst in man.

That moment, did the assembled eyes  
Of heaven and earth my madness view,  
I should have seen, thro' earth and skies,  
But you alone — but only you.

Did not a frown from you reprove,  
Myriads of eyes to me were none;  
Enough for me to win your love,  
And die upon the spot, when won.

#### A DREAM OF ANTIQUITY.

I JUST had turned the classic page,  
And traced that happy period over,  
When blest alike were youth and age,  
And love inspired the wisest sage,  
And wisdom graced the tenderest lover.

Before I laid me down to sleep  
Awhile I from the lattice gazed  
Upon that still and moonlight deep,  
With isles like floating gardens raised,  
For Ariel there his sports to keep;  
While, gliding 'twixt their leafy shores  
The lone night-fisher plied his oars.

I felt, — so strongly fancy's power  
Came o'er me in that witching hour, —  
As if the whole bright scenery there  
Were lighted by a Grecian sky,  
And I then breathed the blissful air  
That late had thrilled to Sappho's sigh.

Thus, waking, dreamt I, — and when  
Sleep  
Came o'er my sense, the dream went  
on;



Nor, through her curtain dim and deep,  
Hath ever lovelier vision shone.  
I thought that, all enrapt, I strayed  
Through that serene, luxurious shade,<sup>1</sup>  
Where Epicurus taught the Loves  
To polish virtue's native brightness,—  
As pearls, we're told, that fondling doves  
Have played with, wear a smother  
whiteness.<sup>2</sup>

'T was one of those delicious nights  
So common in the climes of Greece,  
When day withdraws but half its lights,  
And all is moonshine, balm, and peace.  
And thou wert there, my own beloved,  
And by thy side I fondly roved  
Through many a temple's reverend gloom,  
And many a bower's seductive bloom,  
Where Beauty learned what Wisdom  
taught,  
And sages sighed and lovers thought;  
Where schoolmen conned no maxims  
stern,  
But all was formed to soothe or move,  
To make the dullest love to learn,  
To make the coldest learn to love.

And now the fairy pathway seemed  
To lead us through enchanted ground,  
Where all that bard has ever dreamed  
Of love or luxury bloomed around.  
Oh! 't was a bright, bewildering scene—  
Along the alley's deepening green  
Soft lamps, that hung like burning flowers,  
And scented and illumed the bowers,  
Seemed, as to him, who darkling roves  
Amid the lone Hercynian groves,  
Appear those countless birds of light,  
That sparkle in the leaves at night,  
And from their wings diffuse a ray  
Along the traveller's weary way.<sup>3</sup>

1 Gassendi thinks that the gardens, which Pausanias mentions, in his first book, were those of Epicurus; and Stuart says, in his *Antiquities of Athens*, "Near this convent (the convent of Hagios Asomatos) is the place called at present Kepoi, or the Gardens; and Ampelos Kepos, or the Vineyard Garden: these were probably the gardens which Pausanias visited." Vol. i. chap. 2.

2 This method of polishing pearls, by leaving them awhile to be played with by doves, is mentioned by the fanciful Cardanus, "*de Rerum Varietat.*" lib. vii. cap. 34.

3 In *Hercynio Germaniæ saltu inusitata generæ alitum accepinus, quarum pluma, ignium modo, colluceant noctibus.*—*Plin. lib. x. cap. 47.*

'T was light of that mysterious kind,  
Through which the soul perchance may  
roam,  
When it has left this world behind,  
And gone to seek its heavenly home.  
And, Nea, thou wert by my side,  
Through all this heaven-ward path my  
guide.

But, lo, as wandering thus we ranged  
That upward path, the vision changed;  
And now, methought, we stole along  
Through halls of more voluptuous glory  
Than ever lived in Teian song,  
Or wantoned in Milesian story.<sup>4</sup>

And nymphs were there, whose very eyes  
Seemed softened o'er with breath of  
sighs;

Whose every ringlet, as it wreathed,  
A mute appeal to passion breathed.  
Some flew, with amber cups, around,  
Pouring the flowery wines of Crete;<sup>5</sup>  
And, as they past with youthful bound,  
The onyx shone beneath their feet.<sup>6</sup>  
While others, waving arms of snow  
Entwined by snakes of burnished gold,<sup>7</sup>  
And showing charms, as loath to show,  
Through many a thin, Tarentian fold,<sup>8</sup>  
Glided among the festal throng  
Bearing rich urns of flowers along.

4 The Milesiacs, or Milesian fables, had their origin in Miletus, a luxurious town of Ionia. Aristides was the most celebrated author of these licentious fictions. See *Plutarch* (in Crasso), who calls them *ἀκόλαστα βιβλία*.

5 "Some of the Cretan wines, which Athenæus calls *οἶνος ἀνθοσμίας*, from their fragrant resembling that of the finest flowers."—*Barry on Wines*, chap. vii.

6 It appears that in very splendid mansions, the floor or pavement was frequently of onyx. Thus Martial: "*calceatusque tuo sub pede lucet onyx.*" *Epig. 50. lib. xii.*

7 Bracelets of this shape were a favorite ornament among the women of antiquity. *οἱ ἐπι-κάρπιοι ὄφεις καὶ αἱ χρυσαὶ πέδαι Θαιδὸς καὶ Ἀρισταγόρας καὶ Λαίδος φάρμακα.*—*Philostrat. Epist. xl.* Lucian, too, tells us of the *βραχίονισι δράκοντες*. See his *Amores*, where he describes the dressing-room of a Grecian lady, and we find the "silver vase," the rouge, the tooth-powder, and all the "mystic order" of a modern toilet.

8 Ταρυντιδίων, διαφανὲς ἔνδυμα, ὀνομασμένον ἀπὸ τῆς Ταρυντίνων χρήσεως καὶ τρυφῆς. — *Pollux.*

Where roses lay, in languor breathing,  
And the young beegrave,<sup>1</sup> round them  
wreathing,  
Hung on their blushes warm and meek,  
Like curls upon a rosy cheek.

Oh, Nea! why did morning break  
The spell that thus divinely bound me?  
Why did I wake? how *could* I wake  
With thee my own and heaven around  
me!

WELL — peace to thy heart, though an-  
other's it be,  
And health to that cheek, though it  
bloom not for me!  
To-morrow I sail for those cinnamon  
groves,<sup>2</sup>  
Where nightly the ghost of the Carribee  
roves,  
And, far from the light of those eyes, I  
may yet  
Their allurements forgive and their splen-  
dor forget.

Farewell to Bermuda,<sup>3</sup> and long may the  
bloom  
Of the lemon and myrtle its valleys per-  
fume;  
May spring to eternity hallow the shade,  
Where Ariel has warbled and Waller<sup>4</sup>  
has strayed.

1 Apiana, mentioned by Pliny, lib. xiv. and  
"now called the Muscatell (*a muscarum telis*),"  
says Pancirollus, book i. sect. 1. chap. 17.

2 I had, at this time, some idea of paying a  
visit to the West Indies.

3 The inhabitants pronounce the name as if  
it were written Bermooda. See the commen-  
tators on the words "still-vest Bermoothes," in  
the Tempest. — I wonder it did not occur to some  
of those all-reading gentlemen that, possibly, the  
discoverer of this "island of hogs and devils"  
might have been no less a personage than the  
great John Bermudez, who, about the same pe-  
riod (the beginning of the sixteenth century),  
was sent Patriarch of the Latin church to Ethi-  
opia, and has left us most wonderful stories of  
the Amazons and the Griffins which he encoun-  
tered. — *Travels of the Jesuits*, vol. i. I am  
afraid, however, it would take the Patriarch  
rather too much out of his way.

4 Johnson does not think that Waller was  
ever at Bermuda; but the "Account of the  
European Settlements in America" affirms it  
confidently. (Vol. ii.) I mention this work,  
however, less for its authority than for the pleas-  
ure I feel in quoting an unacknowledged produc-  
tion of the great Edmund Burke.

And thou — when, at dawn, thou shalt  
happen to roam  
Through the lime-covered alley that leads  
to thy home,  
Where oft, when the dance and the revel  
were done,  
And the stars were beginning to fade in  
the sun,  
I have led thee along, and have told by  
the way  
What my heart all the night had been  
burning to say —  
Oh! think of the past — give a sigh to  
those times,  
And a blessing for me to that alley of  
limes.

If I were yonder wave, my dear,  
And thou the isle it clasps around,  
I would not let a foot come near  
My land of bliss, my fairy ground.

If I were yonder conch of gold,  
And thou the pearl within it placed,  
I would not let an eye behold  
The sacred gem my arms embraced.

If I were yonder orange-tree,  
And thou the blossom blooming there,  
I would not yield a breath of thee  
To scent the most imploring air.

Oh! bend not o'er the water's brink,  
Give not the wave that odorous sigh,  
Nor let its burning mirror drink  
The soft reflection of thine eye.

That glossy hair, that glowing cheek,  
So pictured in the waters seem,  
That I could gladly plunge to seek  
Thy image in the glassy stream.

Blest fate! at once my chilly grave  
And nuptial bed that stream might be;  
I'll wed thee in its mimic wave,  
And die upon the shade of thee.

Behold the leafy mangrove, bending  
O'er the waters blue and bright,  
Like Nea's silky lashes, lending  
Shadow to her eyes of light.

Oh, my beloved! where'er I turn,  
Some trace of thee enchants mine eyes;  
In every star thy glances burn;  
Thy blush on every floweret lies.

Nor find I in creation aught  
Of bright or beautiful or rare,  
Sweet to the sense or pure to thought,  
But thou art found reflected there.

### THE SNOW SPIRIT.

No, ne'er did the wave in its element  
steep  
An island of lovelier charms;  
It blooms in the giant embrace of the  
deep,  
Like Hebe in Hercules' arms.  
The blush of your bowers is light to the  
eye,  
And their melody balm to the ear;  
But the fiery planet of day is too nigh,  
And the Snow Spirit never comes here.

The down from his wing is as white as  
the pearl  
That shines through thy lips when they  
part,  
And it falls on the green earth as melt-  
ing, my girl,  
As a murmur of thine on the heart.  
Oh! fly to the clime, where he pillows  
the death,  
As he cradles the birth of the year;  
Bright are your bowers and balmy their  
breath,  
But the Snow Spirit cannot come here.

How sweet to behold him when borne  
on the gale,  
And brightening the bosom of morn,  
He flings, like the priest of Diana, a veil  
O'er the brow of each virginal thorn.  
Yet think not the veil he so chillingly  
casts  
Is the veil of a vestal severe;  
No, no, thou wilt see, what a moment it  
lasts,  
Should the Snow Spirit ever come here.

But fly to his region — lay open thy zone,  
And he 'll weep all his brilliancy dim,  
To think that a bosom, as white as his  
own,

Should not melt in the daybeam like  
him.

Oh! lovely the print of those delicate  
feet

O'er his luminous path will appear —  
Fly, my beloved! this island is sweet,  
But the Snow Spirit cannot come here.

ἐν ταῦθα δὲ καθ' ὁρμισται ἡμῖν. καὶ ὅτι μὲν  
ὄνομα τῇ νήσῳ, οὐκ οἶδα· χρυσή δ' ἂν πρὸς γε  
ἐμοῦ ὀνομάζοιτο. — PHILOSTRAT. *Icon.* 17. lib. ii.

I STOLE along the flowery bank,  
While many a bending seagrape<sup>1</sup> drank  
The sprinkle of the feathery oar  
That winged me round this fairy shore.

'T was noon; and every orange bud  
Hung languid o'er the crystal flood,  
Faint as the lids of maiden's eyes  
When love-thoughts in her bosom rise.  
Oh, for a naiad's sparry bower,  
To shade me in that glowing hour!

A little dove, of milky hue,  
Before me from a plantain flew,  
And, light along the water's brim,  
I steered my gentle bark by him;  
For fancy told me, Love had sent  
This gentle bird with kind intent  
To lead my steps, where I should meet —  
I knew not what, but something sweet.

And — bless the little pilot dove!  
He had indeed been sent by Love,  
To guide me to a scene so dear  
As fate allows but seldom here;  
One of those rare and brilliant hours,  
That, like the aloe's<sup>2</sup> lingering flowers,  
May blossom to the eye of man  
But once in all his weary span.

Just where the margin's opening shade  
A vista from the waters made,  
My bird reposed his silver plume  
Upon a rich banana's bloom.  
Oh vision bright! oh spirit fair!  
What spell, what magic raised her there?

1 The seaside or mangrove grape, a native of  
the West Indies.

2 The Agave. This, I am aware, is an errone-  
ous notion, but it is quite true enough for poetry.  
Plato, I think, allows a poet to be "three re-  
moves from truth;" τρίτατος ἀπὸ τῆς ἀληθείας.



'T was Nea! slumbering calm and mild,  
And bloomy as the dimpled child,  
Whose spirit in elysium keeps  
Its playful sabbath, while he sleeps.

The broad banana's green embrace  
Hung shadowy round each tranquil grace;  
One little beam alone could win  
The leaves to let it wander in,  
And, stealing over all her charms,  
From lip to cheek, from neck to arms,  
New lustre to each beauty lent, —  
Itself all trembling as it went!

Dark lay her eyelid's jetty fringe  
Upon that cheek whose roseate tinge  
Mixt with its shade, like evening's light  
Just touching on the verge of night.  
Her eyes, though thus in slumber hid,  
Seemed glowing through the ivory lid,  
And, as I thought, a lustre threw  
Upon her lip's reflecting dew, —  
Such as a night-lamp, left to shine  
Alone on some secluded shrine,  
May shed upon the votive wreath,  
Which pious hands have hung beneath.

Was ever vision half so sweet!  
Think, think how quick my heart-pulse  
beat,  
As o'er the rustling bank I stole; —  
Oh! ye, that know the lover's soul,  
It is for you alone to guess,  
That moment's trembling happiness.

#### A STUDY FROM THE ANTIQUE.

BEHOLD, my love, the curious gem  
Within this simple ring of gold;  
'T is hallow'd by the touch of them  
Who lived in classic hours of old.

Some fair Athenian girl, perhaps,  
Upon her hand this gem displayed,  
Nor thought that time's succeeding lapse  
Should see it grace a lovelier maid.

Look, dearest, what a sweet design!  
The more we gaze, it charms the more;  
Come — closer bring that cheek to mine,  
And trace with me its beauties o'er.

Thou seest, it is a simple youth  
By some enamoured nymph em-  
braced —

Look, as she leans, and say in sooth  
Is not that hand most fondly placed?

Upon his curled head behind  
It seems in careless play to lie,<sup>1</sup>  
Yet presses gently, half inclined  
To bring the truant's lip more nigh.

Oh happy maid! Too happy boy!  
The one so fond and little loath,  
The other yielding slow to joy —  
Oh rare, indeed, but blissful both.

Imagine, love, that I am he,  
And just as warm as he is chilling;  
Imagine, too, that thou art she,  
But quite as coy as she is willing:

So may we try the graceful way  
In which their gentle arms are twined,  
And thus, like her, my hand I lay  
Upon thy wreathed locks behind:

And thus I feel thee breathing sweet,  
As slow to mine thy head I move;  
And thus our lips together meet,  
And thus, — and thus, — I kiss thee,  
love.

— λιβανοῦ εἰκασεν, ὅτι ἀπολλύμενον  
εὐφραίνει.

ARISTOT. *Rhetor. lib. iii. cap. 4.*

THERE 's not a look, a word of thine,  
My soul hath e'er forgot;  
Thou ne'er hast bid a ringlet shine,  
Nor given thy locks one graceful twine  
Which I remember not.

There never yet a murmur fell  
From that beguiling tongue,  
Which did not, with a lingering spell,  
Upon my charmed senses dwell,  
Like songs from Eden sung.

Ah! that I could, at once, forget  
All, all that haunts me so —  
And yet, thou witching girl, — and yet,  
To die were sweeter than to let  
The loved remembrance go.

<sup>1</sup> Somewhat like the symplegma of Cupid and Psyche at Florence, in which the position of Psyche's hand is finely and delicately expressive of affection. See the *Museum Florentinum*, tom. ii. tab. 43, 44. There are few subjects on which poetry could be more interestingly employed than in illustrating some of these ancient statues and gems.

No; if this slighted heart must see  
 Its faithful pulse decay,  
 Oh let it die, remembering thee,  
 And, like the burnt aroma, be  
 Consumed in sweets away.

TO JOSEPH ATKINSON, ESQ.

FROM BERMUDA.<sup>1</sup>

"THE daylight is gone — but, before  
 we depart,  
 "One cup shall go round to the friend  
 of my heart,  
 "The kindest, the dearest — oh! judge  
 by the tear  
 "I now shed while I name him, how  
 kind and how dear."

'T was thus in the shade of the Calabash-Tree,  
 With a few, who could feel and remember like me,  
 The charm that, to sweeten my goblet, I threw  
 Was a sigh to the past and a blessing on you.

1 Pinkerton has said that "a good history and description of the Bermudas might afford a pleasing addition to the geographical library;" but there certainly are not materials for such a work. The island, since the time of its discovery, has experienced so very few vicissitudes, the people have been so indolent, and their trade so limited, that there is but little which the historian could amplify into importance; and, with respect to the natural productions of the country, the few which the inhabitants can be induced to cultivate are so common in the West Indies, that they have been described by every naturalist who has written any account of those islands.

It is often asserted by the trans-Atlantic politicians that this little colony deserves more attention from the mother-country than it receives, and it certainly possesses advantages of situation, to which we should not be long insensible, if it were once in the hands of an enemy. I was told by a celebrated friend of Washington, at New York, that they had formed a plan for its capture towards the conclusion of the American War; "with the intention (as he expressed himself) of making it a nest of hornets for the annoyance of British trade in that part of the world." And there is no doubt it lies so conveniently in the track to the West Indies, that an enemy might with ease convert it into a very harassing impediment.

The plan of Bishop Berkeley for a college at Bermuda, where American savages might be converted and educated, though concurred in by the government of the day, was a wild and useless speculation. Mr. Hamilton, who was governor of the island some years since, proposed,

Oh! say, is it thus, in the mirth-bringing hour,  
 When friends are assembled, when wit,  
 in full flower,  
 Shoots forth from the lip, under Bacchus's dew,  
 In blossoms of thought ever springing  
 and new —  
 Do you sometimes remember, and hallow  
 the brim  
 Of your cup with a sigh, as you crown it  
 to him  
 Who is lonely and sad in these valleys  
 so fair,  
 And would pine in elysium, if friends  
 were not there!

Last night, when we came from the Calabash-Tree,  
 When my limbs were at rest and my spirit was free,  
 The glow of the grape and the dreams of the day  
 Set the magical springs of my fancy in play,  
 And oh, — such a vision as haunted me then

I would slumber for ages to witness again.  
 The many I like, and the few I adore,  
 The friends who were dear and beloved before,

if I mistake not, the establishment of a marine academy for the instruction of those children of West Indians, who might be intended for any nautical employment. This was a more rational idea, and for something of this nature the island is admirably calculated. But the plan should be much more extensive, and embrace a general system of education; which would relieve the colonists from the alternative to which they are reduced at present, of either sending their sons to England for instruction, or intrusting them to colleges in the states of America, where ideas, by no means favorable to Great Britain, are very sedulously inculcated.

The women of Bermuda, though not generally handsome, have an affectionate languor in their look and manner, which is always interesting. What the French imply by their epithet *aimante* seems very much the character of the young Bermudian girls — that predisposition to loving, which, without being awakened by any particular object, diffuses itself through the general manner in a tone of tenderness that never fails to fascinate. The men of the island, I confess, are not very civilized; and the old philosopher, who imagined that, after this life, men would be changed into mules, and women into turtle-doves, would find the metamorphosis in some degree anticipated at Bermuda.

But never till now so beloved and dear,  
At the call of my Fancy, surrounded me  
here;

And soon, — oh, at once, did the light  
of their smiles

To a paradise brighten this region of  
isles;

More lucid the wave, as they looked on  
it, flowed,

And brighter the rose, as they gathered  
it, glowed.

Not the valleys Heræan (though watered  
by rills

Of the pearliest flow, from those pastoral  
hills,<sup>1</sup>

Where the Song of the Shepherd, pri-  
meval and wild,

Was taught to the nymphs by their mys-  
tical child,)

Could boast such a lustre o'er land and  
o'er wave

As the magic of love to this paradise gavé.

Oh magic of love! unembellished by  
you,

Hath the garden a blush or the landscape  
a hue?

Or shines there a vista in nature or art,  
Like that which Love opes thro' the eye  
to the heart?

Alas, that a vision so happy should fade!  
That, when morning around me in bril-  
liancy played,

The rose and the stream I had thought  
of at night

Should still be before me, unfadingly  
bright;

While the friends, who had seemed to  
hang over the stream,

And to gather the roses, had fled with  
my dream.

But look, where, all ready, in sailing  
array,

The bark that 's to carry these pages  
away,<sup>2</sup>

<sup>1</sup> Mountains of Sicily, upon which Daphnis, the first inventor of bucolic poetry, was nursed by the nymphs. See the lively description of these mountains in Diodorus Siculus, lib. iv. *Ἡραία γὰρ ὄρη κατὰ τὴν Σικελίαν ἐστίν, ἃ φασὶ κάλλει, κ. τ. λ.*

<sup>2</sup> A ship, ready to sail for England.

Impatiently flutters her wing to the wind,  
And will soon leave these islets of Ariel  
behind.

What billows, what gales is she fated to  
prove,

Ere she sleep in the lee of the land that  
I love!

Yet pleasant the swell of the billows  
• would be,

And the roar of those gales would be  
music to me.

Not the tranquillest air that the winds  
ever blew,

Not the sunniest tears of the summer-eve  
dew,

Were as sweet as the storm, or as bright  
as the foam

Of the surge, that would hurry your  
wanderer home.

### THE STEERSMAN'S SONG,

WRITTEN ABOARD THE BOSTON FRIGATE 28TH  
APRIL.<sup>3</sup>

WHEN freshly blows the northern gale,

And under courses snug we fly;

Or when light breezes swell the sail,

And royals proudly sweep the sky;

'Longside the wheel, unwearied still

I stand, and, as my watchful eye

Doth mark the needle's faithful thrill,

I think of her I love, and cry,

Port, my boy! port.

When calms delay, or breezes blow

Right from the point we wish to steer;

When by the wind close-hauled we go,

And strive in vain the port to near;

I think 't is thus the fates defer

My bliss with one that 's far away,

And while remembrance springs to her,

I watch the sails and sighing say,

Thus, my boy! thus.

But see the wind draws kindly aft,

All hands are up the yards to square,

And now the floating stu'n-sails waft

Our stately ship thro' waves and air.

<sup>3</sup> I left Bermuda in the Boston about the middle of April, in company with the Cambrian and Leander, aboard the latter of which was the Admiral, Sir Andrew Mitchell, who divides his year between Halifax and Bermuda, and is the very soul of society and good-fellowship to both. We separated in a few days, and the Boston after a short cruise proceeded to New York.





"Here shall religion's pure and balmy  
 draught  
 "In form no more from cups of state be  
 quaff,  
 "But flow for all, through nation, rank,  
 and sect,  
 "Free as that heaven its tranquil waves  
 reflect.  
 "Around the columns of the public shrine  
 "Shall growing arts their gradual wreath  
 intwine,  
 "Nor breathe corruption from the flower-  
 ing braid,  
 "Nor mine that fabric which they bloom  
 to shade.  
 "No longer here shall Justice bound her  
 view,  
 "Or wrong the many, while she rights  
 the few;  
 "But take her range through all the  
 social frame,  
 "Pure and pervading as that vital flame  
 "Which warms at once our best and  
 meanest part,  
 "And thrills a hair while it expands a  
 heart!"

Oh golden dream! what soul that loves  
 to scan  
 The bright disk rather than the dark of  
 man,  
 That owns the good, while smarting with  
 the ill,  
 And loves the world with all its frailty  
 still, —  
 What ardent bosom does not spring to  
 meet  
 The generous hope, with all that heavenly  
 heat,  
 Which makes the soul unwilling to resign  
 The thoughts of growing, even on earth,  
 divine!  
 Yes, dearest friend, I see thee glow to  
 think  
 The chain of ages yet may boast a link  
 Of purer texture than the world has  
 known,  
 And fit to bind us to a Godhead's throne.

But, is it thus? doth even the glorious  
 dream  
 Borrow from truth that dim, uncertain  
 gleam,

Which tempts us still to give such fancies  
 scope,  
 As shock not reason, while they nourish  
 hope?  
 No, no, believe me, 't is not so — even  
 now,  
 While yet upon Columbia's rising brow  
 The showy smile of young presumption  
 plays,  
 Her bloom is poisoned and her heart  
 decays.  
 Even now, in dawn of life, her sickly  
 breath  
 Burns with the taint of empires near their  
 death;  
 And, like the nymphs of her own wither-  
 ing clime,  
 She's old in youth, she's blasted in her  
 prime,<sup>1</sup>

Already has the child of Gallia's school  
 The foul Philosophy that sins by rule,  
 With all her train of reasoning, damning  
 arts,  
 Begot by brilliant heads on worthless  
 hearts,  
 Like things that quicken after Nilus' flood,  
 The venom'd birth of sunshine and of  
 mud, —  
 Already has she poured her poison here  
 O'er every charm that makes existence  
 dear;  
 Already blighted, with her blackening  
 trace,  
 The opening bloom of every social grace,  
 And all those courtesies, that love to  
 shoot  
 Round virtue's stem, the flowerets of her  
 fruit.  
 And, were these errors but the wanton  
 tide  
 Of young luxuriance or unchastened  
 pride;

1 "What will be the old age of this govern-  
 ment, if it is thus early decrepit!" Such was  
 the remark of Fauchet, the French minister at  
 Philadelphia, in that famous despatch to his gov-  
 ernment, which was intercepted by one of our  
 cruisers in the year 1794. This curious memorial  
 may be found in Porcupine's Works, vol. i.  
 p. 279. It remains a striking monument of re-  
 publican intrigue on one side and republican  
 profligacy on the other; and I would recommend  
 the perusal of it to every honest politician, who  
 may labor under a moment's delusion with re-  
 spect to the purity of American patriotism.

The fervid follies and the faults of such  
 As wrongly feel, because they feel too  
 much;  
 Then might experience make the fever  
 less,  
 Nay, graft a virtue on each warm excess.  
 But no; 't is heartless, speculative ill,  
 All youth's transgression with all age's  
 chill;  
 The apathy of wrong, the bosom's ice,  
 A slow and cold stagnation into vice.

Long has the love of gold, that mean-  
 est rage,  
 And latest folly of man's sinking age,  
 Which, rarely venturing in the van of life,  
 While nobler passions wage their heated  
 strife,  
 Comes skulking last, with selfishness and  
 fear,  
 And dies, collecting lumber in the rear, —  
 Long has it palsied every grasping hand  
 And greedy spirit through this bartering  
 land;  
 Turned life to traffic, set the demon gold  
 So loose abroad that virtue's self is sold,  
 And conscience, truth, and honesty are  
 made  
 To rise and fall, like other wares of  
 trade.<sup>1</sup>

Already in this free, this virtuous state,  
 Which, Frenchmen tell us, was ordained  
 by fate,  
 To show the world, what high perfection  
 springs  
 From rabble senators, and merchant  
 kings, —  
 Even here already patriots learn to steal  
 Their private perquisites from public  
 weal,  
 And, guardians of the country's sacred  
 fire,  
 Like Afric's priests, let out the flame for  
 hire.  
 Those vaunted demagogues, who nobly  
 rose  
 From England's debtors to be England's  
 foes,<sup>2</sup>

1 "Nous voyons que, dans les pays où l'on  
 n'est affecté que de l'esprit de commerce, on tra-  
 fique de toutes les actions humaines et de toutes  
 les vertus morales." — Montesquieu, de l'Esprit  
 des Loix, liv. xx. chap. 2.

2 I trust I shall not be suspected of a wish to

Who could their monarch in their purse  
 forget,  
 And break allegiance, but to cancel debt,<sup>3</sup>  
 Have proved at length, the mineral's  
 tempting hue,  
 Which makes a patriot, can unmake him  
 too.<sup>4</sup>  
 Oh! Freedom, Freedom, how I hate thy  
 cant!  
 Not Eastern bombast; not the savage  
 rant  
 Of purpled madmen, were they num-  
 bered all  
 From Roman Nero down to Russian Paul,  
 Could grate upon my ear so mean, so  
 base,  
 As the rank jargon of that factious race,  
 Who, poor of heart and prodigal of words,  
 Formed to be slaves, yet struggling to  
 be lords,  
 Strut forth, as patriots, from their negro-  
 marts,  
 And shout for rights, with rapine in their  
 hearts.

Who can, with patience, for a moment  
 see  
 The medley mass of pride and misery,  
 Of whips and charters, manacles and  
 rights,  
 Of slaving blacks and democratic whites,<sup>5</sup>

justify those arbitrary steps of the English gov-  
 ernment which the colonies found it so necessary  
 to resist; my only object here is to expose the  
 selfish motives of some of the leading American  
 demagogues.

3 The most persevering enemy to the interests  
 of this country, amongst the politicians of the  
 western world, has been a Virginian merchant,  
 who, finding it easier to settle his conscience  
 than his debts, was one of the first to raise the  
 standard against Great Britain, and has ever since  
 endeavored to revenge upon the whole country  
 the obligations which he lies under to a few of  
 its merchants.

4 See Porcupine's account of the Pennsyl-  
 vania Insurrection in 1794. In short, see Porcu-  
 pine's works throughout, for ample corroboration  
 of every sentiment which I have ventured to ex-  
 press. In saying this, I refer less to the com-  
 ments of that writer than to the occurrences  
 which he has related and the documents which  
 he has preserved. Opinion may be suspected of  
 bias, but facts speak for themselves.

5 In Virginia the effects of this system begin  
 to be felt rather seriously. While the master  
 raves of liberty, the slave cannot but catch the  
 contagion, and accordingly there seldom elapses  
 a month without some alarm of insurrection



And all the piebald polity that reigns  
In free confusion o'er Columbia's plains?  
To think that man, thou just and gentle  
God!

Should stand before thee with a tyrant's  
rod

O'er creatures like himself, with souls  
from thee,

Yet dare to boast of perfect liberty;

Away, away — I'd rather hold my neck  
By doubtful tenure from a sultan's beck,  
In climes, where liberty has scarce been  
named,

Nor any right but that of ruling claimed,  
Than thus to live, where bastard Free-  
dom waves

Her fustian flag in mockery over slaves;  
Where — motley laws admitting no de-  
gree

Betwixt the vilely slaved and madly  
free —

Alike the bondage and the license suit  
The brute made ruler and the man made  
brute.

But, while I thus, my friend, in flow-  
erless song,

So feebly paint, what yet I feel so strong,  
The ills, the vices of the land, where first  
Those rebel fiends, that rack the world,  
were nurst,

Where treason's arm by royalty was  
nerved,

And Frenchmen learned to crush the  
throne they served —

Thou, calmly lulled in dreams of classic  
thought,

By bards illumined and by sages taught,  
Pant'st to be all, upon this mortal scene,  
That bard hath fancied or that sage hath  
been.

Why should I wake thee? why severely  
chase

The lovely forms of virtue and of grace,  
That dwell before thee, like the pictures  
spread

By Spartan matrons round the genial bed,

amongst the negroes. The accession of Louisi-  
ana, it is feared, will increase this embarrass-  
ment; as the numerous emigrations, which are  
expected to take place, from the southern states  
to this newly acquired territory, will consider-  
ably diminish the white population, and thus  
strengthen the proportion of negroes, to a degree  
which must ultimately be ruinous.

Moulding thy fancy, and with gradual  
art

Brightening the young conceptions of  
thy heart.

Forgive me, Forbes — and should the  
song destroy

One generous hope, one throb of social  
joy,

One high pulsation of the zeal for man,  
Which few can feel, and bless that few  
who can, —

Oh! turn to him, beneath those kindred  
eyes

Thy talents open and thy virtues rise,  
Forget where nature has been dark or  
dim,

And proudly study all her lights in him.  
Yes, yes, in him the erring world forget,  
And feel that man *may* reach perfection  
yet.

TO THOMAS HUME, ESQ., M.D.

FROM THE CITY OF WASHINGTON.

διηγῆσμαι διηγῆματα ἴσως πιστά. κοινωνὰ ὦν  
πέπονθα οὐκ ἔχων.

XENOPHONT. *Ephes. Ephesiac. lib. v.*

'T is evening now; beneath the western  
star

Soft sighs the lover through his sweet  
cigar,

And fills the ears of some consenting  
she

With puffs and vows, with smoke and  
constancy.

The patriot, fresh from Freedom's coun-  
cils come,

Now pleased retires to lash his slaves at  
home;

Or woo, perhaps, some black Aspasias  
charms,

And dream of freedom in his bonds-  
maid's arms.<sup>1</sup>

In fancy now, beneath the twilight  
gloom,

Come, let me lead thee o'er this "sec-  
ond Rome!"<sup>2</sup>

1 The "black Aspasias" of the present \* \* \*  
\* \* \* \* of the United States, *inter Aver-*  
*nales haud ignotissima nymphas*, has given rise  
to much pleasantry among the anti-democrat wits  
in America.

2 "On the original location of the ground now  
allotted for the seat of the Federal City [says

Where tribunes rule, where dusky Davi  
bow,  
And what was Goose-Creek once is Tiber  
now: <sup>1</sup>—

This embryo capital, where Fancy sees  
Squares in morasses, obelisks in trees;  
Which second-sighted seers, even now,  
adorn

With shrines unbuilt and heroes yet un-  
born,

Though naught but woods<sup>2</sup> and Jeffer-  
son they see,

Where streets should run and sages *ought*  
to be.

And look, how calmly in yon radiant  
wave,

The dying sun prepares his golden grave.  
Oh mighty river! oh ye banks of shade!  
Ye matchless scenes, in nature's morning  
made,

While still, in all the exuberance of prime,  
She poured her wonders, lavishly sublime,  
Nor yet had learned to stoop, with hum-  
bler care,

From grand to soft, from wonderful to  
fair; —

Say, were your towering hills, your bound-  
less floods,

Your rich savannas and majestic woods,

Mr. Weld] the identical spot on which the capitol  
now stands was called Rome. This anecdote is  
related by many as a certain prognostic of the  
future magnificence of this city, which is to be,  
as it were, a second Rome."—*Weld's Travels*,  
letter iv.

1 A little stream runs through the city, which,  
with intolerable affectation, they have styled the  
Tiber. It was originally called Goose-Creek.

2 "To be under the necessity of going through  
a deep wood for one or two miles, perhaps, in  
order to see a next-door neighbor, and in the  
same city, is a curious and I believe, a novel  
circumstance."—*Weld*, letter iv.

The Federal City (if it must be called a city)  
has not been much increased since Mr. Weld  
visited it. Most of the public buildings, which  
were then in some degree of forwardness, have  
been since utterly suspended. The hotel is al-  
ready a ruin; a great part of its roof has fallen  
in, and the rooms are left to be occupied gratui-  
tously by the miserable Scotch and Irish emi-  
grants. The President's house, a very noble  
structure, is by no means suited to the philo-  
sophical humility of its present possessor, who  
inhabits but a corner of the mansion himself,  
and abandons the rest to a state of uncleanly  
desolation, which those who are not philosophers  
cannot look at without regret. This grand edifice

Where bards should meditate and heroes  
rove,

And woman charm, and man deserve her  
love, —

Oh say, was world so bright, but born to  
grace

Its own half-organized, half-minded race<sup>3</sup>  
Of weak barbarians, swarming o'er its  
breast,

Like vermin gendered on the lion's crest?  
Were none but brutes to call that soil  
their home,

Where none but demigods should dare to  
roam?

Or worse, thou wondrous world! oh!  
doubly worse,

Did heaven design thy lordly land to nurse  
The motley dregs of every distant clime,  
Each blast of anarchy and taint of crime  
Which Europe shakes from her perturbed  
sphere,

In full malignity to rankle here?

But hold, — observe yon little mount of  
pines,

Where the breeze murmurs and the fire-  
fly shines.

There let thy fancy raise, in bold relief,  
The sculptured image of that veteran  
chief<sup>4</sup>

is encircled by a very rude paling, through which  
a common rustic stile introduces the visitors of  
the first man in America. With respect to all  
that is within the house, I shall imitate the pru-  
dent forbearance of Herodotus, and say, τὰ δὲ ἐν  
ἀπορρήτῳ.

The private buildings exhibit the same charac-  
teristic display of arrogant speculation and pre-  
mature ruin; and the few ranges of houses which  
were begun some years ago have remained so  
long waste and unfinished that they are now for  
the most part dilapidated.

3 The picture which Buffon and De Pauw  
have drawn of the American Indian, though  
very humiliating, is, as far as I can judge, much  
more correct than the flattering representations  
which Mr. Jefferson has given us. See the  
Notes on Virginia, where this gentleman endeavors  
to disprove in general the opinion maintained  
so strongly by some philosophers that nature (as  
Mr. Jefferson expresses it) *be-littles* her produc-  
tions in the western world. M. de Pauw attrib-  
utes the imperfection of animal life in America  
to the ravages of a very recent deluge, from  
whose effects upon its soil and atmosphere it has  
not yet sufficiently recovered. — *Recherches sur*  
*les Américains*, part i. tom. i. p. 102.

4 On a small hill near the capitol there is to  
be an equestrian statue of General Washington.

Who lost the rebel's in the hero's name,  
And climbed o'er prostrate loyalty to  
fame;  
Beneath whose sword Columbia's patriot  
train  
Cast off their monarch that their mob  
might reign.

How shall we rank thee upon glory's  
page?  
Thou more than soldier and just less than  
sage!  
Of peace too fond to act the conqueror's  
part,  
Too long in camps to learn a statesman's  
art,  
Nature designed thee for a hero's mould,  
But, ere she cast thee, let the stuff grow  
cold.

While loftier souls command, nay, make  
their fate,  
Thy fate made thee and forced thee to be  
great.  
Yet Fortune, who so oft, so blindly sheds  
Her brightest halo round the weakest  
heads,  
Found *thee* undazzled, tranquil as before,  
Proud to be useful, scorning to be more;  
Less moved by glory's than by duty's  
claim,  
Renown the meed, but self-applause the  
aim;  
All that thou *wert* reflects less fame on  
thee,  
Far less, than all thou didst *forbear to be*.  
Nor yet the patriot of one land alone, —  
For, thine 's a name all nations claim  
their own;  
And every shore, where breathed the  
good and brave,  
Echoed the plaudits thy own country gave.

Now look, my friend, where faint the  
moonlight falls  
On yonder dome, and, in those princely  
halls, —  
If thou canst hate, as sure that soul must  
hate,  
Which loves the virtuous, and reveres the  
great, —  
If thou canst loathe and execrate with me  
The poisonous drug of French philosophy,

That nauseous slaver of these frantic  
times,  
With which false liberty dilutes her  
crimes, —  
If thou hast got, within thy freeborn  
breast,  
One pulse that beats more proudly than  
the rest,  
With honest scorn for that inglorious  
soul,  
Which creeps and winds beneath a mob's  
control,  
Which courts the rabble's smile, the  
rabble's nod,  
And makes, like Egypt, every beast its  
god,  
There, in those walls — but, burning  
tongue, forbear!  
Rank must be revered, even the rank  
that 's there:  
So here I pause — and now, dear Hume,  
we part:  
But oft again, in frank exchange of  
heart,  
Thus let us meet, and mingle converse  
dear  
By Thames at home, or by Potowmac  
here.  
O'er lake and marsh, through fevers and  
through fogs,  
Midst bears and yankees, democrats and  
frogs,  
Thy foot shall follow me, thy heart and  
eyes  
With me shall wonder, and with me  
despise.<sup>1</sup>

1 In the ferment which the French revolution excited among the democrats of America, and the licentious sympathy with which they shared in the wildest excesses of jacobinism, we may find one source of that vulgarity of vice, that hostility to all the graces of life, which distinguishes the present demagogues of the United States, and has become indeed too generally the characteristic of their countrymen. But there is another cause of the corruption of private morals, which, encouraged as it is by the government, and identified with the interests of the community, seems to threaten the decay of all honest principle in America. I allude to those fraudulent violations of neutrality to which they are indebted for the most lucrative part of their commerce, and by which they have so long infringed and counteracted the maritime rights and advantages of this country. This unwarrantable trade is necessarily abetted by such a system of collusion, imposture, and perjury, as cannot fail to spread rapid contamination around it.



While I, as oft, in fancy's dream shall  
rove,  
With thee conversing, through that land  
I love,  
Where, like the air that fans her fields of  
green,  
Her freedom spreads, unfevered and  
serene;  
And sovereign man can condescend to  
see  
The throne and laws more sovereign still  
than he.

## LINES

WRITTEN ON LEAVING PHILADELPHIA.

— τήνδε τὴν πόλιν φίλως  
εἶπων ἐπάξια γάρ.  
SOPHOCLES *Œdip. Colon.* v. 758.

ALONE by the Schuylkill a wanderer  
roved,  
And bright were its flowery banks to his  
eye;  
But far, very far were the friends that he  
loved,  
And he gazed on its flowery banks with  
a sigh.

Oh Nature, though blessed and bright are  
thy rays,  
O'er the brow of creation enchantingly  
thrown,  
Yet faint are they all to the lustre that  
plays  
In a smile from the heart that is fondly  
our own.

Nor long did the soul of the stranger  
remain  
Unblest by the smile he had languished  
to meet;  
Though scarce did he hope it would soothe  
him again,  
Till the threshold of home had been  
prest by his feet.

But the lays of his boyhood had stolen to  
their ear,  
And they loved what they knew of so  
humble a name;  
And they told him, with flattery welcome  
and dear,  
That they found in his heart something  
better than fame.

Nor did woman — oh woman! whose  
form and whose soul  
Are the spell and the light of each path  
we pursue;  
Whether sunned in the tropics or chilled  
at the pole,  
If woman be there, there is happiness  
too: —

Nor did she her enamouring magic  
deny, —  
That magic his heart had relinquished  
so long, —  
Like eyes he had loved was *her* eloquent  
eye,  
Like them did it soften and weep at  
his song.

Oh, blest be the tear, and in memory oft  
May its sparkle be shed o'er the wan-  
derer's dream;  
Thrice blest be that eye, and may passion  
as soft,  
As free from a pang, ever mellow its  
beam!

The stranger is gone — but he will not  
forget,  
When at home he shall talk of the toils  
he has known,  
To tell, with a sigh, what endearments  
he met,  
As he strayed by the wave of the  
Schuylkill alone.

## LINES

WRITTEN AT

THE COHOS, OR FALLS OF THE MOHAWK  
RIVER.<sup>1</sup>

*Gia era in loco ove s'udia 'l rimbombo  
Dell'acqua.* — DANTE.

FROM rise of morn till set of sun  
I've seen the mighty Mohawk run;  
And as I markt the woods of pine  
Along his mirror darkly shine,  
Like tall and gloomy forms that pass  
Before the wizard's midnight glass;

<sup>1</sup> There is a dreary and savage character in the country immediately about these Falls, which is much more in harmony with the wildness of such a scene than the cultivated lands in the neighborhood of Niagara. See the drawing of them in Mr. Weld's book. According to him, the perpendicular height of the Cohos Fall is

And as I viewed the hurrying pace  
 With which he ran his turbid race,  
 Rushing, alike untired and wild,  
 Through shades that frowned and flowers  
     that smiled,  
 Flying by every green recess  
 That wooed him to its calm caress,  
 Yet, sometimes turning with the wind,  
 As if to leave one look behind, —  
 Oft have I thought, and thinking sighed,  
 How like to thee, thou restless tide,  
 May be the lot, the life of him  
 Who roams along thy water's brim;  
 Through what alternate wastes of woe  
 And flowers of joy my path may go;  
 How many a sheltered, calm retreat  
 May woo the while my weary feet,  
 While still pursuing, still unblest,  
 I wander on, nor dare to rest;  
 But, urgent as the doom that calls  
 Thy water to its destined falls,  
 I feel the world's bewildering force  
 Hurry my heart's devoted course  
 From lapse to lapse, till life be done,  
 And the spent current cease to run.

One only prayer I dare to make,  
 As onward thus my course I take; —  
 Oh, be my falls as bright as thine!  
 May heaven's relenting rainbow shine  
 Upon the mist that circles me,  
 As soft as now it hangs o'er thee!

## SONG

mou

OF

## THE EVIL SPIRIT OF THE WOODS

*qua via difficilis, quaque est via nulla.*OVID. *Metam. lib. iii. v. 227.*

Now the vapor, hot and damp,  
 Shed by day's expiring lamp,  
 Through the misty ether spreads  
 Every ill the white man dreads;

fifty feet; but the Marquis de Chastellux makes it seventy-six.

The fine rainbow, which is continually forming and dissolving, as the spray rises into the light of the sun, is perhaps the most interesting beauty which these wonderful cataracts exhibit.

1 The idea of this poem occurred to me in passing through the very dreary wilderness between Batavia, a new settlement in the midst of the woods, and the little village of Buffalo upon Lake Erie. This is the most fatiguing part of the route, in travelling through the Genesee country to Niagara.

Fiery fever's thirsty thrill,  
 Fitful ague's shivering chill!

Hark! I hear the traveller's song,  
 As he winds the woods along; —  
 Christian, 't is the song of fear;  
 Wolves are round thee, night is near,  
 And the wild thou dar'st to roam —  
 Think, 't was once the Indian's home!

Hither, sprites, who love to harm,  
 Wheresoe'er you work your charm,  
 By the creeks, or by the brakes,  
 Where the pale witch feeds her snakes,  
 And the cayman<sup>2</sup> loves to creep,  
 Torpid, to his wintry sleep:  
 Where the bird of carrion flits,  
 And the shuddering murderer sits,<sup>4</sup>  
 Lone beneath a roof of blood;  
 While upon his poisoned food,  
 From the corpse of him he slew  
 Drops the chill and gory dew.

Hither bend ye, turn ye hither,  
 Eyes that blast and wings that wither  
 Cross the wandering Christian's way,  
 Lead him, ere the glimpse of day,  
 Many a mile of maddening error  
 Through the maze of night and terror,  
 Till the morn behold him lying  
 On the damp earth, pale and dying.  
 Mock him, when his eager sight  
 Seeks the cordial cottage-light;  
 Gleam then, like the lightning-bug,

<sup>2</sup> "The Five Confederated Nations (of Indians) were settled along the banks of the Susquehannah and the adjacent country, until the year 1779, when General Sullivan, with an army of 4000 men, drove them from their country to Niagara, where, being obliged to live on salted provisions, to which they were unaccustomed, great numbers of them died. Two hundred of them, it is said, were buried in one grave, where they had encamped." — *Morse's American Geography*.

<sup>3</sup> The alligator, who is supposed to lie in a torpid state all the winter, in the bank of some creek or pond, having previously swallowed a large number of pine-knots, which are his only sustenance during the time.

<sup>4</sup> This was the mode of punishment for murder (as Charlevoix tells us) among the Hurons. "They laid the dead body upon poles at the top of a cabin, and the murderer was obliged to remain several days together, and to receive all that dropped from the carcass, not only on himself but on his food."

Tempt him to the den that 's dug  
For the foul and famished brood  
Of the she-wolf, gaunt for blood;  
Or, unto the dangerous pass  
O'er the deep and dark morass,  
Where the trembling Indian brings  
Belts of porcelain, pipes, and rings,  
Tributes, to be hung in air,  
To the Fiend presiding there! <sup>1</sup>

Then, when night's long labor past,  
Wildered, faint, he falls at last,  
Sinking where the causeway's edge  
Moulders in the slimy sedge,  
There let every noxious thing  
Trail its filth and fix its sting;  
Let the bull-toad taint him over,  
Round him let mosquitoes hover,  
In his ears and eyeballs tingling,  
With his blood their poison mingling,  
Till, beneath the solar fires,  
Rankling all, the wretch expires!

TO

THE HONORABLE W. R. SPENCER.

FROM BUFFALO, UPON LAKE ERIE.

*nec venit ad duros musa vocata Getas.*OVID. *ex Ponto*, lib. i. ep. 5.

THOU oft hast told me of the happy  
hours

Enjoyed by thee in fair Italia's bowers,  
Where, lingering yet, the ghost of an-  
cient wit

Midst modern monks profanely dares to  
flit,

And pagan spirits, by the Pope unlaid,  
Haunt every stream and sing through  
every shade.

There still the bard who (if his numbers  
be

His tongue's light echo) must have talked  
like thee, —

1 "We find also collars of porcelain, tobacco, ears of maize, skins, etc., by the side of difficult and dangerous ways, on rocks, or by the side of the falls; and these are so many offerings made to the spirits which preside in these places." — See *Charlevoix's Letter on the Traditions and the Religion of the Savages of Canada*.

Father Hennepin too mentions this ceremony; he also says, "We took notice of one barbarian, who made a kind of sacrifice upon an oak at the Cascade of St. Antony of Padua, upon the river Mississippi." — See *Hennepin's Voyage into North America*.

The courtly bard, from whom thy mind  
has caught  
Those playful, sunshine holidays of  
thought,  
In which the spirit baskingly reclines,  
Bright without effort, resting while it  
shines, —  
There still he roves, and laughing loves  
to see  
How modern priests with ancient rakes  
agree;  
How, 'neath the cowl, the festal garland  
shines,  
And Love still finds a niche in Christian  
shrines.

There still, too, roam those other souls  
of song,  
With whom thy spirit hath communed so  
long,  
That, quick as light, their rarest gems of  
thought,  
By Memory's magic to thy lip are brought.  
But here, alas! by Erie's stormy lake,  
As, far from such bright haunts my  
course I take,  
No proud remembrance o'er the fancy  
plays,  
No classic dream, no star of other days  
Hath left that visionary light behind,  
That lingering radiance of immortal mind,  
Which gilds and hallows even the rudest  
scene.  
The Schuylk shed, where Genius once  
been!

that creation's varying mass as-  
sumes  
of grand or lovely, here aspires and  
blooms;  
Bold rise the mountains, rich the gardens  
glow,  
Bright lakes expand, and conquering <sup>2</sup>  
rivers flow;

2 This epithet was suggested by Charlevoix's striking description of the confluence of the Missouri with the Mississippi. "I believe this is the finest confluence in the world. The two rivers are much of the same breadth, each about half a league; but the Missouri is by far the most rapid, and seems to enter the Mississippi like a conqueror, through which it carries its white waves to the opposite shore, without mixing them: afterwards it gives its color to the Mississippi, which it never loses again, but carries quite down to the sea." — Letter xxvii.



But mind, immortal mind, without whose  
ray,  
This world 's a wilderness and man but  
clay,  
Mind, mind alone, in barren, still repose,  
Nor blooms, nor rises, nor expands, nor  
flows.  
Take Christians, Mohawks, democrats,  
and all  
From the rude wigwam to the congress-  
hall,  
From man the savage, whether slaved or  
free,  
To man the civilized, less tame than he, —  
'T is one dull chaos, one unfertile strife  
Betwixt half-polished and half-barbarous  
life;  
Where every ill the ancient world could  
brew  
Is mixt with every grossness of the new;  
Where all corrupts, though little can en-  
tice,  
And naught is known of luxury but its  
vice!

Is this the region then, is this the  
clime  
For soaring fancies? for those dreams  
sublime,  
Which all their miracles of light reveal  
To heads that meditate and hearts that  
feel?  
Alas! not so — the Muse of Nature  
lights  
Her glories round; she scales the moun-  
tain heights,  
And roams the forests; every wondrous  
spot  
Burns with her step, yet man regards it  
not.  
She whispers round, her words are in  
the air,  
But lost, unheard, they linger freezing  
there,<sup>1</sup>  
Without one breath of soul, divinely  
strong,  
One ray of mind to thaw them into song.

Yet, yet forgive me, oh ye sacred few,  
Whom late by Delaware's green banks  
I knew;

<sup>1</sup> Alluding to the fanciful notion of "words  
congealed in northern air."

Whom, known and loved through many  
a social eve,  
'T was bliss to live with, and 't was pain  
to leave.<sup>2</sup>  
Not with more joy the lonely exile  
scanned  
The writing traced upon the desert's sand,  
Where his lone heart but little hoped to  
find  
One trace of life, one stamp of human  
kind,  
Than did I hail the pure, the enlightened  
zeal,  
The strength to reason and the warmth  
to feel,  
The manly polish and the illumined taste,  
Which, — mid the melancholy, heartless  
waste  
My foot has traversed, — oh you sacred  
few!  
I found by Delaware's green banks with  
you.

Long may you loathe the Gallic dross  
that runs  
Through your fair country and corrupts  
its sons;  
Long love the arts, the glories which  
adorn  
Those fields of freedom, where your sires  
were born.  
Oh! if America can yet be great,  
If neither chained by choice, nor doomed  
by fate  
To the mob-mania which imbrates her  
now,  
She yet can raise the crowned, yet civic  
brow  
Of single majesty, — can add the grace  
Of Rank's rich capital to Freedom's  
base,

<sup>2</sup> In the society of Mr. Dennie and his friends,  
at Philadelphia, I passed the few agreeable mo-  
ments which my tour through the States afforded  
me. Mr. Dennie has succeeded in diffusing  
through this cultivated little circle that love for  
good literature and sound politics which he feels  
so zealously himself, and which is so very rarely  
the characteristic of his countrymen. They will  
not, I trust, accuse me of illiberality for the pic-  
ture which I have given of the ignorance and cor-  
ruption that surround them. If I did not hate,  
as I ought, the rabble to which they are opposed,  
I could not value, as I do, the spirit with which  
they defy it; and in learning from them what  
Americans *can be*, I but see with the more indig-  
nation what Americans *are*.

Nor fear the mighty shaft will feebler  
 prove  
 For the fair ornament that flowers  
 above; —  
 If yet released from all that pedant throng,  
 So vain of error and so pledged to wrong,  
 Who hourly teach her, like themselves,  
 to hide  
 Weakness in vaunt and barrenness in  
 pride,  
 She yet can rise, can wreath the Attic  
 charms  
 Of soft refinement round the pomp of  
 arms,  
 And see her poets flash the fires of song,  
 To light her warriors' thunderbolts  
 along; —  
 It is to you, to souls that favoring heaven  
 Has made like yours, the glorious task is  
 given: —  
 Oh! but for *such*, Columbia's days were  
 done;  
 Rank without ripeness, quickened with-  
 out sun,  
 Crude at the surface, rotten at the core,  
 Her fruits would fall, before her spring  
 were o'er.

Believe me, Spencer, while I winged  
 the hours  
 Where Schuylkill winds his way through  
 banks of flowers,  
 Though few the days, the happy even-  
 ings few,  
 So warm with heart, so rich with mind  
 they flew,  
 That my charmed soul forgot its wish to  
 roam,  
 And rested there, as in a dream of home.  
 And looks I met, like looks I'd loved  
 before,  
 And voices too, which, as they trembled  
 o'er  
 The chord of memory, found full many  
 a tone  
 Of kindness there in concord with their  
 own.  
 Yes, — we had nights of that commu-  
 nion free,  
 That flow of heart, which I have known  
 with thee  
 So oft, so warmly; nights of mirth and  
 mind,

Of whims that taught, and follies that  
 refined.  
 When shall we both renew them? when,  
 restored  
 To the gay feast and intellectual board,  
 Shall I once more enjoy with thee and  
 thine  
 Those whims that teach, those follies that  
 refine?  
 Even now, as, wandering upon Erie's  
 shore,  
 I hear Niagara's distant cataract roar,  
 I sigh for home, — alas! these weary feet  
 Have many a mile to journey, ere we  
 meet.

Ω ΠΑΤΡΙΣ, 'ΩΣ ΣΟΥ ΚΑΡΤΑ ΝΥΝ ΜΝΕΙΑΝ  
 ΕΧΩ. EURIPIDES.

### BALLAD STANZAS.

I KNEW by the smoke, that so gracefully  
 curled  
 Above the green elms, that a cottage  
 was near,  
 And I said, "If there's peace to be  
 found in the world,  
 "A heart that was humble might hope  
 for it here!"

It was noon, and on flowers that lan-  
 guished around  
 In silence reposed the voluptuous bee;  
 Every leaf was at rest, and I heard not  
 a sound  
 But the woodpecker tapping the hol-  
 low beech-tree.

And, "Here in this lone little wood," I  
 exclaimed,  
 "With a maid who was lovely to soul  
 and to eye,  
 "Who would blush when I praised her,  
 and weep if I blamed,  
 "How blest could I live, and how  
 calm could I die!"

"By the shade of yon sumach, whose red  
 berry dips  
 "In the gush of the fountain, how sweet  
 to recline,  
 "And to know that I sighed upon inno-  
 cent lips,  
 "Which had never been sighed on by  
 any but mine!"

## A CANADIAN BOAT SONG.

WRITTEN ON  
THE RIVER ST. LAWRENCE.<sup>1</sup>

*et remigem cantus hortatur.*

QUINTILIAN.

FAINTLY as tolls the evening chime  
Our voices keep tune and our oars keep  
time.

Soon as the woods on shore look dim,  
We 'll sing at St. Ann's our parting hymn.<sup>2</sup>  
Row, brothers, row, the stream runs fast,  
The Rapids are near and the daylight 's  
past.

1 I wrote these words to an air which our  
boatmen sung to us frequently. The wind was  
so unfavorable that they were obliged to row all  
the way, and we were five days in descending the  
river from Kingston to Montreal, exposed to an  
intense sun during the day, and at night forced  
to take shelter from the dews in any miserable  
hut upon the banks that would receive us. But  
the magnificent scenery of the St. Lawrence re-  
pays all such difficulties.

Our *voyageurs* had good voices, and sung per-  
fectly in tune together. The original words of  
the air, to which I adapted these stanzas, ap-  
peared to be a long, incoherent story, of which  
I could understand but little, from the barbarous  
pronunciation of the Canadians. It begins

*Dans mon chemin j'ai rencontré  
Deux cavaliers très-bien montés ;*

And the refrain to every verse was,

*À l'ombre d'un bois je m'en vais jouer,  
À l'ombre d'un bois je m'en vais danser.*

I ventured to harmonize this air, and have  
published it. Without that charm which associa-  
tion gives to every little memorial of scenes or  
feelings that are past, the melody may, perhaps,  
be thought common and trifling; but I remember  
when we have entered, at sunset, upon one of  
those beautiful lakes, into which the St. Law-  
rence so grandly and unexpectedly opens, I have  
heard this simple air with a pleasure which the  
finest compositions of the first masters have  
never given me; and now there is not a note of  
it which does not recall to my memory the dip of  
our oars in the St. Lawrence, the flight of our  
boat down the Rapids, and all those new and  
fanciful impressions to which my heart was alive  
during the whole of this very interesting voyage.

The above stanzas are supposed to be sung by  
those *voyageurs* who go to the Grand Portage  
by the Utawas River. For an account of this  
wonderful undertaking, see Sir Alexander Mac-  
kenzie's General History of the Fur Trade,  
prefixed to his Journal.

2 "At the Rapid of St. Ann they are obliged  
to take out part, if not the whole, of their lading.  
It is from this spot the Canadians consider they  
take their departure, as it possesses the last  
church on the island, which is dedicated to the  
tutelar saint of voyageurs." — Mackenzie, *General  
History of the Fur Trade*.

Why should we yet our sail unfurl?

There is not a breath the blue wave to  
curl.

But, when the wind blows off the shore,  
Oh! sweetly we 'll rest our weary oar.  
Blow, breezes, blow, the stream runs fast,  
The Rapids are near and the daylight 's  
past.

Utawas' tide! this trembling moon  
Shall see us float over thy surges soon.  
Saint of this green isle! hear our prayers,  
Oh, grant us cool heavens and favoring  
airs.

Blow, breezes, blow, the stream runs fast  
The Rapids are near and the daylight 's  
past.

TO THE

LADY CHARLOTTE RAWDON.

FROM THE BANKS OF THE ST. LAWRENCE.

NOT many months have now been  
dreamed away

Since yonder sun, beneath whose evening  
ray

Our boat glides swiftly past these wooded  
shores,

Saw me where Trent his mazy current  
pours,

And Donington's old oaks, to every  
breeze,

Whisper the tale of by-gone centuries;—  
Those oaks, to me as sacred as the groves,  
Beneath whose shade the pious Persian  
roves,

And hears the spirit-voice of sire, or chief,  
Or loved mistress, sigh in every leaf.<sup>3</sup>

There, oft, dear Lady, while thy lip hath  
sung

My own unpolished lays, how proud I 've  
hung

On every tuneful accent! proud to feel  
That notes like mine should have the fate  
to steal,

As o'er thy hallowing lip they sighed  
along,

Such breath of passion and such soul of  
song.

3 "Avendo essi per costume di avere in ve-  
nerazione gli alberi grandi et antichi, quasi che  
siano spesso ricettacoli di anime beate." —  
Pietro della Valle, *part. second., lettera 16 da i  
giardini di Sciraz*.



Yes, — I have wondered, like some peasant boy  
 Who sings, on Sabbath-eve, his strains of joy,  
 And when he hears the wild, untutored note  
 Back to his ear on softening echoes float,  
 Believes it still some answering spirit's tone,  
 And thinks it all too sweet to be his own!

I dreamt not then that, ere the rolling year  
 Had filled its circle, I should wander here  
 In musing awe; should tread this wondrous world,  
 See all its store of inland waters hurled  
 In one vast volume down Niagara's steep,  
 Or calm behold them, in transparent sleep,  
 Where the blue hills of old Toronto shed  
 Their evening shadows o'er Ontario's bed;  
 Should trace the grand Cadaraqui, and glide  
 Down the white rapids of his lordly tide  
 Through massy woods, mid islets flower-  
 ing fair,  
 And blooming glades, where the first  
 sinful pair  
 For consolation might have weeping trod,  
 When banished from the garden of their God.  
 Oh, Lady! these are miracles, which man,  
 Caged in the bounds of Europe's pigmy span,  
 Can scarcely dream of, — which his eye  
 must see  
 To know how wonderful this world can  
 be!

But lo, — the last tints of the west  
 decline,  
 And night falls dewy o'er these banks of pine.  
 Among the reeds, in which our idle boat  
 Is rocked to rest, the wind's complaining note  
 Dies like a half-breathed whispering of flutes;  
 Along the wave the gleaming porpoise  
 shoots,

And I can trace him, like a watery star,<sup>1</sup>  
 Down the steep current, till he fades afar  
 Amid the foaming breakers' silvery light,  
 Where yon rough rapids sparkle through  
 the night.

Here, as along this shadowy bank I stray,  
 And the smooth glass-snake,<sup>2</sup> gliding o'er  
 my way,  
 Shows the dim moonlight through his  
 scaly form,  
 Fancy, with all the scene's enchantment  
 warm,  
 Hears in the murmur of the nightly breeze  
 Some Indian Spirit warble words like  
 these: —

From the land beyond the sea,  
 Whither happy spirits flee;  
 Where, transformed to sacred  
 doves,<sup>3</sup>

Many a blessed Indian roves  
 Through the air on wing, as white  
 As those wondrous stones of light,<sup>4</sup>  
 Which the eye of morning counts  
 On the Apalachian mounts, —  
 Hither oft my flight I take  
 Over Huron's lucid lake,  
 Where the wave, as clear as dew,  
 Sleeps beneath the light canoe,  
 Which, reflected, floating there,  
 Looks as if it hung in air.<sup>5</sup>

1 Anburey, in his *Travels*, has noticed this shooting illumination which porpoises diffuse at night through the river St. Lawrence. — Vol. i. p. 29.

2 The glass-snake is brittle and transparent.

3 "The departed spirit goes into the Country of Souls, where, according to some, it is transformed into a dove." — *Charlevoix, upon the Traditions and the Religion of the Savages of Canada*. See the curious fable of the American Orpheus in Lafitau, *tom. i. p. 402*.

4 "The mountains appeared to be sprinkled with white stones, which glistened in the sun, and were called by the Indians *manetoe aseniah*, or spirit-stones." — *Mackenzie's Journal*.

5 These lines were suggested by Carver's description of one of the American lakes. "When it was calm," he says, "and the sun shone bright, I could sit in my canoe, where the depth was upwards of six fathoms, and plainly see huge piles of stone at the bottom, of different shapes, some of which appeared as if they had been hewn; the water was at this time as pure and transparent as air, and my canoe seemed as if it hung suspended in that element. It was impossible to look attentively through this limpid medium, at the rocks below, without finding, before many

Then, when I have strayed a while  
Through the Manataulin isle,<sup>1</sup>  
Breathing all its holy bloom,  
Swift I mount me on the plume  
Of my Wakon-Bird,<sup>2</sup> and fly  
Where, beneath a burning sky,  
O'er the bed of Erie's lake  
Slumbers many a water-snake,  
Wrapt within the web of leaves,  
Which the water-lily weaves.<sup>3</sup>  
Next I chase the floweret-king  
Through his rosy realm of spring;  
See him now, while diamond hues  
Soft his neck and wings suffuse,  
In the leafy chalice sink,  
Thirsting for his balmy drink;  
Now behold him all on fire,  
Lovely in his looks of ire,  
Breaking every infant stem,  
Scattering every velvet gem,  
Where his little tyrant lip  
Had not found enough to sip.

Then my playful hand I steep  
Where the gold-thread<sup>4</sup> loves to  
creep,  
Cull from thence a tangled wreath,  
Words of magic round it breathe,  
And the sunny chaplet spread  
O'er the sleeping fly-bird's head,<sup>5</sup>

minutes were elapsed, your head swim and your eyes no longer able to behold the dazzling scene."

1 *Après avoir traversé plusieurs îles peu considérables, nous en trouvâmes le quatrième jour une fameuse nommée l'Isle de Manitoulin. — Voyages du Baron de Lahontan, tom. i. let. 15.* Manataulin signifies a Place of Spirits, and this island in Lake Huron is held sacred by the Indians.

2 "The Wakon-Bird, which probably is of the same species with the bird of Paradise, receives its name from the ideas the Indians have of its superior excellence; the Wakon-Bird being, in their language, the Bird of the Great Spirit." — *Morse.*

3 The islands of Lake Erie are surrounded to a considerable distance by the large pond-lily, whose leaves spread thickly over the surface of the lake, and form a kind of bed for the water-snakes in summer.

4 "The gold thread is of the vine kind, and grows in swamps. The roots spread themselves just under the surface of the morasses, and are easily drawn out by handfuls. They resemble a large entangled skein of silk, and are of a bright yellow." — *Morse.*

5 "L'oiseau mouche, gros comme un hanneton, est de toutes couleurs, vives et changeantes: il tire sa subsistence des fleurs comme les abeilles; son nid est fait d'un coton très-fin suspendu à

Till, with dreams of honey blest,  
Haunted, in his downy nest,  
By the garden's fairest spells,  
Dewy buds and fragrant bells,  
Fancy all his soul embowers  
In the fly-bird's heaven of flowers.

Often, when hoar and silvery flakes  
Melt along the ruffled lakes,  
When the gray moose sheds his horns,  
When the track, at evening, warns  
Weary hunters of the way  
To the wigwam's cheering ray,  
Then, aloft through freezing air,  
With the snow-bird<sup>6</sup> soft and fair  
As the fleece that heaven flings  
O'er his little pearly wings,  
Light above the rocks I play,  
Where Niagara's starry spray,  
Frozen on the cliff, appears  
Like a giant's starting tears.  
There, amid the island-sedge,  
Just upon the cataract's edge,  
Where the foot of living man  
Never trod since time began,  
Lone I sit, at close of day,  
While, beneath the golden ray,  
Icy columns gleam below,  
Feathered round with falling snow,  
And an arch of glory springs,  
Sparkling as the chain of rings  
Round the neck of virgins hung, —  
Virgins,<sup>7</sup> who have wandered young  
O'er the waters of the west  
To the land where spirits rest!

Thus have I charmed, with visionary  
lay,  
The lonely moments of the night away;  
And now, fresh daylight o'er the water  
beams!  
Once more, embarked upon the glittering  
streams,  
Our boat flies light along the leafy shore,  
Shooting the falls, without a dip of oar  
Or breath of zephyr, like the mystic bark

*une branche d'arbre.* — *Voyages aux Indes Occidentales, par M. Bossu, seconde part, lett. xx.*

6 *Emberiza hyemalis.* — See *Inlay's Kentucky*, p. 280.

7 Lafitau supposes that there was an order of vestals established among the Iroquois Indians. — *Mœurs des Sauvages Américains, etc. tom. i. p. 173.*

The poet saw, in dreams divinely dark,  
Borne, without sails, along the dusky  
flood,<sup>1</sup>

While on its deck a pilot angel stood,  
And, with his wings of living light  
unfurled,  
Coasted the dim shores of another world !

Yet, oh ! believe me, mid this mingled  
maze  
Of Nature's beauties, where the fancy  
strays

From charm to charm, where every  
floweret's hue  
Hath something strange, and every leaf  
is new, —

I never feel a joy so pure and still,  
So inly felt, as when some brook or hill,  
Or veteran oak, like those remembered  
well,

Some mountain echo or some wild-flow-  
er's smell,

(For, who can say by what small fairy ties  
The memory clings to pleasure as it flies ?)  
Reminds my heart of many a silvan dream  
I once indulged by Trent's inspiring  
stream ;

Of all my sunny morns and moonlight  
nights

On Donington's green lawns and breezy  
heights.

Whether I trace the tranquil moments  
o'er

When I have seen thee cull the fruits of  
lore,

With him, the polished warrior, by thy  
side,

A sister's idol and a nation's pride !

When thou hast read of heroes, trophied  
high

In ancient fame, and I have seen thine eye  
Turn to the living hero, while it read,  
For pure and brightening comments on  
the dead ; —

Or whether memory to my mind recalls  
The festal grandeur of those lordly halls,

1 *Vedi che sdegna gli argomenti umani ;  
Sì che remo non vuol, né altro velo,  
Che l' ale sue tra liti sì lontani.*

*Vedi come l' ha dritte verso 'l cielo  
Trattando l' aere con l' eterne penne ;  
Che non si mutan, come mortal pelo.*

DANTE, *Purgator.* cant. ii.

When guests have met around the spark-  
ling board,  
And welcome warmed the cup that luxury  
poured ;

When the bright future Star of England's  
throne,

With magic smile, hath o'er the banquet  
shone,

Winning respect, nor claiming what he  
won,

But tempering greatness, like an evening  
sun

Whose light the eye can tranquilly admire,  
Radiant, but mild, all softness, yet all  
fire ; —

Whatever hue my recollections take,  
Even the regret, the very pain they wake  
Is mixt with happiness ; — but, ah ! no  
more —

Lady ! adieu — my heart has lingered o'er  
Those vanished times, till all that round  
me lies,

Stream, banks, and bowers have faded  
on my eyes !

### IMPROMPTU,

AFTER A VISIT TO MRS. — ; OF MONTREAL.

'T WAS but for a moment — and yet in  
that time

She crowded the impressions of many  
an hour :

Her eye had a glow, like the sun of her  
clime,

Which waked every feeling at once into  
flower.

Oh ! could we have borrowed from Time  
but a day,

To renew such impressions again and  
again,

The things we should look and imagine  
and say

Would be worth all the life we had  
wasted till then.

What we had not the leisure or language  
to speak,

We should find some more spiritual  
mode of revealing,

And, between us, should feel just as much  
in a week

As others would take a millennium in  
feeling.



WRITTEN

ON PASSING DEADMAN'S ISLAND,<sup>1</sup>

IN THE

GULF OF ST. LAWRENCE,

LATE IN THE EVENING, SEPTEMBER, 1804.

SEE you, beneath yon cloud so dark,  
Fast gliding along a gloomy bark?  
Her sails are full, — though the wind is still,  
And there blows not a breath her sails to fill!

Say, what doth that vessel of darkness bear?

The silent calm of the grave is there,  
Save now and again a death-knell rung,  
And the flap of the sails with night-fog hung.

There lieth a wreck on the dismal shore  
Of cold and pitiless Labrador;  
Where, under the moon, upon mounts of frost,  
Full many a mariner's bones are tost.

Yon shadowy bark hath been to that wreck,  
And the dim blue fire, that lights her deck,  
Doth play on as pale and livid a crew  
As ever yet drank the churchyard dew.

To Deadman's Isle, in the eye of the blast,

To Deadman's Isle, she speeds her fast;  
By skeleton shapes her sails are furled,  
And the hand that steers is not of this world!

Oh! hurry thee on — oh! hurry thee on,  
Thou terrible bark, ere the night be gone,  
Nor let morning look on so foul a sight  
As would blanch for ever her rosy light!

<sup>1</sup> This is one of the Magdalen Islands, and, singularly enough, is the property of Sir Isaac Coffin. The above lines were suggested by a superstition very common among sailors, who call this ghost-ship, I think, "the flying Dutchman."

We were thirteen days on our passage from Quebec to Halifax, and I had been so spoiled by the truly splendid hospitality of my friends of the Phaeton and Boston, that I was but ill prepared for the miseries of a Canadian vessel. The weather, however, was pleasant, and the scenery along the river delightful. Our passage through the Gut of Canso, with a bright sky and a fair wind, was particularly striking and romantic.

TO

THE BOSTON FRIGATE,<sup>2</sup>

ON

LEAVING HALIFAX FOR ENGLAND,

OCTOBER, 1804.

*νόστου πρόσφαις γλυκεροῦ.*PINDAR. *Pyth.* 4.

WITH triumph this morning, oh Boston!  
I hail

The stir of thy deck and the spread of  
thy sail,

For they tell me I soon shall be wafted,  
in thee,

To the flourishing isle of the brave and  
the free,

And that chill Nova-Scotia's unpromising  
strand<sup>2</sup>

Is the last I shall tread of American land.  
Well — peace to the land! may her sons  
know, at length,

That in high-minded honor lies liberty's  
strength,

That though man be as free as the fetterless  
wind,

As the wantonest air that the north can  
unbind,

Yet, if health do not temper and sweeten  
the blast,

If no harvest of mind ever sprung where  
it past,

Then unblest is such freedom, and baleful  
its might, —

Free only to ruin, and strong but to  
blight!

Farewell to the few I have left with  
regret;

May they sometimes recall, what I cannot  
forget,

The delight of those evenings, — too  
brief a delight!

When in converse and song we have  
stolen on the night;

<sup>2</sup> Commanded by Captain J. E. Douglas, with whom I returned to England, and to whom I am indebted for many, many kindnesses. In truth, I should but offend the delicacy of my friend Douglas, and, at the same time, do injustice to my own feelings of gratitude, did I attempt to say how much I owe to him.

<sup>3</sup> Sir John Wentworth, the Governor of Nova Scotia, very kindly allowed me to accompany him on his visit to the College, which they have lately established at Windsor, about forty miles from Halifax, and I was indeed most pleasantly

When they 've asked me the manners,  
 the mind, or the mien  
 Of some bard I had known or some chief  
 I had seen,  
 Whose glory, though distant, they long  
 had adored,  
 Whose name had oft hallowed the wine-  
 cup they poured;  
 And still as, with sympathy humble but  
 true,  
 I have told of each bright son of fame  
 all I knew,  
 They have listened, and sighed that the  
 powerful stream  
 Of America's empire should pass, like a  
 dream,  
 Without leaving one relic of genius, to say  
 How sublime was the tide which had van-  
 ished away!  
 Farewell to the few — though we never  
 may meet  
 On this planet again, it is soothing and  
 sweet  
 To think that, whenever my song or my  
 name  
 Shall recur to their ear, they 'll recall me  
 the same  
 I have been to them now, young, un-  
 thoughtful, and blest,  
 Ere hope had deceived me or sorrow  
 deprest.

But, Douglas! while thus I recall to  
 my mind  
 The elect of the land we shall soon leave  
 behind,  
 I can read in the weather-wise glance of  
 thine eye,

surprised by the beauty and fertility of the coun-  
 try which opened upon us after the bleak and  
 rocky wilderness by which Halifax is surrounded.  
 — I was told that, in travelling onwards, we  
 should find the soil and the scenery improve, and

As it follows the rack flitting over the  
 sky,  
 That the faint coming breeze would be  
 fair for our flight,  
 And shall steal us away, ere the falling  
 of night.  
 Dear Douglas! thou knowest, with thee  
 by my side,  
 With thy friendship to soothe me, thy  
 courage to guide,  
 There is not a bleak isle in those sum-  
 merless seas,  
 Where the day comes in darkness, or  
 shines but to freeze,  
 Not a tract of the line, not a barbarous  
 shore,  
 That I could not with patience, with  
 pleasure explore!  
 Oh think then how gladly I follow thee  
 now,  
 When Hope smooths the billowy path of  
 our prow,  
 And each prosperous sigh of the west-  
 springing wind  
 Takes me nearer the home where my  
 heart is inshrined;  
 Where the smile of a father shall meet  
 me again,  
 And the tears of a mother turn bliss into  
 pain;  
 Where the kind voice of sisters shall  
 steal to my heart,  
 And ask it, in sighs, how we ever could  
 part? —

But see! — the bent top-sails are ready  
 to swell —  
 To the boat — I am with thee — Colum-  
 bia, farewell!

it gave me much pleasure to know that the worthy  
 Governor has by no means such an "*inamabile*  
*regnum*" as I was, at first sight, inclined to  
 believe.

# IRISH MELODIES.

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## DEDICATION.

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TO  
THE MARCHIONESS DOWAGER OF DONEGAL.

IT is now many years since, in a Letter prefixed to the Third Number of the Irish Melodies, I had the pleasure of inscribing the Poems of that work to your Ladyship, as to one whose character reflected honor on the country to which they relate, and whose friendship had long been the pride and happiness of their Author. With the same feelings of affection and respect, confirmed if not increased by the experience of every succeeding year, I now place those Poems in their present new form under your protection, and am,

With perfect sincerity,

Your Ladyship's ever attached friend,

THOMAS MOORE.

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## PREFACE.

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THOUGH an edition of the Poetry of the Irish Melodies, separate from the Music, has long been called for, yet, having, for many reasons, a strong objection to this sort of divorce, I should with difficulty have consented to a disunion of the words from the airs, had it depended solely upon me to keep them quietly and indissolubly together. But, besides the various shapes in which these, as well as my other lyrical writings, have been published throughout America, they are included, of course, in all the editions of my works printed on the Continent, and have also appeared, in a volume full of typographical errors, in Dublin. I have therefore readily acceded to the wish expressed by the Proprietor of the Irish Melodies, for a revised and complete edition of the poetry of the Work, though well aware that my verses must lose even more than the "*animæ dimidium*" in being detached from the beautiful airs to which it was their good fortune to be associated.



## ADVERTISEMENT

PREFIXED TO

## THE FIRST AND SECOND NUMBERS.

POWER takes the liberty of announcing to the Public a Work which has long been a *desideratum* in this country. Though the beauties of the National Music of Ireland have been very generally felt and acknowledged, yet it has happened, through the want of appropriate English words, and of the arrangement necessary to adapt them to the voice, that many of the most excellent compositions have hitherto remained in obscurity. It is intended, therefore, to form a Collection of the best Original Irish Melodies, with characteristic Symphonies and Accompaniments; and with Words containing, as frequently as possible, allusions to the manners and history of the country. Sir John Stevenson has very kindly consented to undertake the arrangement of the Airs; and the lovers of Simple National Music may rest secure, that in such tasteful hands, the native charms of the original melody will not be sacrificed to the ostentation of science.

In the poetical Part, Power has had promises of assistance from several distinguished Literary Characters; particularly from Mr. Moore, whose lyrical talent is so peculiarly suited to such a task, and whose zeal in the undertaking will be best understood from the following Extract of a Letter which he has addressed to Sir John Stevenson on the subject:—

“I feel very anxious that a work of this kind should be undertaken. We have too long neglected the only talent for which our English neighbors ever deigned to allow us any credit. Our National Music has never been properly collected;<sup>1</sup> and, while the composers of the Continent have enriched their Operas and Sonatas with Melodies borrowed from Ireland,—very often without even the honesty of acknowledgment,—we have left these treasures, in a great degree, unclaimed and fugitive. Thus our Airs, like too many of our countrymen, have, for want of protection at home, passed into the service of foreigners. But we are come, I hope, to a better period of both Politics and Music; and how much they are connected, in Ireland at least, appears too plainly in the tone of sorrow and depression which characterizes most of our early Songs.

“The task which you propose to me, of adapting words to these airs, is by no means easy. The Poet, who would follow the various sentiments which they express, must feel and understand that rapid fluctuation of spirits, that unaccountable mixture of gloom and levity, which composes the character of my countrymen, and has deeply tinged their Music. Even in their liveliest strains we find some melancholy note intrude,—some minor Third, or flat Seventh,—which throws its shade as it passes, and makes even mirth interesting. If Burns had been an Irishman (and I would willingly give up all our claims upon Ossian for him), his heart would have been proud of such music, and his genius would have made it immortal.

“Another difficulty (which is, however, purely mechanical) arises from the irregular structure of many of those airs, and the lawless kind of metre which it will in consequence be necessary to adapt to them. In these instances the Poet must write, not to the eye, but to the ear; and must be content to have his verses of that description which Cicero mentions, ‘*quos si cantu spoliaveris nuda re-*

<sup>1</sup> The writer forgot, when he made this assertion, that the public are indebted to Mr. Bunting for a very valuable collection of Irish Music; and that the patriotic genius of Miss Owenson has been employed upon some of our finest airs.

*manebit oratio.*' That beautiful Air, 'The Twisting of the Rope,' which has all the romantic character of the Swiss *Ranz des Vaches*, is one of those wild and sentimental rakes which it will not be very easy to tie down in sober wedlock with Poetry. However, notwithstanding all these difficulties, and the very moderate portion of talent which I can bring to surmount them, the design appears to me so truly National, that I shall feel much pleasure in giving it all the assistance in my power.

"Leicestershire, Feb. 1807."

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### ADVERTISEMENT TO THE THIRD NUMBER.

IN presenting the Third Number of this work to the Public, Power begs leave to offer his acknowledgments for the very liberal patronage with which it has been honored; and to express a hope that the unabated zeal of those who have hitherto so admirably conducted it, will enable him to continue it through many future Numbers with equal spirit, variety, and taste. The stock of popular Melodies is far from being exhausted; and there is still in reserve an abundance of beautiful Airs, which call upon Mr. Moore, in the language he so well understands, to save them from the oblivion to which they are hastening.

Power respectfully trusts he will not be thought presumptuous in saying, that he feels proud, as an Irishman, in even the very subordinate share which he can claim, in promoting a Work so creditable to the talents of the Country, — a Work which, from the spirit of nationality it breathes, will do more, he is convinced, towards liberalizing the feelings of society, and producing that brotherhood of sentiment which it is so much our interest to cherish, than could ever be effected by the mere arguments of well-intentioned but uninteresting politicians.

## LETTER

TO

THE MARCHIONESS DOWAGER OF DONEGAL,

PREFIXED TO

THE THIRD NUMBER.

WHILE the publisher of these Melodies very properly inscribes them to the Nobility and Gentry of Ireland in general, I have much pleasure in selecting *one* from that number, to whom *my* share of the Work is particularly dedicated. I know that, though your Ladyship has been so long absent from Ireland, you still continue to remember it well and warmly, — that you have not suffered the attractions of English society to produce, like the taste of the lotus, any forgetfulness of your own country, but that even the humble tribute which I offer derives its chief claim upon your interest and sympathy from the appeal which it makes to your patriotism. Indeed, absence, however fatal to some affections of the heart, rather tends to strengthen our love for the land where we were born; and Ireland is the country, of all others, which an exile from it must remember with most enthusiasm. Those few darker and less amiable traits with which bigotry and misrule have stained her character, and which are too apt to disgust us upon a nearer intercourse, become at a distance softened, or altogether invisible. Nothing is remembered but her virtues and her misfortunes, — the zeal with which she has always loved liberty, and the barbarous policy which has always withheld it from her, — the ease with which her generous spirit might be conciliated, and the cruel ingenuity which has been exerted to “wring her into undutifulness.”<sup>1</sup>

It has been often remarked, and still oftener felt, that in our music is found the truest of all comments upon our history. The tone of defiance, succeeded by the languor of despondency, — a burst of turbulence dying away into softness, — the sorrows of one moment lost in the levity of the next, — and all that romantic mixture of mirth and sadness, which is naturally produced by the efforts of a lively temperament to shake off, or forget, the wrongs which lie upon it. Such are the features of our history and character, which we find strongly and faithfully reflected in our music; and there are even many airs, which it is difficult to listen to, without recalling some period or event to which their expression seems applicable. Sometimes, for instance, when the strain is open and spirited, yet here and there shaded by a mournful recollection, we can fancy that we behold the brave allies of Montrose,<sup>2</sup> marching to the aid of the royal cause, notwithstanding all the perfidy of Charles and his ministers, and remembering just enough of past sufferings to enhance the generosity of their present sacrifice. The plaintive melodies of Carolan takes us back to the times in which he lived, when our poor countrymen were driven to worship their God in caves, or to quit for ever the land of their birth, — like the bird that abandons the nest which human touch has violated. In many of these mournful songs we seem to hear the last farewell of the exile,<sup>3</sup> mingling

1 A phrase which occurs in a Letter from the Earl of Desmond to the Earl of Ormond, in Elizabeth's time. — “*Scrinia Sacra*,” as quoted by Curry.

2 There are some gratifying accounts of the gallantry of these Irish auxiliaries in “The Complete History of the Wars in Scotland under Montrose” (1660). See particularly, for the conduct of an Irishman at the battle of Aberdeen, chap. vi. p. 49.; and for a tribute to the bravery of Colonel O’Kyan, chap. vii. 55. Clarendon owns that the Marquis of Montrose was indebted for much of his miraculous success to the small band of Irish heroes under Macdonnell.

3 The associations of the Hindu music, though more obvious and defined, were far less touching and characteristic. They divided their songs according to the seasons of the year, by which



regret for the ties which he leaves at home, with sanguine hopes of the high honors that await him abroad, — such honors as were won on the field of Fontenoy, where the valor of Irish Catholics turned the fortune of the day, and extorted from George the Second that memorable exclamation, “Cursed be the laws which deprive me of such subjects!”

Though much has been said of the antiquity of our music, it is certain that our finest and most popular airs are modern; and perhaps we may look no further than the last disgraceful century for the origin of most of those wild and melancholy strains, which were at once the offspring and solace of grief, and were applied to the mind as music was formerly to the body, “*decantare loca dolentia*.” Mr. Pinkerton is of opinion<sup>1</sup> that none of the Scotch popular airs are as old as the middle of the sixteenth century; and though musical antiquaries refer us, for some of our melodies, to so early a period as the fifth century, I am persuaded that there are few, of a *civilized* description, (and by this I mean to exclude all the savage Ceanans, Cries,<sup>2</sup> etc.) which can claim quite so ancient a date as Mr. Pinkerton allows to the Scotch. But music is not the only subject upon which our taste for antiquity has been rather unreasonably indulged; and, however heretical it may be to dissent from these romantic speculations, I cannot help thinking that it is possible to love our country very zealously, and to feel deeply interested in her honor and happiness, without believing that Irish was the language spoken in Paradise;<sup>3</sup> that our ancestors were kind enough to take the trouble of polishing the Greeks,<sup>4</sup> or that Abaris, the Hyperborean, was a native of the North of Ireland.<sup>5</sup>

By some of these zealous antiquarians it has been imagined that the Irish were early acquainted with counterpoint;<sup>6</sup> and they endeavor to support this conjecture by a well-known passage in Giraldus, where he dilates with such elaborate praise upon the beauties of our national minstrelsy. But the terms of this eulogy are much too vague, too deficient in technical accuracy, to prove that even Giraldus himself knew any thing of the artifice of counterpoint. There are many expressions in the Greek and Latin writers which might be cited, with much more plausibility, to prove that they understood the arrangement of music in parts;<sup>7</sup> and it

(says Sir William Jones) “they were able to recall the memory of autumnal merriment, at the close of the harvest, or of separation and melancholy during the cold months,” etc. — *Asiatic Transactions*, vol. iii. on the Musical Modes of the Hindus. — What the Abbé du Bos says of the symphonies of Lully, may be asserted, with much more probability, of our bold and impassioned airs: — “*Elles auroient produit de ces effets, qui nous paroissent fabuleux dans le récit des anciens, si on les avoit fait entendre à des hommes d'un naturel aussi vif que les Athéniens.*” — “*Réflex. sur la Peinture*,” etc. tom. i. sect. 45.

1 Dissertation, prefixed to the 2d volume of his Scottish Ballads.

2 Of which some genuine specimens may be found at the end of Mr. Walker's Work upon the Irish bards. Mr. Bunting has disfigured his last splendid volume by too many of these barbarous rhapsodies.

3 See Advertisement to the Transactions of the Gaelic Society of Dublin.

4 O'Halloran, vol. i. part iv. chap. vii.

5 Id. ib. chap. vi.

6 It is also supposed, but with as little proof, that they understood the diésis, or enharmonic interval. — The Greeks seem to have formed their ears to this delicate gradation of sound; and, whatever difficulties or objections may lie in the way of its *practical* use, we must agree with Mersenne, (“*Préludes de l'Harmonie*,” *quest. 7.*) that the *theory* of Music would be imperfect without it. Even in practice, too, as Tosi, among others, very justly remarks, (Observations on Florid Song, chap. i. sect. 16.) there is no good performer on the violin who does not make a sensible difference between D sharp and E flat, though, from the imperfection of the instrument, they are the same notes upon the piano-forte. The effect of modulation by enharmonic transitions is also very striking and beautiful.

7 The words *ποικίλια* and *ἐτεροφωνία*, in a passage of Plato, and some expressions of Cicero in Fragment, *lib. ii. de Republ.*, induced the Abbé Fraguier to maintain that the ancients had a knowledge of counterpoint. M. Burette, however, has answered him, I think, satisfactorily. (*Examen d'un Passage de Platon*, in the 3d vol. of “*Histoire de l'Acad.*”) M. Huet is of opinion (*Pensées Diverses*), that what Cicero says of the music of the spheres, in his dream of Scipio, is

is in general now conceded, I believe, by the learned, that, however grand and pathetic the melody of the ancients may have been, it was reserved for the ingenuity of modern Science to transmit the "light of Song" through the variegating prism of Harmony.

Indeed, the irregular scale of the early Irish (in which, as in the music of Scotland, the interval of the fourth was wanting,<sup>1</sup>) must have furnished but wild and refractory subjects to the harmonist. It was only when the invention of Guido began to be known, and the powers of the harp<sup>2</sup> were enlarged by additional strings, that our airs can be supposed to have assumed the sweet character which interests us at present; and while the Scotch persevered in the old mutilation of the scale,<sup>3</sup> our music became by degrees more amenable to the laws of harmony and counterpoint.

While profiting, however, by the improvements of the moderns, our style still keeps its original character sacred from their refinements; and though Carolan, it appears, had frequent opportunities of hearing the works of Geminiani and other great masters, we but rarely find him sacrificing his native simplicity to any ambition of their ornaments, or affectation of their science. In that curious composition, indeed, called his Concerto, it is evident that he labored to imitate Corelli; and this union of manners, so very dissimilar, produces the same kind of uneasy sensation which is felt at a mixture of different styles of architecture. In general, however, the artless flow of our music has preserved itself free from all tinge of foreign innovation;<sup>4</sup> and the chief corruptions of which we have to complain arise from the unskilful performance of our own itinerant musicians, from whom,

sufficient to prove an acquaintance with harmony; but one of the strongest passages, which I recollect, in favor of this supposition, occurs in the Treatise ("Περὶ Κόσμου") attributed to Aristotle — Μουσικὴ δὲ ὀρεῖται ἀπὸ καὶ βαρεῖς, κ. τ. λ.

1 Another lawless peculiarity of our music is the frequent occurrence of, what composers call, consecutive fifths; but this, I must say, is an irregularity which can hardly be avoided by persons not conversant with all the rules of composition. If I may venture, indeed, to cite my own wild attempts in this way, it is a fault which I find myself continually committing, and which has even, at times, appeared so pleasing to my ear, that I have surrendered it to the critic with no small reluctance. May there not be a little pedantry in adhering too rigidly to this rule? — I have been told that there are instances in Haydn, of an undisguised succession of fifths; and Mr. Shield, in his Introduction to Harmony, seems to intimate that Händel has been sometimes guilty of the same irregularity.

2 A singular oversight occurs in an Essay upon the Irish Harp, by Mr. Beauford, which is inserted in the Appendix to Walker's Historical Memoirs: — "The Irish [says he] according to Bromton, in the reign of Henry II. had two kinds of Harps, '*Hibernici tamen in duobus musici generis instrumentis, quamvis præcipitem et velocem, suavem tamen et jucundum*': the one greatly bold and quick, the other soft and pleasing." — How a man of Mr. Beauford's learning could so mistake the meaning, and mutilate the grammatical construction of this extract, is unaccountable. The following is the passage as I find it entire in Bromton; and it requires but little Latin to perceive the injustice which has been done to the words of the old Chronicler: — "*et cum Scotia, hujus terre filia, utatur lyrà, tympano et choro, ac Wallia cithara, tubis et choro Hibernici tamen in duobus musici generis instrumentis, quamvis præcipitem et velocem, suavem tamen et jucundam, crispatis modulis et intricatis notulis, efficiunt harmoniam.*" — "*Hist. Anglic. Script.*" page 1075. I should not have thought this error worth remarking, but that the compiler of the Dissertation on the Harp, prefixed to Mr. Bunting's last Work, has adopted it implicitly.

3 The Scotch lay claim to some of our best airs, but there are strong traits of difference between their melodies and ours. They had formerly the same passion for robbing us of our Saints, and the learned Dempster was for this offence called "The Saint Stealer." It must have been some Irishman, I suppose, who, by way of reprisal, stole Dempster's beautiful wife from him at Pisa. — See this anecdote in the "*Pinacotheca*" of Erythræus, part i. page 25.

4 Among other false refinements of the art, our music (with the exception perhaps of the air called "Mamma, Mamma," and one or two more of the same ludicrous description,) has avoided that puerile mimicry of natural noises, motions, etc., which disgraces so often the works of even Händel himself. D'Alembert ought to have had better taste than to become the patron of this imitative affectation. — *Discours Préliminaire de l'Encyclopédie*. The reader may find some good remarks on the subject in Avison upon Musical Expression; a work which, though under the name of Avison, was written, it is said, by Dr. Brown.



too frequently, the airs are noted down, encumbered by their tasteless decorations, and responsible for all their ignorant anomalies. Though it be sometimes impossible to trace the original strain, yet, in most of them, "*auri per ramos aura refulget*,"<sup>1</sup> the pure gold of the melody shines through the ungraceful foliage which surrounds it, — and the most delicate and difficult duty of a compiler is to endeavor, by retrenching these inelegant superfluities, and collating the various methods of playing or singing each air, to restore the regularity of its form, and the chaste simplicity of its character.

I must again observe, that in doubting the antiquity of our music, my scepticism extends but to those polished specimens of the art, which it is difficult to conceive anterior to the dawn of modern improvement; and that I would by no means invalidate the claims of Ireland to as early a rank in the annals of minstrelsy, as the most zealous antiquary may be inclined to allow her. In addition, indeed, to the power which music must always have possessed over the minds of a people so ardent and susceptible, the stimulus of persecution was not wanting to quicken our taste into enthusiasm; the charms of song were ennobled with the glories of martyrdom, and the acts against minstrels, in the reigns of Henry VIII. and Elizabeth, were as successful, I doubt not, in making my countrymen musicians, as the penal laws have been in keeping them Catholics.

With respect to the verses which I have written for these Melodies, as they are intended rather to be sung than read, I can answer for their sound with somewhat more confidence than for their sense. Yet it would be affectation to deny that I have given much attention to the task, and that it is not through any want of zeal or industry, if I unfortunately disgrace the sweet airs of my country, by poetry altogether unworthy of their taste, their energy, and their tenderness.

Though the humble nature of my contributions to this work may exempt them from the rigors of literary criticism, it was not to be expected that those touches of political feeling, those tones of national complaint, in which the poetry sometimes sympathizes with the music, would be suffered to pass without censure or alarm. It has been accordingly said, that the tendency of this publication is mischievous,<sup>2</sup> and that I have chosen these airs but as a vehicle of dangerous politics, — as fair and precious vessels (to borrow an image of St. Augustin<sup>3</sup>), from which the wine of error might be administered. To those who identify nationality with treason, and who see, in every effort for Ireland, a system of hostility towards England, — to those, too, who, nursed in the gloom of prejudice, are alarmed by the faintest gleam of liberality that threatens to disturb their darkness, — like that Demophon of old, who, when the sun shone upon him, shivered,<sup>4</sup> — to such men I shall not condescend to offer an apology for the too great warmth of any political sentiment which may occur in the course of these pages.

But as there are many, among the more wise and tolerant, who, with feeling enough to mourn over the wrongs of their country, and sense enough to perceive all the danger of not redressing them, may yet be of opinion that allusions, in the least degree inflammatory, should be avoided in a publication of this popular description — I beg of these respected persons to believe, that there is no one who more sincerely deprecates than I do, any appeal to the passions of an ignorant and angry multitude; but that it is not through that gross and inflammable region of society, a work of this nature could ever have been intended to circulate. It looks

<sup>1</sup> Vergil, *Æneid*, lib. vi. verse 204.

<sup>2</sup> See Letters, under the signatures of Timæus, etc., in the *Morning Post*, *Pilot*, and other papers.

<sup>3</sup> "*Non accuso verba, quasi vasa electa atque pretiosa; sed vinum erroris quod cum eis nobis propinatur.*" — Lib. i. *Confess.* chap. xvi.

<sup>4</sup> This emblem of modern bigots was head-butler (τραπεζοποιός) to Alexander the Great. — *Sext. Empir. Pyrrh. Hypoth.* Lib. i.



much higher for its audience and readers, — it is found upon the piano-fortes of the rich and the educated, — of those who can afford to have their national zeal a little stimulated, without exciting much dread of the excesses into which it may hurry them; and of many whose nerves may be, now and then, alarmed with advantage, as much more is to be gained by their fears, than could ever be expected from their justice.

Having thus adverted to the principal objection, which has been hitherto made to the poetical part of this work, allow me to add a few words in defence of my ingenious coadjutor, Sir John Stevenson, who has been accused of having spoiled the simplicity of the airs by the chromatic richness of his symphonies, and the elaborate variety of his harmonies. We might cite the example of the admirable Haydn, who has sported through all the mazes of musical science, in his arrangement of the simplest Scottish melodies; but it appears to me, that Sir John Stevenson has brought to this task an innate and national feeling, which it would be vain to expect from a foreigner, however tasteful or judicious. Through many of his own compositions we trace a vein of Irish sentiment, which points him out as peculiarly suited to catch the spirit of his country's music; and, far from agreeing with those fastidious critics who think that his symphonies have nothing kindred with the airs which they introduce, I would say that, on the contrary, they resemble, in general, those illuminated initials of old manuscripts, which are of the same character with the writing which follows, though more highly colored and more curiously ornamented.

In those airs, which he has arranged for voices, his skill has particularly distinguished itself, and, though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet often, when a favorite strain has been dismissed, as having lost its charm of novelty for the ear, it returns, in a harmonized shape, with new claims on our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford, I think, considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure, independently of the rest; — so artfully has the harmonist (if I may thus express it) *gavelled* the melody, distributing an equal portion of its sweetness to every part.

If your Ladyship's love of Music were not well known to me, I should not have hazarded so long a letter upon the subject; but as, probably, I may have presumed too far upon your partiality, the best revenge you now can take is to write me just as long a letter upon Painting; and I promise to attend to your theory of the art, with a pleasure only surpassed by that which I have so often derived from your practice of it. — May the mind which such talents adorn, continue calm as it is bright, and happy as it is virtuous!

Believe me, your Ladyship's

Grateful Friend and Servant,

THOMAS MOORE.

## ADVERTISEMENT TO THE FOURTH NUMBER.

THIS Number of the Melodies ought to have appeared much earlier; and the writer of the words is ashamed to confess, that the delay of its publication must be imputed chiefly, if not entirely, to him. He finds it necessary to make this avowal, not only for the purpose of removing all blame from the Publisher, but in consequence of a rumor, which has been circulated industriously in Dublin, that the Irish Government had interfered to prevent the continuance of the Work.

This would be, indeed, a revival of Henry the Eighth's enactments against Minstrels, and it is flattering to find that so much importance is attached to our compilation, even by such persons as the inventors of the report. Bishop Lowth, it is true, was of opinion, that *one* song, like the *Hymn to Harmodius*, would have done more towards rousing the spirit of the Romans, than *all* the Philippics of Cicero. But we live in wiser and less musical times; ballads have long lost their revolutionary powers, and we question if even a "Lillibullero" would produce any very *serious* consequences at present. It is needless, therefore, to add, that there is no truth in the report; and we trust that whatever belief it obtained was founded more upon the character of *the Government* than of *the Work*.

The Airs of the last Number, though full of originality and beauty, were, in general, perhaps, too curiously selected to become all at once as popular as, we think, they deserve to be. The public are apt to be reserved towards new acquaintances in music, and this, perhaps, is one of the reasons why many modern composers introduce none but old friends to their notice. It is, indeed, natural that persons, who love music only by association, should be somewhat slow in feeling the charms of a new and strange melody; while those, on the other hand, who have a quick sensibility for this enchanting art, will as naturally seek and enjoy novelty, because in every variety of strain they find a fresh combination of ideas; and the sound has scarcely reached the ear, before the heart has as rapidly rendered it into imagery and sentiment. After all, however, it cannot be denied that the most popular of our National Airs are also the most beautiful; and it has been our wish, in the present Number, to select from those Melodies only which have long been listened to and admired. The least known in the collection is the Air of "*Love's Young Dream*;" but it will be found, I think, one of those easy and artless strangers whose merit the heart instantly acknowledges. T. M.

BURY STREET, ST. JAMES'S, November, 1811.

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## ADVERTISEMENT TO THE FIFTH NUMBER.

IT is but fair to those, who take an interest in this Work, to state that it is now very near its termination, and that the Sixth Number, which shall speedily appear, will, most probably, be the last of the series. Three volumes will then have been completed, according to the original plan, and the Proprietors desire me to say that a List of Subscribers will be published with the concluding Number.

It is not so much, I must add, from a want of materials, and still less from any abatement of zeal or industry, that we have adopted the resolution of bringing our task to a close; but we feel so proud, still more for our country's sake than our own, of the general interest which this purely Irish Work has excited, and so anxious lest a particle of that interest should be lost by too long a protraction of its existence, that we think it wiser to take away the cup from the lip, while its flavor is yet, we trust, fresh and sweet, than to risk any further trial of the charm, or give so much as not to leave some wish for more.

In speaking thus, I allude entirely to the *Airs*, which are, of course, the main attraction of these Volumes; and though we have still a great many popular and delightful Melodies to produce,<sup>1</sup> it cannot be denied that we should soon experience considerable difficulty in equalling the richness and novelty of the earlier numbers, for which, as we had the choice of all before us, we naturally selected only the most rare and beautiful. The Poetry, too, would be sure to sympathize with the decline of the Music; and, however feebly my words have kept pace with the excellence of the *Airs*, they would follow their *falling off*, I fear, with wonderful alacrity. Both pride and prudence, therefore, counsel us to come to a close, while yet our Work is, we believe, flourishing and attractive, and thus, in the imperial attitude, "*stantes mori*," before we incur the charge either of altering for the worse, or what is equally unpardonable, continuing too long the same.

We beg to say, however, that it is only in the event of our failing to find *Airs* as good as most of those we have given, that we mean thus to anticipate the natural period of dissolution (like those Indians who when their relatives become worn out, put them to death); and they who are desirous of retarding this Euthanasia of the Irish Melodies, cannot better effect their wish than by contributing to our collection, — not what are called curious *Airs*, for we have abundance of such, and they are, in general, *only* curious, — but any real sweet and expressive Songs of our Country, which either chance or research may have brought into their hands.

MAYFIELD COTTAGE, Ashbourne, December, 1813.

T. M.

#### ADVERTISEMENT TO THE SIXTH NUMBER.

IN presenting this Sixth Number to the Public as our last, and bidding adieu to the Irish Harp for ever, we shall not answer very confidently for the strength of our resolution, nor feel quite sure that it may not turn out to be one of those eternal farewells which a lover takes occasionally of his mistress, merely to enhance, perhaps, the pleasure of their next meeting. Our only motive, indeed, for discontinuing the Work was a fear that our treasures were nearly exhausted, and a natural unwillingness to descend to the gathering of mere seed-pearl, after the really precious gems it has been our lot to string together. The announcement, however, of this intention, in our Fifth Number, has excited a degree of anxiety in the lovers of Irish Music, not only pleasant and flattering, but highly useful to us; for the various contributions we have received in consequence, have enriched our collection with so many choice and beautiful *Airs*, that should we adhere to our present resolution of publishing no more, it would certainly furnish an instance of forbearance unexampled in the history of poets and musicians. To one Gentleman in particular, who has been for many years resident in England, but who has not forgot, among his various pursuits, either the language or the melodies of his native country, we beg to offer our best thanks for the many interesting communications with which he has favored us. We trust that neither he nor any other of our kind friends will relax in those efforts by which we have been so considerably assisted; for, though our work must now be looked upon as defunct, yet — as Réaumur found out the art of making the cicada sing after it was dead — it is just possible that we may, some time or other, try a similar experiment upon the Irish Melodies.

T. M.

MAYFIELD, Ashbourne, March, 1815.

<sup>1</sup> Among these is *Savourna Deelish*, which I have been hitherto only withheld from selecting by the diffidence I feel in treading upon the same ground with Mr. Campbell, whose beautiful words to this fine Air have taken too strong possession of all ears and hearts, for me to think of following in his footsteps with any success. I suppose, however, as a matter of duty, I must attempt the air for our next Number.



## ADVERTISEMENT TO THE SEVENTH NUMBER.

HAD I consulted only my own judgment, this Work would not have extended beyond the Six Numbers already published; which contain the flower, perhaps, of our national melodies, and have now attained a rank in public favor, of which I would not willingly risk the forfeiture, by degenerating, in any way, from those merits that were its source. Whatever treasures of our music were still in reserve, (and it will be seen, I trust, that they are numerous and valuable,) I would gladly have left to future poets to glean, and, with the ritual words "*tibi trado*," would have delivered up the torch into other hands, before it had lost much of its light in my own. But the call for a continuance of the work has been, as I understand from the Publisher, so general, and we have received so many contributions of old and beautiful airs,<sup>1</sup> — the suppression of which, for the enhancement of those we have published, would too much resemble the policy of the Dutch in burning their spices, — that I have been persuaded, though not without much diffidence in my success, to commence a new series of the Irish Melodies.

T. M.

## DEDICATION

TO

THE MARCHIONESS OF HEADFORT,

• PREFIXED TO

THE TENTH NUMBER.

IT is with a pleasure, not unmixed with melancholy, that I dedicate the last Number of the Irish Melodies to your Ladyship; nor can I have any doubt that the feelings with which you receive the tribute will be of the same mingled and saddened tone. To you, — who, though but little beyond the season of childhood, when the earlier numbers of this work appeared, — lent the aid of your beautiful voice, and, even then, exquisite feeling for music, to the happy circle who met, to sing them together, under your father's roof, the gratification, whatever it may be, which this humble offering brings, cannot be otherwise than darkened by the mournful reflection, how many of the voices, which then joined with ours, are now silent in death!

I am not without hope that, as far as regards the grace and spirit of the Melodies, you will find this closing portion of the work not unworthy of what has preceded it. The Sixteen Airs, of which the Number and the Supplement consists, have been selected from the immense mass of Irish music, which has been for years past accumulating in my hands; and it was from a desire to include all that appeared most worthy of preservation, that the four supplementary songs which follow this Tenth Number have been added.

Trusting that I may yet again, in remembrance of old times, hear our voices together in some of the harmonized airs of this Volume, I have the honor to subscribe myself,

Your Ladyship's faithful Friend and Servant,

SLOVERTON COTTAGE, May, 1834.

THOMAS MOORE.

<sup>1</sup> One Gentleman, in particular, whose name I shall feel happy in being allowed to mention, has not only sent us nearly forty ancient airs, but has communicated many curious fragments of Irish poetry, and some interesting traditions current in the country where he resides, illustrated by sketches of the romantic scenery to which they refer; all of which, though too late for the present Number, will be of infinite service to us in the prosecution of our task.

## IRISH MELODIES.

### GO WHERE GLORY WAITS THEE.

Go where glory waits thee,  
But while fame elates thee,  
Oh! still remember me.  
When the praise thou meetest  
To thine ear is sweetest,  
Oh! then remember me.  
Other arms may press thee,  
Dearer friends caress thee,  
All the joys that bless thee,  
Sweeter far may be;  
But when friends are nearest,  
And when joys are dearest,  
Oh! then remember me!

When, at eve, thou rovest  
By the star thou lovest,  
Oh! then remember me.  
Think, when home returning,  
Bright we 've seen it burning,  
Oh! thus remember me.  
Oft as summer closes,  
When thine eye reposes  
On its lingering roses,  
Once so loved by thee,  
Think of her who wove them,  
Her who made thee love them,  
Oh! then remember me.

When, around thee dying,  
Autumn leaves are lying,  
Oh! then remember me.  
And, at night, when gazing  
On the gay hearth blazing,  
Oh! still remember me.  
Then should music, stealing  
All the soul of feeling,  
To thy heart appealing,  
Draw one tear from thee;  
Then let memory bring thee  
Strains I used to sing thee,—  
Oh! then remember me.

### WAR SONG.

REMEMBER THE GLORIES OF BRIEN  
THE BRAVE.<sup>1</sup>

REMEMBER the glories of Brien the brave,  
Tho' the days of the hero are o'er;  
Tho' lost to Mononia<sup>2</sup> and cold in the  
grave,  
He returns to Kinkora<sup>3</sup> no more.  
That star of the field, which so often  
hath poured  
Its beam on the battle, is set;  
But enough of its glory remains on each  
sword,  
To light us to victory yet.

Mononia! when Nature embellished the  
tint  
Of thy fields, and thy mountains so  
fair,  
Did she ever intend that a tyrant should  
print  
The footstep of slavery there?  
No! Freedom, whose smile we shall  
never resign,  
Go, tell our invaders, the Danes,  
That 't is sweeter to bleed for an age at  
thy shrine,  
Than to sleep but a moment in chains.

Forget not our wounded companions,  
who stood<sup>4</sup>  
In the day of distress by our side;  
While the moss of the valley grew red  
with their blood,

1 Brien Boromhe, the great monarch of Ireland, who was killed at the battle of Clontarf, in the beginning of the 11th century, after having defeated the Danes in twenty-five engagements.

2 Munster.

3 The palace of Brien.

4 This alludes to an interesting circumstance related of the Dalgais, the favorite troops of Brien, when they were interrupted in their return

They stirred not, but conquered and died.

That sun which now blesses our arms with his light,

Saw them fall upon Ossory's plain; —  
Oh! let him not blush, when he leaves us to-night,

To find that they fell there in vain.

### ERIN! THE TEAR AND THE SMILE IN THINE EYES.

ERIN, the tear and the smile in thine eyes,

Blend like the rainbow that hangs in thy skies!

Shining through sorrow's stream,  
Saddening through pleasure's beam,  
Thy suns with doubtful gleam,  
Weep while they rise.

Erin, thy silent tear never shall cease,  
Erin, thy languid smile ne'er shall increase,

Till, like the rainbow's light,  
Thy various tints unite,  
And form in heaven's sight  
One arch of peace!

### OH! BREATHE NOT HIS NAME.

OH! breathe not his name, let it sleep in the shade,

Where cold and unhonored his relics are laid:

Sad, silent, and dark, be the tears that we shed,

As the night-dew that falls on the grass o'er his head.

But the night-dew that falls, tho' in silence it weeps,

Shall brighten with verdure the grave where he sleeps;

And the tear that we shed, tho' in secret it rolls,

Shall long keep his memory green in our souls.

from the battle of Clontarf, by Fitzpatrick, prince of Ossory. The wounded men entreated that they might be allowed to fight with the rest. — "Let stakes [they said] be stuck in the ground, and suffer each of us, tied to and supported by one of these stakes, to be placed in his rank by the side

### WHEN HE, WHO ADORES THEE.

WHEN he, who adores thee, has left but the name

Of his fault and his sorrows behind,  
Oh! say wilt thou weep, when they darken the fame

Of a life that for thee was resigned?  
Yes, weep, and however my foes may condemn,

Thy tears shall efface their decree;  
For Heaven can witness, tho' guilty to them,

I have been but too faithful to thee.

With thee were the dreams of my earliest love;

Every thought of my reason was thine;  
In my last humble prayer to the Spirit above,

Thy name shall be mingled with mine.  
Oh! blest are the lovers and friends who shall live

The days of thy glory to see;  
But the next dearest blessing that Heaven can give

Is the pride of thus dying for thee.

### THE HARP THAT ONCE THRO' TARA'S HALLS.

THE harp that once thro' Tara's halls

The soul of music shed,  
Now hangs as mute on Tara's walls,  
As if that soul were fled. —

So sleeps the pride of former days,  
So glory's thrill is o'er,  
And hearts, that once beat high for praise,  
Now feel that pulse no more.

No more to chiefs and ladies bright

The harp of Tara swells;  
The chord alone, that breaks at night,  
Its tale of ruin tells.

Thus Freedom now so seldom wakes,  
The only throb she gives,

Is when some heart indignant breaks,  
To show that still she lives.

of a sound man." "Between seven and eight hundred men [adds O'Halloran] pale, emaciated, and supported in this manner, appeared mixed with the foremost of the troops; — never was such another sight exhibited." — "History of Ireland," book xii. chap. i.



## FLY NOT YET.

FLY not yet, 't is just the hour,  
When pleasure, like the midnight flower  
That scorns the eye of vulgar light,  
Begins to bloom for sons of night,  
And maids who love the moon.

'T was but to bless these hours of shade  
That beauty and the moon were made;  
'T is then their soft attractions glowing  
Set the tides and goblets flowing.

Oh! stay, — Oh! stay, —  
Joy so seldom weaves a chain  
Like this to-night, that oh, 't is pain  
To break its links so soon.

Fly not yet, the fount that played  
In times of old through Ammon's shade,<sup>1</sup>  
Though icy cold by day it ran,  
Yet still, like souls of mirth, began  
To burn when night was near.  
And thus, should woman's heart and  
looks

At noon be cold as winter brooks,  
Nor kindle till the night, returning,  
Brings their genial hour for burning.

Oh! stay, — oh! stay, —  
When did morning ever break,  
And find such beaming eyes awake  
As those that sparkle here?

OH! THINK NOT MY SPIRITS ARE  
ALWAYS AS LIGHT.

OH! think not my spirits are always as  
light,

And as free from a pang as they seem  
to you now;

Nor expect that the heart-beaming smile  
of to-night

Will return with to-morrow to brighten  
my brow.

No! — life is a waste of wearisome hours,  
Which seldom the rose of enjoyment  
adorns;

And the heart that is soonest awake to  
the flowers,

Is always the first to be touched by  
the thorns.

But send round the bowl, and be happy  
awhile —

May we never meet worse, in our pil-  
grimage here,

1 Solis Fons, near the Temple of Ammon.

Than the tear that enjoyment may gild  
with a smile,  
And the smile that compassion can  
turn to a tear.

The thread of our life would be dark,  
Heaven knows!

If it were not with friendship and love  
intertwined;

And I care not how soon I may sink to  
repose,

When these blessings shall cease to be  
dear to my mind.

But they who have loved the fondest, the  
purest,

Too often have wept o'er the dream  
they believed;

And the heart that has slumbered in  
friendship securest,

Is happy indeed if 't was never de-  
ceived.

But send round the bowl; while a relic  
of truth

Is in man or in woman, this prayer  
shall be mine, —

That the sunshine of love may illumine  
our youth,

And the moonlight of friendship con-  
sole our decline.

THO' THE LAST GLIMPSE OF ERIN  
WITH SORROW I SEE.

THO' the last glimpse of Erin with sor-  
row I see,

Yet wherever thou art shall seem Erin to  
me;

In exile thy bosom shall still be my home,  
And thine eyes make my climate wher-  
ever we roam.

To the gloom of some desert or cold  
rocky shore,

Where the eye of the stranger can haunt  
us no more,

I will fly with my Coulin, and think the  
rough wind

Less rude than the foes we leave frown-  
ing behind.

And I'll gaze on thy gold hair as grace-  
ful it wreathes,

And hang o'er thy soft harp, as wildly  
it breathes;

Nor dread that the cold-hearted Saxon  
will tear  
One chord from that harp, or one lock  
from that hair.<sup>1</sup>

### RICH AND RARE WERE THE GEMS SHE WORE.<sup>2</sup>

RICH and rare were the gems she wore,  
And a bright gold ring on her wand she  
bore;

But oh! her beauty was far beyond  
Her sparkling gems, or snow-white wand.

“Lady! dost thou not fear to stray,  
“So lone and lovely through this bleak  
way?”

“Are Erin’s sons so good or so cold,  
“As not to be tempted by woman or  
gold?”

“Sir Knight! I feel not the least alarm,  
“No son of Erin will offer me harm: —  
“For though they love woman and  
golden store,

“Sir Knight! they love honor and virtue  
more!”

On she went and her maiden smile  
In safety lighted her round the green  
isle;

And blest for ever is she who relied  
Upon Erin’s honor, and Erin’s pride.

1 “In the twenty-eighth year of the reign of Henry VIII. an Act was made respecting the habits, and dress in general, of the Irish, whereby all persons were restrained from being shorn or shaven above the ears, or from wearing Glibbes, or *Coulins* (long locks), on their heads, or hair on their upper lip, called *Crommeal*. On this occasion a song was written by one of our bards, in which an Irish virgin is made to give the preference to her dear *Coulin* (or the youth with the flowing locks) to all strangers (by which the English were meant), or those who wore their habits. Of this song, the air alone has reached us, and is universally admired.” — *Walker’s “Historical Memoirs of Irish Bards,”* p. 134. Mr. Walker informs us also, that, about the same period, there were some harsh measures taken against the Irish Minstrels.

2 This ballad is founded upon the following anecdote: — “The people were inspired with such a spirit of honor, virtue, and religion, by the great example of Brien, and by his excellent administration, that, as a proof of it, we are informed that a young lady of great beauty, adorned with jewels and a costly dress, undertook a jour-

### AS A BEAM O’ER THE FACE OF THE WATERS MAY GLOW.

As a beam o’er the face of the waters may  
glow

While the tide runs in darkness and cold-  
ness below,

So the cheek may be tinged with a warm  
sunny smile,

Though the cold heart to ruin runs darkly  
the while.

One fatal remembrance, one sorrow that  
throws

Its bleak shade alike o’er our joys and  
our woes,

To which life nothing darker or brighter  
can bring

For which joy has no balm and affliction  
no sting —

Oh! this thought in the midst of enjoy-  
ment will stay,

Like a dead, leafless branch in the sum-  
mer’s bright ray;

The beams of the warm sun play round  
it in vain,

It may smile in his light, but it blooms  
not again.

### THE MEETING OF THE WATERS.<sup>3</sup>

THERE is not in the wide world a valley  
so sweet

As that vale in whose bosom the bright  
waters meet;<sup>4</sup>

Oh! the last rays of feeling and life must  
depart,

Ere the bloom of that valley shall fade  
from my heart.

ney alone, from one end of the kingdom to the other, with a wand only in her hand, at the top of which was a ring of exceeding great value; and such an impression had the laws and government of this Monarch made on the minds of all the people, that no attempt was made upon her honor, nor was she robbed of her clothes or jewels.” — *Warner’s “History of Ireland,”* vol. i. book x.

3 “The Meeting of the Waters” forms a part of that beautiful scenery which lies between Rathdrum and Arklow, in the county of Wicklow, and these lines were suggested by a visit to this romantic spot, in the summer of the year 1807.

4 The rivers Avon and Avoca.

Yet it *was* not that nature had shed o'er  
 the scene  
 Her purest of crystal and brightest of  
 green ;  
 'T was *not* her soft magic of streamlet or  
 hill,  
 Oh ! no, — it was something more ex-  
 quisite still.

'T was that friends, the beloved of my  
 bosom, were near,  
 Who made every dear scene of enchant-  
 ment more dear,  
 And who felt how the best charms of  
 nature improve,  
 When we see them reflected from looks  
 that we love.

Sweet vale of Avoca ! how calm could I  
 rest  
 In thy bosom of shade, with the friends  
 I love best,  
 Where the storms that we feel in this cold  
 world should cease,  
 And our hearts, like thy waters, be min-  
 gled in peace.

HOW DEAR TO ME THE HOUR.  
 How dear to me the hour when daylight  
 dies,  
 And sunbeams melt along the silent sea,  
 For then sweet dreams of other days arise,  
 And memory breathes her vesper sigh  
 to thee.

And, as I watch the line of light, that  
 plays  
 Along the smooth wave toward the  
 burning west,  
 I long to tread that golden path of rays,  
 And think 't would lead to some bright  
 isle of rest.

#### TAKE BACK THE VIRGIN PAGE.

WRITTEN ON RETURNING A BLANK BOOK.

TAKE back the virgin page,  
 White and unwritten still;  
 Some hand, more calm and sage,  
 The leaf must fill.  
 Thoughts come, as pure as light,  
 Pure as even *you* require:  
 But, oh ! each word I write  
 Love turns to fire.

Yet let me keep the book :  
 Oft shall my heart renew,  
 When on its leaves I look,  
 Dear thoughts of you.  
 Like you, 't is fair and bright;  
 Like you, too bright and fair  
 To let wild passion write  
 One wrong wish there.

Haply, when from those eyes  
 Far, far away I roam,  
 Should calmer thoughts arise  
 Towards you and home;  
 Fancy may trace some line,  
 Worthy those eyes to meet,  
 Thoughts that not burn, but shine,  
 Pure, calm, and sweet.

And as, o'er ocean far,  
 Seamen their records keep,  
 Led by some hidden star  
 Thro' the cold deep;  
 So may the words I write  
 Tell thro' what storms I stray —  
*You* still the unseen light,  
 Guiding my way.

#### THE LEGACY.

WHEN in death I shall calmly recline,  
 O bear my heart to my mistress dear;  
 Tell her it lived upon smiles and wine  
 Of the brightest hue, while it lingered  
 here.

Bid her not shed one tear of sorrow  
 To sully a heart so brilliant and light;  
 But balmy drops of the red grape borrow,  
 To bathe the relic from morn till  
 night.

When the light of my song is o'er,  
 Then take my harp to your ancient  
 hall;  
 Hang it up at that friendly door,  
 Where weary travellers love to call.<sup>1</sup>  
 Then if some bard, who roams forsaken,  
 Revive its soft note in passing along,  
 Oh ! let one thought of its master waken  
 Your warmest smile for the child of  
 song.

1 " In every house was one or two harps, free  
 to all travellers, who were the more caressed, the  
 more they excelled in music." — *O'Halloran*.



Keep this cup, which is now o'erflowing,  
To grace your revel, when I 'm at rest;

Never, oh! never its balm bestowing  
On lips that beauty hath seldom blest.  
But when some warm devoted lover  
To her he adores shall bathe its brim,  
Then, then my spirit around shall hover,  
And hallow each drop that foams for him.

### HOW OFT HAS THE BANSHEE CRIED.

How oft has the Banshee cried,  
How oft has death untied  
Bright links that Glory wove,  
Sweet bonds entwined by Love!  
Peace to each manly soul that sleepeth;  
Rest to each faithful eye that weepeth;  
Long may the fair and brave  
Sigh o'er the hero's grave.

We 're fallen upon gloomy days! <sup>1</sup>  
Star after star decays,  
Every bright name, that shed  
Light o'er the land, is fled.  
Dark falls the tear of him who mourneth  
Lost joy, or hope that ne'er returneth;  
But brightly flows the tear,  
Wept o'er a hero's bier.

Quenched are our beacon lights —  
Thou, of the Hundred Fights! <sup>2</sup>  
Thou, on whose burning tongue  
Truth, peace, and freedom hung! <sup>3</sup>  
Both mute, — but long as valor shineth,  
Or mercy's soul at war repineth,  
So long shall Erin's pride  
Tell how they lived and died.

<sup>1</sup> I have endeavored here, without losing that Irish character, which it is my object to preserve throughout this work, to allude to the sad and ominous fatality, by which England has been deprived of so many great and good men, at a moment when she most requires all the aids of talent and integrity.

<sup>2</sup> This designation, which has been before applied to Lord Nelson, is the title given to a celebrated Irish Hero, in a Poem by O'Guive, the bard of O'Neil, which is quoted in the "Philosophical Survey of the South of Ireland," page 433. "Con, of the hundred Fights, sleep in thy grass-grown tomb, and upbraid not our defeats with thy victories."

<sup>3</sup> Fox, "*Romanorum ultimus*."

### WE MAY ROAM THROUGH THIS WORLD.

We may roam thro' this world, like a  
child at a feast,  
Who but sips of a sweet, and then flies  
to the rest;  
And, when pleasure begins to grow dull  
in the east,  
We may order our wings and be off to  
the west;  
But if hearts that feel, and eyes that  
smile,  
Are the dearest gifts that heaven supplies,  
We never need leave our own green isle,  
For sensitive hearts, and for sun-bright  
eyes.  
Then remember, wherever your goblet is  
crowned,  
Thro' this world, whether eastward or  
westward you roam,  
When a cup to the smile of dear woman  
goes round,  
Oh! remember the smile which adorns  
her at home.

In England, the garden of Beauty is kept  
By a dragon of prudery placed within  
call;  
But so oft this unamiable dragon has  
slept,  
That the garden's but carelessly watched  
after all.  
Oh! they want the wild sweet-briery  
fence,  
Which round the flowers of Erin  
dwells;  
Which warns the touch, while winning  
the sense,  
Nor charms us least when it most repels.  
Then remember, wherever your goblet is  
crowned,  
Thro' this world, whether eastward or  
westward you roam,  
When a cup to the smile of dear woman  
goes round,  
Oh! remember the smile that adorns  
her at home.

In France, when the heart of a woman  
sets sail,  
On the ocean of wedlock its fortune  
to try,

Love seldom goes far in a vessel so frail,  
 But just pilots her off, and then bids  
 her good-by.  
 While the daughters of Erin keep the  
 boy,  
 Ever smiling beside his faithful oar,  
 Thro' billows of woe, and beams of joy,  
 The same as he looked when he left  
 the shore.  
 Then remember, wherever your goblet is  
 crowned,  
 Thro' this world, whether eastward or  
 westward you roam,  
 When a cup to the smile of dear woman  
 goes round,  
 Oh! remember the smile that adorns  
 her at home.

#### EVELEEN'S BOWER.

OH! weep for the hour,  
 When to Eveleen's bower  
 The Lord of the Valley with false vows  
 came;  
 The moon hid her light  
 From the heavens that night,  
 And wept behind her clouds o'er the  
 maiden's shame.

The clouds past soon  
 From the chaste cold moon,  
 And heaven smiled again with her vestal  
 flame;  
 But none will see the day,  
 When the clouds shall pass away,  
 Which that dark hour left upon Eveleen's  
 fame.

The white snow lay  
 On the narrow path-way,  
 When the Lord of the Valley crost over  
 the moor;  
 And many a deep print  
 On the white snow's tint  
 Showed the track of his footstep to  
 Eveleen's door.

The next sun's ray  
 Soon melted away  
 Every trace on the path where the false  
 Lord came;  
 But there's a light above,  
 Which alone can remove  
 That stain upon the snow of fair Eve-  
 leen's fame.

#### LET ERIN REMEMBER THE DAYS OF OLD.

LET Erin remember the days of old,  
 Ere her faithless sons betrayed her;  
 When Malachi wore the collar of gold,<sup>1</sup>  
 Which he won from her proud invader,  
 When her kings, with standard of green  
 unfurled,  
 Led the Red-Branch Knights to  
 danger;<sup>2</sup> —  
 Ere the emerald gem of the western  
 world  
 Was set in the crown of a stranger.

On Lough Neagh's bank as the fisher-  
 man strays,  
 When the clear cold eve's declining,  
 He sees the round towers of other days  
 In the wave beneath him shining;  
 Thus shall memory often, in dreams  
 sublime,  
 Catch a glimpse of the days that are  
 over;  
 Thus, sighing, look thro' the waves of  
 time  
 For the long-faded glories they cover.<sup>3</sup>

1 "This brought on an encounter between Malachi (the Monarch of Ireland in the tenth century) and the Danes, in which Malachi defeated two of their champions, whom he encountered successively, hand to hand, taking a collar of gold from the neck of one, and carrying off the sword of the other, as trophies of his victory." — *Warner's "History of Ireland,"* vol. i. book ix.

2 "Military orders of knights were very early established in Ireland: long before the birth of Christ we find an hereditary order of Chivalry in Ulster, called *Cuaidhe na Craibhe ruadh*, or the Knights of the Red Branch, from their chief seat in Emania, adjoining to the palace of the Ulster kings, called *Teagh na Craibhe ruadh*, or the Academy of the Red Branch; and contiguous to which was a large hospital, founded for the sick knights and soldiers, called *Bronbhearg*, or the House of the Sorrowful Soldier." — *O'Halloran's Introduction*, etc., part i. chap. 5.

3 It was an old tradition, in the time of Giraldus, that Lough Neagh had been originally a fountain, by whose sudden overflowing the country was inundated, and a whole region, like the Atlantis of Plato, overwhelmed. He says that the fishermen, in clear weather, used to point out to strangers the tall ecclesiastical towers under the water. *Piscatores aque illius turres ecclesiasticas, quæ more patriæ arctæ sunt et altæ, necnon et rotundæ, sub undis manifeste sereno tempore conspiciunt, et extraneis transeuntibus, reique causas admirantibus, frequenter ostendunt.* — "*Topogr. Hib.*" dist. 2. c. 9.

THE SONG OF FIONNUALA.<sup>1</sup>

SILENT, oh Moyle, be the roar of thy water,

Break not, ye breezes, your chain of repose,

While, murmuring mournfully, Lir's lonely daughter

Tells to the night-star her tale of woes.

When shall the swan, her death-note singing,

Sleep, with wings in darkness furled?

When will heaven, its sweet bell ringing,

Call my spirit from this stormy world?

Sadly, oh Moyle, to thy winter-wave weeping,

Fate bids me languish long ages away;

Yet still in her darkness doth Erin lie sleeping,

Still doth the pure light its dawning delay.

When will that day-star, mildly springing,

Warm our isle with peace and love?

When will heaven, its sweet bell ringing,

Call my spirit to the fields above?

## COME, SEND ROUND THE WINE.

COME, send round the wine, and leave points of belief

To simpleton sages, and reasoning fools;

This moment 's a flower too fair and brief,  
To be withered and stained by the dust of the schools.

Your glass may be purple, and mine may be blue,

But, while they are filled from the same bright bowl,

The fool, who would quarrel for difference of hue,

Deserves not the comfort they shed o'er the soul.

<sup>1</sup> To make this story intelligible in a song would require a much greater number of verses than any one is authorized to inflict upon an audience at once; the reader must therefore be content to learn, in a note, that Fionnuala, the daughter of Lir, was, by some supernatural power, transformed into a swan, and condemned to wander, for many hundred years, over certain lakes and rivers in Ireland, till the coming of Christianity, when the first sound of the mass-bell was to be the signal of her release. — I found this fanciful fiction among some manuscript translations from the Irish, which were begun under the direction of that enlightened friend of Ireland, the late Countess of Moira.

Shall I ask the brave soldier, who fights by my side

In the cause of mankind, if our creeds agree?

Shall I give up the friend I have valued and tried,

If he kneel not before the same altar with me?

From the heretic girl of my soul should I fly,

To seek somewhere else a more orthodox kiss?

No, perish the hearts, and the laws that try

Truth, valor, or love, by a standard like this!

## SUBLIME WAS THE WARNING.

SUBLIME was the warning that Liberty spoke,

And grand was the moment when Spaniards awoke

Into life and revenge from the conqueror's chain.

Oh, Liberty! let not this spirit have rest,  
Till it move, like a breeze, o'er the waves of the west —

Give the light of your look to each sorrowing spot,

Nor, oh, be the Shamrock of Erin forgot  
While you add to your garland the Olive of Spain!

If the fame of our fathers, bequeathed with their rights,

Give to country its charm, and to home its delights,

If deceit be a wound, and suspicion a stain,

Then, ye men of Iberia, our cause is the same!

And oh! may his tomb want a tear and a name,

Who would ask for a nobler, a holier death,

Than to turn his last sigh into victory's breath,

For the Shamrock of Erin and Olive of Spain!

Ye Blakes and O'Donnells, whose fathers resigned

The green hills of their youth, among strangers to find



That repose which, at home, they had  
sighed for in vain,  
Join, join in our hope that the flame,  
which you light,  
May be felt yet in Erin, as calm, and as  
bright,  
And forgive even Albion while blushing  
she draws,  
Like a truant, her sword, in the long-  
sighted cause  
Of the Shamrock of Erin and Olive of  
Spain!

God prosper the cause! — oh, it cannot  
but thrive,  
While the pulse of one patriot heart is  
alive,  
Its devotion to feel, and its rights to  
maintain;  
Then, how sainted by sorrow, its martyrs  
will die!  
The finger of Glory shall point where  
they lie;  
While, far from the footstep of coward  
or slave,  
The young spirit of Freedom shall shelter  
their grave  
Beneath Shamrocks of Erin and Olives  
of Spain!

# BELIEVE ME, IF ALL THOSE EN- DEARING YOUNG CHARMS.

BELIEVE me, if all those endearing young  
charms,  
Which I gaze on so fondly to-day,  
Were to change by to-morrow, and fleet  
in my arms,  
Like fairy-gifts fading away,  
Thou wouldst still be adored, as this  
moment thou art,  
Let thy loveliness fade as it will,  
And around the dear ruin each wish of  
my heart  
Would entwine itself verdantly still.

It is not while beauty and youth are thine  
own,  
And thy cheeks unprofaned by a tear,  
That the fervor and faith of a soul can be  
known,  
To which time will but make thee more  
dear;

No, the heart that has truly loved never  
forgets,  
But as truly loves on to the close,  
As the sun-flower turns on her god, when  
he sets,  
The same look which she turned when  
he rose.

## ERIN, OH ERIN.

LIKE the bright lamp, that shone in  
Kildare's holy fane,<sup>1</sup>  
And burn'd thro' long ages of darkness  
and storm,  
Is the heart that sorrows have frowned  
on in vain,  
Whose spirit outlives them, unfading  
and warm.  
Erin, oh Erin, thus bright thro' the tears  
Of a long night of bondage, thy spirit  
appears.

The nations have fallen, and thou still  
art young,  
Thy sun is but rising, when others are  
set;  
And tho' slavery's cloud o'er thy morning  
hath hung,  
The full noon of freedom shall beam  
round thee yet.  
Erin, oh Erin, tho' long in the shade,  
Thy star will shine out when the proud-  
est shall fade.

Unchilled by the rain, and unwaked by  
the wind,  
The lily lies sleeping thro' winter's  
cold hour,  
Till Spring's light touch her fetters un-  
bind,  
And daylight and liberty bless the  
young flower.<sup>2</sup>  
Thus Erin, oh Erin, thy winter is past,  
And the hope that lived thro' it shall  
blossom at last.

1 The inextinguishable fire of St. Bridget, at Kildare, which Giraldus mentions:—"apud Kildarium occurrit Ignis Sanctæ Brigidæ, quem inextinguibilem vocant; non quod extinguere non possit, sed quod tam solícite moniales et sanctæ mulieres ignem, suppetente materia, fovent et nutriunt, ut a tempore virginis per tot annorum curricula semper mansit inextinctus." — Girald. Camb. "de Mirabil. Hibern." dist. 2. c. 34.

2 Mrs. H. Tighe, in her exquisite lines on the

## DRINK TO HER.

DRINK to her, who long  
 Hath waked the poet's sigh,  
 The girl, who gave to song  
 What gold could never buy.  
 Oh! woman's heart was made  
 For minstrel hands alone;  
 By other fingers played,  
 It yields not half the tone.  
 Then here 's to her, who long  
 Hath waked the poet's sigh,  
 The girl who gave to song  
 What gold could never buy.

At Beauty's door of glass,  
 When Wealth and Wit once stood,  
 They asked her, "*which* might pass?"  
 She answered, "he, who could."  
 With golden key Wealth thought  
 To pass — but 't would not do:  
 While Wit a diamond brought,  
 Which cut his bright way through.  
 So here 's to her, who long  
 Hath waked the poet's sigh,  
 The girl, who gave to song  
 What gold could never buy.

The love that seeks a home  
 Where wealth or grandeur shines,  
 Is like the gloomy gnome,  
 That dwells in dark gold mines.  
 But oh! the poet's love  
 Can boast a brighter sphere;  
 Its native home 's above,  
 Tho' woman keeps it here.  
 Then drink to her, who long  
 Hath waked the poet's sigh,  
 The girl, who gave to song  
 What gold could never buy.

OH! BLAME NOT THE BARD.<sup>1</sup>

OH! blame not the bard, if he fly to the  
 bowers,  
 Where Pleasure lies, carelessly smiling  
 at Fame;  
 He was born for much more, and in hap-  
 pier hours  
 His soul might have burned with a  
 holier flame.

lly, has applied this image to a still more impor-  
 tant object.

<sup>1</sup> We may suppose this apology to have been

The string, that now languishes loose  
 o'er the lyre,  
 Might have bent a proud bow to the  
 warrior's dart;<sup>2</sup>  
 And the lip, which now breathes but the  
 song of desire,  
 Might have poured the full tide of a  
 patriot's heart.

But alas for his country! — her pride is  
 gone by,  
 And that spirit is broken, which never  
 would bend;  
 O'er the ruin her children in secret must  
 sigh,  
 For 't is treason to love her, and death  
 to defend.  
 Unprized are her sons, till they 've learned  
 to betray;  
 Undistinguished they live, if they  
 shame not their sires;  
 And the torch, that would light them  
 thro' dignity's way,  
 Must be caught from the pile, where  
 their country expires.

Then blame not the bard, if in pleasure's  
 soft dream,  
 He should try to forget, what he never  
 can heal:  
 Oh! give but a hope — let a vista but  
 gleam  
 Thro' the gloom of his country, and  
 mark how he 'll feel!  
 That instant, his heart at her shrine  
 would lay down  
 Every passion it nurst, every bliss it  
 adored;

uttered by one of those wandering bards, whom  
 Spenser so severely, and, perhaps, truly, describes  
 in his *State of Ireland*, and whose poems, he tells  
 us, "were sprinkled with some pretty flowers of  
 their natural device, which have good grace and  
 comeliness unto them, the which it is great pity  
 to see abused to the gracing of wickedness and  
 vice, which, with good usage, would serve to  
 adorn and beautify virtue."

<sup>2</sup> It is conjectured by Wormius, that the name  
 of Ireland is derived from *Yr*, the Runic for a  
*bow*, in the use of which weapon the Irish were  
 once very expert. This derivation is certainly  
 more creditable to us than the following: "So  
 that Ireland, called the land of *Ire*, from the con-  
 stant broils therein for 400 years, was now become  
 the land of concord." — Lloyd's "*State Wor-  
 thies*," art. *The Lord Grandison*.

While the myrtle, now idly entwined  
with his crown,  
Like the wreath of Harmodius, should  
cover his sword.<sup>1</sup>

But tho' glory be gone, and tho' hope  
fade away,  
Thy name, loved Erin, shall live in  
his songs;  
Not even in the hour, when his heart is  
most gay,  
Will he lose the remembrance of thee  
and thy wrongs.  
The stranger shall hear thy lament on his  
plains;  
The sigh of thy harp shall be sent o'er  
the deep,  
Till thy masters themselves, as they rivet  
thy chains,  
Shall pause at the song of their cap-  
tive; and weep!

#### WHILE GAZING ON THE MOON'S LIGHT.

WHILE gazing on the moon's light,  
A moment from her smile I turned,  
To look at orbs, that, more bright,  
In lone and distant glory burned.  
But too far  
Each proud star,  
For me to feel its warming flame;  
Much more dear  
That mild sphere,  
Which near our planet smiling came;<sup>2</sup>  
Thus, Mary, be but thou my own;  
While brighter eyes unheeded play,  
I'll love those moonlight looks alone,  
That bless my home and guide my  
way.

The day had sunk in dim showers,  
But midnight now, with lustre meet,

1 See the Hymn, attributed to Alcæus, *ἐν μύρτου κλαδί τὸ ξίφος φορήσω* — "I will carry my sword, hidden in myrtles, like Harmodius, and Aristogiton," etc.

2 "Of such celestial bodies as are visible, the sun excepted, the single moon, as despicable as it is in comparison to most of the others, is much more beneficial than they all put together." — *Whiston's Theory*, etc.

In the *Entretiens d'Ariste*, among other ingenious emblems, we find a starry sky without a moon, with these words, *non mille, quod absens*.

Illumined all the pale flowers,  
Like hope upon a mourner's cheek.  
I said (while  
The moon's smile  
Played o'er a stream, in dimpling bliss,)  
"The moon looks  
"On many brooks,  
"The brook can see no moon but  
this;"<sup>3</sup>  
And thus, I thought, our fortunes run,  
For many a lover looks to thee,  
While oh! I feel there is but *one*,  
*One* Mary in the world for me.

#### ILL OMENS.

WHEN daylight was yet sleeping under  
the billow,  
And stars in the heavens still lingering  
shone,  
Young Kitty, all blushing, rose up from  
her pillow,  
The last time she e'er was to press it  
alone.  
For the youth whom she treasured her  
heart and her soul in,  
Had promised to link the last tie be-  
fore noon;  
And when once the young heart of a  
maiden is stolen  
The maiden herself will steal after it  
soon.

As she looked in the glass, which a  
woman ne'er misses,  
Nor ever wants time for a sly glance  
or two,  
A butterfly,<sup>4</sup> fresh from the night-flower's  
kisses,  
Flew over the mirror, and shaded her  
view.  
Enraged with the insect for hiding her  
graces,  
She brushed him — he fell, alas; never  
to rise:  
"Ah! such," said the girl, "is the pride  
of our faces,  
"For which the soul's innocence too  
often dies."

3 This image was suggested by the following thought, which occurs somewhere in Sir William Jones's works: "The moon looks upon many night-flowers, the night-flower sees but one moon."

4 An emblem of the soul.



While she stole thro' the garden, where  
 heart's-ease was growing,  
 She culled some, and kist off its night-  
 fallen dew;  
 And a rose, further on, looked so tempt-  
 ing and glowing,  
 That, spite of her haste, she must  
 gather it too:  
 But while o'er the roses too carelessly  
 leaning,  
 Her zone flew in two, and the heart's-  
 ease was lost:  
 "Ah! this means," said the girl (and  
 she sighed at its meaning),  
 "That love is scarce worth the repose  
 it will cost!"

### BEFORE THE BATTLE.

By the hope within us springing,  
 Herald of to-morrow's strife;  
 By that sun, whose light is bringing  
 Chains or freedom, death or life —  
 Oh! remember life can be  
 No charm for him, who lives not free!  
 Like the day-star in the wave,  
 Sinks a hero in his grave,  
 Midst the dew-fall of a nation's tears.

Happy is he o'er whose decline  
 The smiles of home may soothing shine  
 And light him down the steep of years: —  
 But oh, how blest they sink to rest,  
 Who close their eyes on victory's  
 breast!

O'er his watch-fire's fading embers  
 Now the foeman's cheek turns white,  
 When his heart that field remembers,  
 Where we tamed his tyrant might.  
 Never let him bind again  
 A chain, like that we broke from then.  
 Hark! the horn of combat calls —  
 Ere the golden evening falls,  
 May we pledge that horn in triumph  
 round! <sup>1</sup>

Many a heart that now beats high,  
 In slumber cold at night shall lie,  
 Nor waken even at victory's sound: —  
 But oh, how blest that hero's sleep,  
 O'er whom a wondering world shall  
 weep!

<sup>1</sup> "The Irish Corna was not entirely devoted

### AFTER THE BATTLE.

NIGHT closed around the conqueror's  
 way,  
 And lightnings showed the distant hill,  
 Where those who lost that dreadful day,  
 Stood few and faint, but fearless still.  
 The soldier's hope, the patriot's zeal,  
 For ever dimmed, for ever crost —  
 Oh! who shall say what heroes feel,  
 When all but life and honor's lost?

The last sad hour of freedom's dream,  
 And valor's task, moved slowly by,  
 While mute they watcht, till morning's  
 beam  
 Should rise and give them light to die.  
 There's yet a world, where souls are  
 free,  
 Where tyrantstaint not nature's bliss: —  
 If death that world's bright opening be,  
 Oh! who would live a slave in this?

### 'T IS SWEET TO THINK.

'T is sweet to think, that, where'er we  
 rove,  
 We are sure to find something blissful  
 and dear,  
 And that, when we're far from the lips  
 we love,  
 We've but to make love to the lips  
 we are near.<sup>2</sup>  
 The heart, like a tendril, accustomed to  
 cling,  
 Let it grow where it will, can not flour-  
 ish alone,  
 But will lean to the nearest and loveliest  
 thing  
 It can twine with itself and make  
 closely its own.

Then oh! what pleasure, where'er we  
 rove,  
 To be sure to find something still that  
 is dear,

to martial purposes. In the heroic ages, our  
 ancestors quaffed Meadh out of them, as the  
 Danish hunters do their beverage at this day." —  
*Walker.*

<sup>2</sup> I believe it is Marmontel who says, "*Quand  
 on n'a pas ce que l'on aime, il faut aimer ce que  
 l'on a.*" — There are so many matter-of-fact  
 people, who take such *jeux d'esprit* as this de-  
 fence of inconstancy, to be the actual and genuine  
 sentiments of him who writes them, that they

And to know, when far from the lips we  
love,  
We've but to make love to the lips  
we are near.

'T were a shame, when flowers around  
us rise,  
To make light of the rest, if the rose  
is n't there;  
And the world's so rich in resplendent  
eyes,

'T were a pity to limit one's love to a  
pair.

Love's wing and the peacock's are nearly  
alike,

They are both of them bright, but  
they're changeable too,

And, wherever a new beam of beauty  
can strike,

It will tincture Love's plume with a  
different hue.

Then oh! what pleasure, where'er we  
rove,

To be sure to find something still that  
is dear,

And to know, when far from the lips we  
love,

We've but to make love to the lips  
we are near.

### THE IRISH PEASANT TO HIS MISTRESS.<sup>1</sup>

THRO' grief and thro' danger thy smile  
hath cheered my way,

Till hope seemed to bud from each thorn  
that round me lay;

The darker our fortune, the brighter our  
pure love burned,

Till shame into glory, till fear into zeal  
was turned;

Yes, slave as I was, in thy arms my spirit  
felt free,

And blest even the sorrows that made  
me more dear to thee.

compel one, in self-defence, to be as matter-of-  
fact as themselves, and to remind them, that De-  
mocritus was not the worse physiologist, for  
having playfully contended that snow was black; nor Erasmus, in any degree, the less wise, for  
having written an ingenious encomium of folly.

<sup>1</sup> Meaning, allegorically, the ancient Church  
of Ireland.

Thy rival was honored, while thou wert  
wronged and scorned,

Thy crown was of briars, while gold her  
brows adorned;

She wooed me to temples, while thou  
lay'st hid in caves,

Her friends were all masters, while thine,  
alas! were slaves;

Yet cold in the earth, at thy feet, I would  
rather be,

Than wed what I loved not, or turn one  
thought from thee.

They slander thee sorely, who say thy  
vows are frail —

Hadst thou been a false one, thy cheek  
had looked less pale.

They say, too, so long thou hast worn  
those lingering chains,

That deep in thy heart they have printed  
their servile stains —

Oh! foul is the slander, — no chain  
could that soul subdue —

Where shineth *thy* spirit, there liberty  
shineth too!<sup>2</sup>

### ON MUSIC.

WHEN thro' life unblest we rove,

Losing all that made life dear,

Should some notes we used to love,

In days of boyhood, meet our ear,

Oh! how welcome breathes the strain!

Wakening thoughts that long have  
slept;

Kindling former smiles again

In faded eyes that long have wept.

Like the gale, that sighs along

Beds of oriental flowers,

Is the grateful breath of song,

That once was heard in happier hours;

Filled with balm, the gale sighs on,

Tho' the flowers have sunk in death;

So, when pleasure's dream is gone,

Its memory lives in Music's breath.

Music, oh how faint, how weak,

Language fades before thy spell!

Why should Feeling ever speak,

When thou canst breathe her soul so  
well?

<sup>2</sup> "Where the Spirit of the Lord is, there is  
liberty." — *St. Paul 2 Corinthians, iii. 17.*

Friendship's balmy words may feign,  
Love's are even more false than they;  
Oh! 't is only music's strain  
Can sweetly soothe, and not betray.

# IT IS NOT THE TEAR AT THIS MOMENT SHED.<sup>1</sup>

It is not the tear at this moment shed,  
When the cold turf has just been laid  
o'er him,  
That can tell how beloved was the friend  
that 's fled,  
Or how deep in our hearts we deplore  
him.  
'T is the tear, thro' many a long day  
wept,  
'T is life's whole path o'ershaded;  
'T is the one remembrance, fondly  
kept,  
When all lighter griefs have faded.

Thus his memory, like some holy light,  
Kept alive in our hearts, will improve  
them,  
For worth shall look fairer, and truth  
more bright,  
When we think how he lived but to  
love them.  
And, as fresher flowers the sod perfume  
Where buried saints are lying,  
So our hearts shall borrow a sweetening  
bloom  
From the image he left there in dying!

# THE ORIGIN OF THE HARP.

'T is believed that this Harp, which I  
wake now for thee,  
Was a Siren of old, who sung under the  
sea;  
And who often, at eve, thro' the bright  
waters roved,  
To meet, on the green shore, a youth  
whom she loved.

But she loved him in vain, for he left her  
to weep,  
And in tears, all the night, her gold  
tresses to steep;

<sup>1</sup> These lines were occasioned by the loss of  
a very near and dear relative, who had died lately  
at Madeira.

Till heaven looked with pity on true-love  
so warm,  
And changed to this soft Harp the sea-  
maiden's form.

Still her bosom rose fair — still her cheeks  
smiled the same —  
While her sea-beauties gracefully formed  
the light frame;  
And her hair, as, let loose, o'er her  
white arm it fell,  
Was changed to bright chords uttering  
melody's spell.

Hence it came, that this soft Harp so  
long hath been known  
To mingle love's language with sorrow's  
sad tone;  
Till *thou* didst divide them, and teach the  
fond lay  
To speak love when I 'm near thee, and  
grief when away.

# LOVE'S YOUNG DREAM.

OH! the days are gone, when Beauty  
bright  
My heart's chain wove;  
When my dream of life, from morn till  
night,  
Was love, still love.  
New hope may bloom,  
And days may come,  
Of milder, calmer beam,  
But there 's nothing half so sweet in life  
As love's young dream:  
No, there 's nothing half so sweet in life  
As love's young dream.

Tho' the bard to purer fame may soar,  
When wild youth 's past;  
Tho' he win the wise, who frowned  
before,  
To smile at last;  
He 'll never meet  
A joy so sweet,  
In all his noon of fame,  
As when first he sung to woman's ear  
His soul-felt flame,  
And, at every close, she blushed to hear  
The one lov'd name.

No, — that hallowed form is ne'er forgot  
Which first love traced;



Still it lingering haunts the greenest spot  
 On memory's waste.  
 'T was odor fled  
 As soon as shed;  
 'T was morning's winged dream;  
 'T was a light, that ne'er can shine again  
 On life's dull stream:  
 Oh! 't was light that ne'er can shine  
 again  
 On life's dull stream.

### THE PRINCE'S DAY.<sup>1</sup>

Tho' dark are our sorrows, to-day we'll  
 forget them,  
 And smile thro' our tears, like a sun-  
 beam in showers:  
 There never were hearts, if our rulers  
 would let them,  
 More formed to be grateful and blest  
 than ours.  
 But just when the chain  
 Has ceased to pain,  
 And hope has enwreathed it round  
 with flowers,  
 There comes a new link  
 Our spirits to sink —  
 Oh! the joy that we taste, like the light  
 of the poles,  
 Is a flash amid darkness, too brilliant  
 to stay;  
 But, tho' 't were the last little spark in  
 our souls,  
 We must light it up now, on our  
 Prince's Day.

Contempt on the minion, who calls you  
 disloyal!  
 Tho' fierce to your foe, to your friends  
 you are true;  
 And the tribute most high to a head that  
 is royal,  
 Is love from a heart that loves liberty  
 too.  
 While cowards, who blight  
 Your fame, your right,  
 Would shrink from the blaze of the battle  
 array,  
 The Standard of Green  
 In front would be seen, —

<sup>1</sup> This song was written for a *fête* in honor of the Prince of Wales's Birthday, given by my friend, Major Bryan, at his seat in the county of Kilkenny.

Oh, my life on your faith! were you  
 summoned this minute,  
 You'd cast every bitter remembrance  
 away,  
 And show what the arm of old Erin has  
 in it,  
 When roused by the foe, on her  
 Prince's Day.

He loves the Green Isle, and his love is  
 recorded  
 In hearts, which have suffered too  
 much to forget;  
 And hope shall be crowned, and attach-  
 ment rewarded,  
 And Erin's gay jubilee shine out yet.  
 The gem may be broke  
 By many a stroke,  
 But nothing can cloud its native ray;  
 Each fragment will cast  
 A light, to the last, —  
 And thus, Erin, my country tho' broken  
 thou art,  
 There's a lustre within thee, that ne'er  
 will decay;  
 A spirit, which beams thro' each suffer-  
 ing part,  
 And now smiles at all pain on the  
 Prince's Day.

### WEEP ON, WEEP ON.

WEEP on, weep on, your hour is past;  
 Your dreams of pride are o'er;  
 The fatal chain is round you cast,  
 And you are men no more.  
 In vain the hero's heart hath bled;  
 The sage's tongue hath warned in  
 vain; —  
 Oh, Freedom! once thy flame hath  
 fled,  
 It never lights again.

Weep on — perhaps in after days,  
 They'll learn to love your name;  
 When many a deed may wake in praise  
 That long hath slept in blame.  
 And when they tread the ruined isle,  
 Where rest, at length, the lord and  
 slave,  
 They'll wondering ask, how hands so  
 vile  
 Could conquer hearts so brave?

"'T was fate," they 'll say, "a wayward fate

"Your web of discord wove;

"And while your tyrants joined in hate,

"You never joined in love.

"But hearts fell off, that ought to twine,

"And man profaned what God had given;

"Till some were heard to curse the shrine,

"Where others knelt to heaven!"

### LESBIA HATH A BEAMING EYE.

LESBIA hath a beaming eye,

But no one knows for whom it beameth;

Right and left its arrows fly,

But what they aim at no one dreameth.

Sweeter 't is to gaze upon

My Nora's lid that seldom rises;

Few its looks, but every one,

Like unexpected light, surprises!

Oh, my Nora Creina, dear,

My gentle, bashful Nora Creina,

Beauty lies

In many eyes,

But Love in yours, my Nora Creina.

Lesbia wears a robe of gold,

But all so close the nymph hath laced it,

Not a charm of beauty's mould

Presumes to stay where nature placed it.

Oh! my Nora's gown for me,

That floats as wild as mountain breezes,

Leaving every beauty free

To sink or swell as Heaven pleases.

Yes, my Nora Creina, dear,

My simple, graceful Nora Creina,

Nature's dress

Is loveliness —

The dress *you* wear, my Nora Creina.

Lesbia hath a wit refined,

But, when its points are gleaming round us,

Who can tell if they 're design'd

To dazzle merely, or to wound us?

Pillowed on my Nora's heart,

In safer slumber Love reposes —

Bed of peace! whose roughest part

Is but the crumpling of the roses.

Oh! my Nora Creina dear,

My mild, my artless Nora Creina!

Wit, tho' bright,

Hath no such light,

As warms your eyes, my Nora Creina.

### I SAW THY FORM IN YOUTHFUL PRIME.

I SAW thy form in youthful prime,

Nor thought that pale decay

Would steal before the steps of Time,

And waste its bloom away, Mary!

Yet still thy features wore that light,

Which fleets not with the breath;

And life ne'er looked more truly bright

Than in thy smile of death, Mary!

As streams that run o'er golden mines,

Yet humbly, calmly glide,

Nor seem to know the wealth that shines

Within their gentle tide, Mary!

So veiled beneath the simplest guise,

Thy radiant genius shone,

And that, which charmed all other eyes,

Seemed worthless in thy own, Mary!

If souls could always dwell above,

Thou ne'er hadst left that sphere;

Or could we keep the souls we love,

We ne'er had lost thee here, Mary!

Though many a gifted mind we meet,

Though fairest forms we see,

To live with them is far less sweet,

Than to remember thee, Mary!<sup>1</sup>

### BY THAT LAKE, WHOSE GLOOMY SHORE.<sup>2</sup>

By that Lake, whose gloomy shore

Sky-lark never warbles o'er,<sup>3</sup>

Where the cliff hangs high and steep,

Young Saint Kevin stole to sleep.

"Here, at least," he calmly said,

"Woman ne'er shall find my bed,"

Ah! the good Saint little knew

What that wily sex can do.

'T was from Kathleen's eyes he flew, —  
Eyes of most unholy blue!

1 I have here made a feeble effort to imitate that exquisite inscription of Shenstone's, "*heu! quanto minus est cum reliquis versari quam tui meminisse!*"

2 This ballad is founded upon one of the many stories related of St. Kevin, whose bed in the rock is to be seen at Glendalough, a most gloomy and romantic spot in the county of Wicklow.

3 There are many other curious traditions concerning this Lake, which may be found in Giraldu's, Colgan, etc.

She had loved him well and long,  
Wished him hers, nor thought it wrong.  
Wheresoe'er the Saint would fly,  
Still he heard her light foot nigh;  
East or west, where'er he turned,  
Still her eyes before him burned.

On the bold cliff's bosom cast,  
Tranquil now he sleeps at last;  
Dreams of heaven, nor thinks that e'er  
Woman's smile can haunt him there.  
But nor earth nor heaven is free  
From her power, if fond she be:  
Even now, while calm he sleeps,  
Kathleen o'er him leans and weeps.

Fearless she had tracked his feet  
To this rocky, wild retreat;  
And when morning met his view,  
Her mild glances met it too.  
Ah, your Saints have cruel hearts!  
Sternly from his bed he starts,  
And with rude, repulsive shock,  
Hurls her from the beetling rock.

Glendalough, thy gloomy wave  
Soon was gentle Kathleen's grave!  
Soon the saint (yet ah! too late,)  
Felt her love, and mourned her fate.  
When he said, "Heaven rest her soul!"  
Round the Lake light music stole;  
And her ghost was seen to glide,  
Smiling o'er the fatal tide.

#### SHE IS FAR FROM THE LAND.

SHE is far from the land where her young  
hero sleeps,  
And lovers are round her, sighing:  
But coldly she turns from their gaze, and  
weeps,  
For her heart in his grave is lying.

She sings the wild song of her dear na-  
tive plains,  
Every note which he loved awaking;—  
Ah! little they think who delight in her  
strains,  
How the heart of the Minstrel is  
breaking.

He had lived for his love, for his coun-  
try he died,  
They were all that to life had entwined  
him;

Nor soon shall the tears of his country  
be dried,  
Nor long will his love stay behind him.

Oh! make her a grave where the sun-  
beams rest,  
When they promise a glorious morrow;  
They'll shine o'er her sleep, like a smile  
from the West,  
From her own loved island of sorrow.

#### NAY, TELL ME NOT, DEAR.

NAY, tell me not, dear, that the goblet  
drowns  
One charm of feeling, one fond regret;  
Believe me, a few of thy angry frowns  
Are all I've sunk in its bright wave yet.  
Ne'er hath a beam  
Been lost in the stream  
That ever was shed from thy form or  
soul;  
The spell of those eyes,  
The balm of thy sighs,  
Still float on the surface, and hallow  
my bowl.  
Then fancy not, dearest, that wine can  
steal  
One blissful dream of the heart from  
me;  
Like founts that awaken the pilgrim's  
zeal,  
The bowl but brightens my love for  
thee.

They tell us that Love in his fairy  
bower  
Had two blush-roses, of birth divine;  
He sprinkled the one with a rainbow's  
shower,  
But bathed the other with mantling  
wine.  
Soon did the buds  
That drank of the floods  
Distilled by the rainbow, decline and  
fade;  
While those which the tide  
Of ruby had dyed  
All blushed into beauty, like thee,  
sweet maid!  
Then fancy not, dearest, that wine can  
steal  
One blissful dream of the heart from  
me;



Like founts, that awaken the pilgrim's  
zeal,  
The bowl but brightens my love for  
thee.

### AVENGING AND BRIGHT.

AVENGING and bright fall the swift sword  
of Erin <sup>1</sup>

On him who the brave sons of Usna  
betrayed! —

For every fond eye he hath wakened a  
tear in,

A drop from his heart-wounds shall  
weep o'er her blade.

By the red cloud that hung over Conor's  
dark dwelling,<sup>2</sup>

When Ulad's <sup>3</sup> three champions lay  
sleeping in gore —

By the billows of war, which so often,  
high swelling,

Have wafted these heroes to victory's  
shore —

We swear to revenge them! — no joy  
shall be tasted,

The harp shall be silent, the maiden  
unwed,

<sup>1</sup> The words of this song were suggested by the very ancient Irish story called "Deirdri, or the Lamentable Fate of the Sons of Usnach," which has been translated literally from the Gaelic, by Mr. O'Flanagan (see vol. i. of *Transactions of the Gaelic Society of Dublin*), and upon which it appears that the "Darthula of Macpherson" is founded. The treachery of Conor, King of Ulster, in putting to death the three sons of Usna, was the cause of a desolating war against Ulster, which terminated in the destruction of Eman. "This story [says Mr. O'Flanagan] has been, from time immemorial, held in high repute as one of the three tragic stories of the Irish. These are 'The death of the children of Touran;' 'The death of the children of Lear' (both regarding Tuatha de Danans), and this, 'The death of the children of Usnach,' which is a Milesian story." It will be recollected, that in the Second Number of these Melodies, there is a ballad upon the story of the children of Lear or Lir; "Silent, oh Moyle!" etc.

Whatever may be thought of those sanguine claims to antiquity, which Mr. O'Flanagan and others advance for the literature of Ireland, it would be a lasting reproach upon our nationality, if the Gaelic researches of this gentleman did not meet with all the liberal encouragement they so well merit.

<sup>2</sup> "Oh Nasi! view that cloud that I here see in the sky! I see over Eman-green a chilling cloud of blood-tinged red." — *Deirdri's Song*.

<sup>3</sup> Ulster.

Our halls shall be mute and our fields  
shall lie wasted,  
Till vengeance is wreaked on the  
murderer's head.

Yes, monarch! tho' sweet are our home  
recollections,

Tho' sweet are the tears that from tenderness fall;

Tho' sweet are our friendships, our hopes,  
our affections,

Revenge on a tyrant is sweetest of all!

### WHAT THE BEE IS TO THE FLOWERET.

HE.

WHAT the bee is to the floweret,  
When he looks for honey-dew,  
Thro' the leaves that close embower it,  
That, my love, I'll be to you.

SHE.

What the bank, with verdure glowing,  
Is to waves that wander near,  
Whispering kisses, while they're going,  
That I'll be to you, my dear.

SHE.

But they say, the bee's a rover,  
Who will fly, when sweets are gone;  
And, when once the kiss is over,  
Faithless brooks will wander on.

HE.

Nay, if flowers *will* lose their looks,  
If sunny banks *will* wear away,  
'T is but right that bees and brooks  
Should sip and kiss them while they  
may.

### LOVE AND THE NOVICE.

"HERE we dwell, in holiest bowers,  
"Where angels of light o'er our orisons  
bend;

"Where sighs of devotion and breathings  
of flowers

"To heaven in mingled odor ascend.

"Do not disturb our calm, oh Love!

"So like is thy form to the cherubs  
above,

"It well might deceive such hearts as  
ours."

Love stood near the Novice and listened,  
And Love is no novice in taking a  
hint;

His laughing blue eyes soon with piety  
glistened;

His rosy wing turned to heaven's own  
tint.

"Who would have thought," the  
urchin cries,

"That Love could so well, so gravely  
disguise

"His wandering wings and wounding  
eyes?"

Love now warms thee, waking and  
sleeping,

Young Novice, to him all thy orisons  
rise.

He tinges the heavenly fount with his  
weeping,

He brightens the censor's flame with  
his sighs.

Love is the Saint enshrined in thy  
breast,

And angels themselves would admit  
such a guest,

If he came to them clothed in Piety's vest.

THIS LIFE IS ALL CHECKERED  
WITH PLEASURES AND WOES.

THIS life is all checkered with pleasures  
and woes,

That chase one another like waves of  
the deep, —

Each brightly or darkly, as onward it  
flows,

Reflecting our eyes, as they sparkle or  
weep.

So closely our whims on our miseries  
tread,

That the laugh is awaked ere the tear  
can be dried;

And, as fast as the rain-drop of Pity is  
shed,

The goose-plumage of Folly can turn  
it aside.

But pledge me the cup — if existence  
would cloy,

With hearts ever happy, and heads  
ever wise,

Be ours the light Sorrow, half-sister to Joy,  
And the light, brilliant Folly that flashes  
and dies.

When Hylas was sent with his urn to the  
fount,

Thro' fields full of light, and with heart  
full of play,

Light rambled the boy, over meadow  
and mount,

And neglected his task for the flowers  
on the way.<sup>1</sup>

Thus many, like me, who in youth should  
have tasted

The fountain that runs by Philosophy's  
shrine,

Their time with the flowers on the margin  
have wasted,

And left their light urns all as empty  
as mine.

But pledge me the goblet; — while Idle-  
ness weaves

These flowerets together, should Wis-  
dom but see

One bright drop or two that has fallen  
on the leaves

From her fountain divine, 't is sufficient  
for me.

### OH THE SHAMROCK.

THRO' Erin's Isle,

To sport awhile,

As Love and Valor wandered,

With Wit, the sprite,

Whose quiver bright

A thousand arrows squandered.

Where'er they pass,

A triple grass<sup>2</sup>

Shoots up, with dew-drops streaming,

As softly green

As emeralds seen

Thro' purest crystal gleaming.

Oh the Shamrock, the green, immortal  
Shamrock!

Chosen leaf,

Of Bard and Chief,

Old Erin's native Shamrock!

<sup>1</sup> *proposito florem protulit officio.*

PROPERTY. lib. i. eleg. 20.

<sup>2</sup> It is said that St. Patrick, when preaching the Trinity to the Pagan Irish, used to illustrate his subject by reference to that species of trefoil called in Ireland by the name of the Shamrock; and hence, perhaps, the Island of Saints adopted this plant as her national emblem. Hope, among the ancients, was sometimes represented as a beautiful child, standing upon tip-toes, and a trefoil or three-colored grass in her hand.

Says Valor, "See,  
 "They spring for me,  
 "Those leafy gems of morning!" —  
 Says Love, "No, no,  
 "For *me* they grow,  
 "My fragrant path adorning."  
 But Wit perceives  
 The triple leaves,  
 And cries, "Oh! do not sever  
 "A type, that blends  
 "Three godlike friends,  
 "Love, Valor, Wit, for ever!"  
 Oh the Shamrock, the green, immortal  
 Shamrock!  
 Chosen leaf  
 Of Bard and Chief,  
 Old Erin's native Shamrock!

So firmly fond  
 May last the bond,  
 They wove that morn together,  
 And ne'er may fall  
 One drop of gall  
 On Wit's celestial feather.  
 May Love, as twine  
 His flowers divine,  
 Of thorny falsehood weed 'em;  
 May Valor ne'er  
 His standard rear  
 Against the cause of Freedom!  
 Oh the Shamrock, the green, immortal  
 Shamrock!  
 Chosen leaf  
 Of Bard and Chief,  
 Old Erin's native Shamrock!

#### AT THE MID HOUR OF NIGHT.

At the mid hour of night, when stars  
 are weeping, I fly  
 To the lone vale we loved, when life  
 shone warm in thine eye;  
 And I think oft, if spirits can steal from  
 the regions of air,  
 To revisit past scenes of delight, thou  
 wilt come to me there,  
 And tell me our love is remembered,  
 even in the sky.

Then I sing the wild song 't was once  
 such pleasure to hear!  
 When our voices commingling breathed,  
 like one, on the ear;

And, as Echo far off thro' the vale my  
 sad orison rolls,  
 I think, oh my love! 't is thy voice from  
 the Kingdom of Souls,<sup>1</sup>  
 Faintly answering still the notes that  
 once were so dear.

#### ONE BUMPER AT PARTING.

ONE bumper at parting! — tho' many  
 Have circled the board since we met,  
 The fullest, the saddest of any  
 Remains to be crowned by us yet.  
 The sweetness that pleasure hath in it,  
 Is always so slow to come forth,  
 That seldom, alas, till the minute  
 It dies, do we know half its worth.  
 But come, — may our life's happy meas-  
 ure  
 Be all of such moments made up;  
 They 're born on the bosom of Pleasure,  
 They die midst the tears of the cup.

As onward we journey, how pleasant  
 To pause and inhabit awhile  
 Those few sunny spots, like the present,  
 That mid the dull wilderness smile!  
 But Time, like a pitiless master,  
 Cries "Onward!" and spurs the gay  
 hours —  
 Ah, never doth Time travel faster,  
 Than when his way lies among flowers.  
 But come — may our life's happy measure  
 Be all of such moments made up;  
 They 're born on the bosom of Pleasure,  
 They die midst the tears of the cup.

We saw how the sun looked in sinking,  
 The waters beneath him how bright;  
 And now, let our farewell of drinking  
 Resemble that farewell of light.  
 You saw how he finished, by darting  
 His beam o'er a deep billow's brim —  
 So, fill up, let 's shine at our parting,  
 In full liquid glory, like him.  
 And oh! may our life's happy measure  
 Of moments like this be made up,  
 'T was born on the bosom of Pleasure,  
 It dies mid the tears of the cup.

1 "There are countries," says Montaigne,  
 "where they believe the souls of the happy live  
 in all manner of liberty, in delightful fields; and  
 that it is those souls, repeating the words we  
 utter, which we call Echo."



# T IS THE LAST ROSE OF SUMMER.

'T is the last rose of summer  
Left blooming alone;  
All her lovely companions  
Are faded and gone;  
No flower of her kindred,  
No rose-bud is nigh,  
To reflect back her blushes,  
Or give sigh for sigh.

I 'll not leave thee, thou lone one!  
To pine on the stem;  
Since the lovely are sleeping,  
Go, sleep thou with them.  
Thus kindly I scatter  
Thy leaves o'er the bed,  
Where thy mates of the garden  
Lie scentless and dead.

So soon may I follow,  
When friendships decay,  
And from Love's shining circle  
The gems drop away.  
When true hearts lie withered,  
And fond ones are flown,  
Oh! who would inhabit  
This bleak world alone?

## THE YOUNG MAY MOON.

THE young May moon is beaming, love,  
The glow-worm's lamp is gleaming, love,  
How sweet to rove  
Through Morna's grove,<sup>1</sup>

When the drowsy world is dreaming,  
love!

Then awake! — the heavens look bright,  
my dear,

'T is never too late for delight, my dear,  
And the best of all ways

To lengthen our days,  
Is to steal a few hours from the night,  
my dear!

Now all the world is sleeping, love,  
But the Sage, his star-watch keeping,  
love,

And I, whose star,  
More glorious far,

1 "Steals silently to Morna's grove." — See, in Mr. Bunting's collection, a poem translated from the Irish, by the late John Brown, one of my earliest college companions and friends,

Is the eye from that casement peeping,  
love.

Then awake! — till rise of sun, my dear,  
The Sage's glass we 'll shun, my dear,  
Or, in watching the flight  
Of bodies of light,

He might happen to take thee for one,  
my dear.

## THE MINSTREL-BOY.

THE Minstrel-Boy to the war is gone,  
In the ranks of death you 'll find him;  
His father's sword he has girded on,  
And his wild harp slung behind him. —  
"Land of song!" said the warrior-bard,  
"Tho' all the world betrays thee,  
"One sword, at least, thy rights shall  
guard,  
"One faithful harp shall praise thee!"

The Minstrel fell! — but the foeman's  
chain

Could not bring his proud soul under;  
The harp he loved ne'er spoke again,  
For he tore its chords asunder;

And said, "No chains shall sully thee,  
"Thou soul of love and bravery!

"Thy songs were made for the pure and  
free,

"They shall never sound in slavery."

## THE SONG OF O'RUARK,

PRINCE OF BREFFNI.<sup>2</sup>

THE valley lay smiling before me,  
Where lately I left her behind;  
Yet I trembled, and something hung o'er  
me,

That saddened the joy of my mind.

whose death was as singularly melancholy and  
unfortunate as his life had been amiable, honor-  
able, and exemplary.

2 These stanzas are founded upon an event of most melancholy importance to Ireland; if, as we are told by our Irish historians, it gave England the first opportunity of profiting by our divisions and subduing us. The following are the circumstances, as related by O'Halloran: — "The king of Leinster had long conceived a violent affection for Dearbhorgil, daughter to the king of Meath, and though she had been for some time married to O'Ruark, prince of Breffni, yet it could not restrain his passion. They carried on a private correspondence, and she informed him that O'Ruark intended soon to go on a pilgrimage (an act of piety frequent in those days), and con-

I looked for the lamp which, she told  
me,  
Should shine, when her Pilgrim re-  
turned;  
But, tho' darkness began to infold me,  
No lamp from the battlements burned!

I flew to her chamber — 't was lonely,  
As if the loved tenant lay dead; —  
Ah, would it were death, and death  
only!  
But no, the young false one had fled.  
And there hung the lute that could soften  
My very worst pains into bliss;  
While the hand, that had waked it so  
often,  
Now throbbed to a proud rival's kiss.

There *was* a time, falsest of women,  
When Breffni's good sword would have  
sought  
That man, thro' a million of foemen,  
Who dared but to wrong thee *in*  
*thought!*  
While now — oh degenerate daughter  
Of Erin, how fallen is thy fame!  
And thro' ages of bondage and slaughter,  
Our country shall bleed for thy shame.

Already, the curse is upon her,  
And strangers her valleys profane;  
They come to divide, to dishonor,  
And tyrants they long will remain.  
But onward! — the green banner rearing,  
Go, flesh every sword to the hilt;  
On *our* side is Virtue and Erin,  
On *theirs* is the Saxon and Guilt.

OH! HAD WE SOME BRIGHT LIT-  
TLE ISLE OF OUR OWN.

OH! had we some bright little isle of  
our own,  
In a blue summer ocean, far off and  
alone,  
Where a leaf never dies in the still  
blooming bowers,  
And the bee banquets on thro' a whole  
year of flowers;

jured him to embrace that opportunity of convey-  
ing her from a husband she detested to a lover  
she adored. MacMurchad too punctually obeyed  
the summons, and had the lady conveyed to

Where the sun loves to pause  
With so fond a delay,  
That the night only draws  
A thin veil o'er the day;  
Where simply to feel that we breathe,  
that we live,  
Is worth the best joy that life elsewhere  
can give.

There, with souls ever ardent and pure as  
the clime,  
We should love, as they loved in the  
first golden time;  
The glow of the sunshine, the balm of  
the air,  
Would steal to our hearts, and make all  
summer there.

With affection as free  
From decline as the bowers,  
And, with hope, like the bee,  
Living always on flowers,  
Our life should resemble a long day of  
light,  
And our death come on, holy and calm  
as the night.

FAREWELL! — BUT WHENEVER  
YOU WELCOME THE HOUR.

FAREWELL! — but whenever you wel-  
come the hour,  
That awakens the night-song of mirth in  
your bower,  
Then think of the friend who once wel-  
comed it too,  
And forgot his own griefs to be happy  
with you.  
His griefs may return, not a hope may  
remain  
Of the few that have brightened his  
pathway of pain,  
But he ne'er will forget the short vision,  
that threw  
Its enchantment around him, while lin-  
gering with you.

his capital of Ferns." — The monarch Roder-  
ick espoused the cause of O'Ruark, while Mac  
Murchad fled to England, and obtained the as-  
sistance of Henry II.

"Such," adds Giraldus Cambrensis (as I find  
him in an old translation), "is the variable and  
fickle nature of woman, by whom all mischief  
in the world (for the most part) do happen and  
come, as may appear by Marcus Antonius, and  
by the destruction of Troy."

And still on that evening, when pleasure  
fills up  
To the highest top sparkle each heart  
and each cup,  
Where'er my path lies, be it gloomy or  
bright,  
My soul, happy friends, shall be with  
you that night;

Shall join in your revels, your sports, and  
your wiles,  
And return to me, beaming all o'er with  
your smiles —  
Too blest, if it tells me that, mid the gay  
cheer  
Some kind voice had murmured, "I wish  
he were here!"

Let Fate do her worst, there are relics  
of joy,  
Bright dreams of the past, which she  
can not destroy;  
Which come in the night-time of sorrow  
and care,  
And bring back the features that joy  
used to wear.  
Long, long be my heart with such memo-  
ries filled!  
Like the vase, in which roses have once  
been distilled —  
You may break, you may shatter the  
vase, if you will,  
But the scent of the roses will hang  
round it still.

### OH! DOUBT ME NOT.

OH! doubt me not — the season  
Is o'er, when Folly made me rove,  
And now the vestal, Reason,  
Shall watch the fire awaked by Love.  
Altho' this heart was early blown,  
And fairest hands disturbed the tree,  
They only shook some blossoms down,  
Its fruit has all been kept for thee.  
Then doubt me not — the season  
Is o'er, when Folly made me rove,  
And now the vestal, Reason,  
Shall watch the fire awaked by Love.

And tho' my lute no longer  
May sing of Passion's ardent spell,  
Yet, trust me, all the stronger  
I feel the bliss I do not tell.

The bee thro' many a garden roves,  
And hums his lay of courtship o'er,  
But when he finds the flower he loves,  
He settles there, and hums no more.  
Then doubt me not — the season  
Is o'er, when Folly kept me free,  
And now the vestal, Reason,  
Shall guard the flame awaked by thee.

### YOU REMEMBER ELLEN.<sup>1</sup>

You remember Ellen, our hamlet's pride,  
How meekly she blest her humble lot,  
When the stranger, William, had made  
her his bride,  
And love was the light of their lowly  
cot.  
Together they toiled through winds and  
rains,  
Till William, at length, in sadness said,  
"We must seek our fortune on other  
plains;" —  
Then, sighing, she left her lowly shed.

They roamed a long and a weary way,  
Nor much was the maiden's heart at  
ease,  
When now, at close of one stormy day,  
They see a proud castle among the  
trees.  
"To-night," said the youth, "we'll shel-  
ter there;  
"The wind blows cold, the hour is  
late:"  
So he blew the horn with a chieftain's air,  
And the Porter bowed, as they past the  
gate.

"Now, welcome, Lady," exclaimed the  
youth, —  
"This castle is thine, and these dark  
woods all!"  
She believed him crazed, but his words  
were truth,  
For Ellen is Lady of Rosna Hall!  
And dearly the Lord of Rosna loves  
What William the stranger wooed and  
wed;  
And the light of bliss, in these lordly  
groves,  
Shines pure as it did in the lowly shed.

<sup>1</sup> This ballad was suggested by a well-known  
and interesting story told of a certain noble  
family in England.



## I'D MOURN THE HOPES.

I'd mourn the hopes that leave me,  
 If thy smiles had left me too;  
 I'd weep when friends deceive me,  
 If thou wert, like them, untrue.  
 But while I've thee before me,  
 With heart so warm and eyes so  
 bright,  
 No clouds can linger o'er me,  
 That smile turns them all to light.

'T is not in fate to harm me,  
 While fate leaves thy love to me;  
 'T is not in joy to charm me,  
 Unless joy be shared with thee.  
 One minute's dream about thee  
 Were worth a long, an endless  
 year  
 Of waking bliss without thee,  
 My own love, my only dear!

And tho' the hope be gone, love,  
 That long sparkled o'er our way,  
 Oh! we shall journey on, love,  
 More safely, without its ray.  
 Far better lights shall win me  
 Along the path I've yet to roam: —  
 The mind that burns within me,  
 And pure smiles from thee at home.

Thus, when the lamp that lighted  
 The traveller at first goes out,  
 He feels awhile benighted,  
 And looks round in fear and doubt.  
 But soon, the prospect clearing,  
 By cloudless starlight on he treads,  
 And thinks no lamp so cheering  
 As that light which Heaven sheds.

## COME O'ER THE SEA.

COME o'er the sea,  
 Maiden, with me,

Mine thro' sunshine, storm, and snows;  
 Seasons may roll,  
 But the true soul

Burns the same, where'er it goes.

Let fate frown on, so we love and part  
 not;

'T is life where *thou* art, 't is death  
 where thou art not.

Then come o'er the sea,  
 Maiden, with me,

Come wherever the wild wind blows;  
 Seasons may roll,  
 But the true soul  
 Burns the same, where'er it goes.

Was not the sea  
 Made for the Free,  
 Land for courts and chains alone?  
 Here we are slaves,  
 But, on the waves,

Love and Liberty's all our own.  
 No eye to watch, and no tongue to  
 wound us,  
 All earth forgot, and all heaven around  
 us —

Then come o'er the sea,  
 Maiden, with me,  
 Mine thro' sunshine, storm, and snows;  
 Seasons may roll,  
 But the true soul  
 Burns the same, where'er it goes.

HAS SORROW THY YOUNG DAYS  
SHADED.

Has sorrow thy young days shaded,  
 As clouds o'er the morning fleet?  
 Too fast have those young days faded,  
 That, even in sorrow, were sweet?  
 Does Time with his cold wing wither  
 Each feeling that once was dear? —  
 Then, child of misfortune, come hither,  
 I'll weep with thee, tear for tear.

Has love to that soul, so tender,  
 Been like our Lagenian mine,<sup>1</sup>  
 Where sparkles of golden splendor  
 All over the surface shine —  
 But, if in pursuit we go deeper,  
 Allured by the gleam that shone,  
 Ah! false as the dream of the sleeper,  
 Like Love, the bright ore is gone.

Has Hope, like the bird in the story,<sup>2</sup>  
 That flitted from tree to tree  
 With the talisman's glittering glory —  
 Has Hope been that bird to thee?

1 Our Wicklow Gold Mines, to which this  
 verse alludes, deserve, I fear, but too well the  
 character here given of them.

2 "The bird, having got its prize, settled not  
 far off, with the talisman in his mouth. The  
 prince drew near it, hoping it would drop it;  
 but, as he approached, the bird took wing, and  
 settled again," etc. — "*Arabian Nights*."

On branch after branch alighting,  
The gem did she still display,  
And, when nearest and most inviting,  
Then waft the fair gem away?

If thus the young hours have fled,  
When sorrow itself looked bright;  
If thus the fair hope hath cheated,  
That led thee along so light;  
If thus the cold world now wither  
Each feeling that once was dear: —  
Come, child of misfortune, come hither,  
I'll weep with thee, tear for tear.

### NO, NOT MORE WELCOME.

No, not more welcome the fairy numbers  
Of music fall on the sleeper's ear,  
When half-awaking from fearful slum-  
bers,  
He thinks the full choir of heaven is  
near, —  
Than came that voice, when, all forsaken,  
This heart long had sleeping lain,  
Nor thought its cold pulse would ever  
waken  
To such benign, blessed sounds again.

Sweet voice of comfort! 't was like the  
stealing  
Of summer wind thro' some wreathed  
shell —  
Each secret winding, each inmost feeling  
Of all my soul echoed to its spell.  
'T was whispered balm — 't was sunshine  
spoken! —  
I'd live years of grief and pain  
To have my long sleep of sorrow broken  
By such benign, blessed sounds again.

### WHEN FIRST I MET THEE.

WHEN first I met thee, warm and young,  
There shone such truth about thee,  
And on thy lip such promise hung,  
I did not dare to doubt thee.  
I saw thee change, yet still relied,  
Still clung with hope the fonder,  
And thought, tho' false to all beside,  
From me thou couldst not wander.  
But go, deceiver! go,  
The heart, whose hopes could make it  
Trust one so false, so low,  
Deserves that thou shouldst break it,

When every tongue thy follies named,  
I fled the unwelcome story;  
Or found, in even the faults they blamed,  
Some gleams of future glory.  
I still was true, when nearer friends  
Conspired to wrong, to slight thee;  
The heart that now thy falsehood rends,  
Would then have bled to right thee.  
But go, deceiver! go, —  
Some day, perhaps, thou 'lt waken  
From pleasure's dream, to know  
The grief of hearts forsaken.

Even now, tho' youth its bloom has  
shed,  
No lights of age adorn thee:  
The few, who loved thee once, have  
fled,  
And they who flatter scorn thee.  
Thy midnight cup is pledged to slaves,  
No genial ties enwreath it;  
The smiling there, like light on graves,  
Has rank cold hearts beneath it.  
Go — go — tho' worlds were thine,  
I would not now surrender  
One taintless tear of mine  
For all thy guilty splendor!

And days may come, thou false one! yet,  
When even those ties shall sever;  
When thou wilt call, with vain regret,  
On her thou 'st lost forever;  
On her who, in thy fortune's fall,  
With smiles had still received thee,  
And gladly died to prove thee all  
Her fancy first believed thee.  
Go — go — 't is vain to curse,  
'T is weakness to upbraid thee;  
Hate cannot wish thee worse  
Than guilt and shame have made  
thee.

### WHILE HISTORY'S MUSE.

WHILE History's Muse the memorial was  
keeping  
Of all that the dark hand of Destiny  
weaves,  
Beside her the Genius of Erin stood  
weeping,  
For hers was the story that blotted the  
leaves.  
But oh! how the tear in her eyelids grew  
bright,

When, after whole pages of sorrow and shame,

She saw History write,

With a pencil of light

That illumed the whole volume, her Wellington's name.

"Hail, Star of my Isle!" said the Spirit,  
all sparkling

With beams, such as break from her  
own dewy skies—

"Thro' ages of sorrow, deserted and  
darkling,

"I've watched for some glory like  
thine to arise.

"For, tho' heroes I've numbered, un-  
blest was their lot,

"And unhallowed they sleep in the cross-  
ways of Fame;—

"But oh! there is not

"One dishonoring blot

"On the wreath that encircles my Wel-  
lington's name.

"Yet still the last crown of thy toils is  
remaining,

"The grandest, the purest, even *thou*  
hast yet known;

"Tho' proud was thy task, other nations  
unchaining,

"Far prouder to heal the deep wounds  
of thy own.

"At the foot of that throne, for whose  
weal thou hast stood,

"Go, plead for the land that first cradled  
thy fame,

"And, bright o'er the flood

"Of her tears and her blood,

"Let the rainbow of Hope be her Wel-  
lington's name!"

### THE TIME I'VE LOST IN WOO- ING.

THE time I've lost in wooing,

In watching and pursuing

The light, that lies

In woman's eyes,

Has been my heart's undoing.

Tho' Wisdom oft has sought me,

I scorned the lore she brought me,

My only books

Were woman's looks,

And folly's all they've taught me.

Her smile when Beauty granted,  
I hung with gaze enchanted,

Like him the Sprite,<sup>1</sup>

Whom maids by night

Oft meet in glen that's haunted.

Like him, too, Beauty won me,

But while her eyes were on me,

If once their ray

Was turned away,

O! winds could not outrun me.

And are those follies going?

And is my proud heart growing

Too cold or wise

For brilliant eyes

Again to set it glowing?

No, vain, alas! the endeavor

From bonds so sweet to sever;

Poor Wisdom's chance

Against a glance

Is now as weak as ever.

### WHERE IS THE SLAVE.

OH, where 's the slave so lowly,

Condemned to chains unholy,

Who, could he burst

His bonds at first,

Would pine beneath them slowly?

What soul, whose wrongs degrade it,

Would wait till time decayed it,

When thus its wing

At once may spring

To the throne of Him who made it?

Farewell, Erin, — farewell, all,

Who live to weep our fall!

Less dear the laurel growing,

Alive, untouched and blowing,

Than that, whose braid

Is plucked to shade

The brows with victory glowing.

We tread the land that bore us,

Her green flag glitters o'er us,

The friends we've tried

Are by our side,

And the foe we hate before us.

Farewell, Erin, — farewell, all,

Who live to weep our fall!

1 This alludes to a kind of Irish fairy, which is to be met with, they say, in the fields at dusk. As long as you keep your eyes upon him, he is



## COME, REST IN THIS BOSOM.

COME, rest in this bosom, my own  
stricken deer,  
Tho' the herd have fled from thee, thy  
home is still here;  
Here still is the smile, that no cloud can  
o'ercast,  
And a heart and a hand all thy own to  
the last.

Oh! what was love made for, if 't is not  
the same  
Thro' joy and thro' torment, thro' glory  
and shame?  
I know not, I ask not, if guilt 's in that  
heart,  
I but know that I love thee, whatever  
thou art.

Thou hast called me thy Angel in mo-  
ments of bliss,  
And thy Angel I 'll be, mid the horrors  
of this, —  
Thro' the furnace, unshrinking, thy steps  
to pursue,  
And shield thee, and save thee, — or  
perish there too!

## 'T IS GONE, AND FOR EVER.

'T is gone, and for ever, the light we  
saw breaking,  
Like Heaven's first dawn o'er the  
sleep of the dead —  
When Man, from the slumber of ages  
awaking,  
Looked upward, and blest the pure  
ray, ere it fled.  
'T is gone, and the gleams it has left of  
its burning  
But deepen the long night of bondage  
and mourning,  
That dark o'er the kingdoms of earth is  
returning,  
And darkest of all, hapless Erin, o'er  
thee.

fixed, and in your power; — but the moment you  
look away (and he is ingenious in furnishing some  
inducement) he vanishes. I had thought that this  
was the sprite which we call the Leprechaun; but  
a high authority upon such subjects, Lady Mor-  
gan, (in a note upon her national and interesting  
novel, O'Donnel, has given a very different ac-  
count of that goblin.

For high was thy hope, when those  
glories were darting  
Around thee, thro' all the gross clouds  
of the world;  
When Truth, from her fetters indignantly  
starting,  
At once, like a Sun-burst, her banner  
unfurled.<sup>1</sup>  
Oh! never shall earth see a moment so  
splendid!  
Then, then — had one Hymn of Deliver-  
ance blended  
The tongues of all nations — how sweet  
had ascended  
The first note of Liberty, Erin, from  
thee!

But, shame on those tyrants, who envied  
the blessing!  
And shame on the light race, un-  
worthy its good,  
Who, at Death's reeking altar, like  
furies, caressing  
The young hope of Freedom, baptized  
it in blood.  
Then vanished for ever that fair, sunny  
vision,  
Which, spite of the slavish, the cold  
heart's derision,  
Shall long be remembered, pure, bright,  
and elysian,  
As first it arose, my lost Erin, on thee.

## I SAW FROM THE BEACH.

I SAW from the beach, when the morn-  
ing was shining,  
A bark o'er the waters move gloriously  
on;  
I came when the sun o'er that beach was  
declining,  
The bark was still there, but the waters  
were gone.

And such is the fate of our life's early  
promise,  
So passing the spring-tide of joy we  
have known;  
Each wave, that we danced on at morn-  
ing, ebbs from us,  
And leaves us, at eve, on the bleak  
shore alone.

1 "The Sun-burst" was the fanciful name  
given by the ancient Irish to the Royal Banner.

Ne'er tell me of glories, serenely adorn-  
ing

The close of our day, the calm eve of  
our night; —

Give me back, give me back the wild  
freshness of Morning,

Her clouds and her tears are worth  
Evening's best light.

Oh, who would not welcome that mo-  
ment's returning,

When passion first waked a new life  
thro' his frame,

And his soul, like the wood, that grows  
precious in burning,

Gave out all its sweets to love's ex-  
quisite flame.

#### FILL THE BUMPER FAIR.

FILL the bumper fair!

Every drop we sprinkle

O'er the brow of Care

Smooths away a wrinkle.

Wit's electric flame

Ne'er so swiftly passes,

As when thro' the frame

It shoots from brimming glasses.

Fill the bumper fair!

Every drop we sprinkle

O'er the brow of Care

Smooths away a wrinkle.

Sages can, they say,

Grasp the lightning's pinions,

And bring down its ray

From the starred dominions: —

So we, Sages, sit,

And, mid bumpers brightening,

From the Heaven of Wit

Draw down all its lightning.

Wouldst thou know what first

Made our souls inherit

This ennobling thirst

For wine's celestial spirit?

It chanced upon that day,

When, as bards inform us,

Prometheus stole away

The living fires that warm us:

The careless Youth, when up

To Glory's fount aspiring,

Took nor urn nor cup

To hide the pilfered fire in. —

But oh his joy, when, round

The halls of Heaven spying,

Among the stars he found

A bowl of Bacchus lying!

Some drops were in that bowl,

Remains of last night's pleasure,

With which the Sparks of Soul

Mixt their burning treasure.

Hence the goblet's shower

Hath such spells to win us;

Hence its mighty power

O'er that flame within us.

Fill the bumper fair!

Every drop we sprinkle

O'er the brow of Care

Smooths away a wrinkle.

#### DEAR HARP OF MY COUNTRY.

DEAR Harp of my Country! in darkness

I found thee,

The cold chain of silence had hung  
o'er thee long,<sup>1</sup>

When proudly, my own Island Harp, I  
unbound thee,

And gave all thy chords to light, free-  
dom, and song!

The warm lay of love and the light note  
of gladness

Have wakened thy fondest, thy liveli-  
est thrill;

But, so oft hast thou echoed the deep  
sigh of sadness,

That even in thy mirth it will steal  
from thee still.

Dear Harp of my country! farewell to  
thy numbers,

This sweet wreath of song is the last  
we shall twine!

Go, sleep with the sunshine of Fame on  
thy slumbers,

<sup>1</sup> In that rebellious but beautiful song, "When Erin first rose," there is, if I recollect right, the following line: —

"The dark chain of Silence was thrown o'er the deep."

The chain of Silence was a sort of practical figure of rhetoric among the ancient Irish. Walker tells us of "a celebrated contention for precedence between Finn and Gaul, near Finn's palace at Almhaim, where the attending Bards, anxious, if possible, to produce a cessation of hostilities, shook the chain of Silence, and flung themselves among the ranks." See also the *Ode to Gaul, the Son of Morni*, in Miss Brooke's "*Reliques of Irish Poetry*."

Till touched by some hand less unworthy than mine;  
 If the pulse of the patriot, soldier, or lover,  
 Have throbb'd at our lay, 't is thy glory alone;  
 I was *but* as the wind, passing heedlessly over,  
 And all the wild sweetness I waked was thy own.

### MY GENTLE HARP.

My gentle Harp, once more I waken  
 The sweetness of thy slumbering strain;  
 In tears our last farewell was taken,  
 And now in tears we meet again.  
 No light of joy hath o'er thee broken,  
 But, like those Harps whose heavenly skill  
 Of slavery, dark as thine, hath spoken,  
 Thou hang'st upon the willows still.

And yet, since last thy chord resounded,  
 An hour of peace and triumph came,  
 And many an ardent bosom bounded  
 With hopes — that now are turned to shame.  
 Yet even then, while Peace was singing  
 Her halcyon song o'er land and sea,  
 Tho' joy and hope to others bringing,  
 She only brought new tears to thee.

Then, who can ask for notes of pleasure,  
 My drooping Harp, from chords like thine?  
 Alas, the lark's gay morning measure  
 As ill would suit the swan's decline!  
 Or how shall I, who love, who bless thee,  
 Invoke thy breath for Freedom's strains,  
 When even the wreaths in which I dress thee,  
 Are sadly mixt — half flowers, half chains?

But come — if yet thy frame can borrow  
 One breath of joy, oh, breathe for me,  
 And show the world, in chains and sorrow,  
 How sweet thy music still can be;  
 How gaily, even mid gloom surrounding,

Thou yet canst wake at pleasure's thrill —  
 Like Memnon's broken image sounding,  
 Mid desolation tuneful still!<sup>1</sup>

### IN THE MORNING OF LIFE.

IN the morning of life, when its cares are unknown,  
 And its pleasures in all their new lustre begin,  
 When we live in a bright-beaming world of our own,  
 And the light that surrounds us is all from within;  
 Oh 't is not, believe me, in that happy time  
 We can love, as in hours of less transport we may; —  
 Of our smiles, of our hopes, 't is the gay sunny prime,  
 But affection is truest when these fade away.

When we see the first glory of youth pass us by,  
 Like a leaf on the stream that will never return;  
 When our cup, which had sparkled with pleasure so high,  
 First tastes of the *other*, the dark-flowing urn;  
 Then, then is the time when affection holds sway  
 With a depth and a tenderness joy never knew;  
 Love, nursed among pleasures, is faithless as they,  
 But the love born of Sorrow, like Sorrow, is true.

In climes full of sunshine, tho' splendid the flowers,  
 Their sighs have no freshness, their odor no worth;  
 'T is the cloud and the mist of our own Isle of showers,  
 That call the rich spirit of fragrancy forth.  
 So it is not mid splendor, prosperity, mirth,  
 That the depth of Love's generous spirit appears;

<sup>1</sup> *Dimidio magica resonant ubi Memnone chordæ. — Juvenal.*



To the sunshine of smiles it may first owe  
its birth,  
But the soul of its sweetness is drawn  
out by tears.

## AS SLOW OUR SHIP.

As slow our ship her foamy track  
Against the wind was cleaving,  
Her trembling pennant still looked back  
To that dear isle 't was leaving.  
So loath we part from all we love,  
From all the links that bind us;  
So turn our hearts as on we rove,  
To those we 've left behind us.

When, round the bowl, of vanished years  
We talk, with joyous seeming, —  
With smiles that might as well be tears,  
So faint, so sad their beaming;  
While memory brings us back again  
Each early tie that twined us,  
Oh, sweet 's the cup that circles then  
To those we 've left behind us.

And when, in other climes, we meet  
Some isle, or vale enchanting,  
Where all looks flowery, wild, and  
sweet,  
And naught but love is wanting;  
We think how great had been our bliss,  
If Heaven had but assigned us  
To live and die in scenes like this,  
With some we 've left behind us!

As travellers oft look back at eve,  
When eastward darkly going,  
To gaze upon that light they leave  
Still faint behind them glowing, —  
So, when the close of pleasure's day  
To gloom hath near consigned us,  
We turn to catch one fading ray  
Of joy that 's left behind us.

## WHEN COLD IN THE EARTH.

WHEN cold in the earth lies the friend  
thou hast loved,  
Be his faults and his follies forgot by  
thee then;  
Or, if from their slumber the veil be re-  
moved,  
Weep o'er them in silence, and close  
it again.

And oh! if 't is pain to remember how  
far  
From the pathways of light he was  
tempted to roam,  
Be it bliss to remember that thou wert  
the star  
That arose on his darkness and guided  
him home.

From thee and thy innocent beauty first  
came  
The revealings, that taught him true  
love to adore,  
To feel the bright presence, and turn him  
with shame  
From the idols he blindly had knelt to  
before.  
O'er the waves of a life, long benighted  
and wild,  
Thou camest, like a soft golden calm  
o'er the sea;  
And if happiness purely and glowingly  
smiled  
On his evening horizon, the light was  
from thee.

And tho', sometimes, the shades of past  
folly might rise,  
And tho' falsehood again would allure  
him to stray,  
He but turned to the glory that dwelt in  
those eyes,  
And the folly, the falsehood, soon  
vanished away.  
As the Priests of the Sun, when their  
altar grew dim,  
At the day-beam alone could its lustre  
repair,  
So, if virtue a moment grew languid in  
him,  
He but flew to that smile and re-  
kindled it there.

## REMEMBER THEE.

REMEMBER thee? yes, while there 's life  
in this heart,  
It shall never forget thee, all lorn as thou  
art;  
More dear in thy sorrow, thy gloom, and  
thy showers,  
Than the rest of the world in their sun-  
niest hours.

Wert thou all that I wish thee, great,  
 glorious, and free,  
 First flower of the earth, and first gem  
 of the sea,  
 I might hail thee with prouder, with  
 happier brow,  
 But oh! could I love thee more deeply  
 than now?

No, thy chains as they rankle, thy blood  
 as it runs,  
 But make thee more painfully dear to  
 thy sons —  
 Whose hearts, like the young of the  
 desert-bird's nest,  
 Drink love in each life-drop that flows  
 from thy breast.

#### WREATH THE BOWL.

WREATH the bowl  
 With flowers of soul,  
 The brightest wit can find us;  
 We 'll take a flight  
 Towards heaven to-night,  
 And leave dull earth behind us.  
 Should Love amid  
 The wreaths be hid,  
 That joy, the enchanter, brings us,  
 No danger fear,  
 While wine is near,  
 We 'll drown him if he stings us.  
 Then, wreath the bowl  
 With flowers of soul,  
 The brightest wit can find us;  
 We 'll take a flight  
 Towards heaven to-night,  
 And leave dull earth behind us.

'T was nectar fed  
 Of old, 't is said,  
 Their Junos, Joves, Apollos;  
 And man may brew  
 His nectar too,  
 The rich receipt 's as follows:  
 Take wine like this,  
 Let looks of bliss  
 Around it well be blended,  
 Then bring wit's beam  
 To warm the stream,  
 And there 's your nectar, splendid!  
 So wreath the bowl  
 With flowers of soul,

The brightest wit can find us;  
 We 'll take a flight  
 Towards heaven to-night,  
 And leave dull earth behind us.

Say, why did Time  
 His glass sublime  
 Fill up with sands unsightly,  
 When wine, he knew,  
 Runs brisker through,  
 And sparkles far more brightly?  
 Oh, lend it us,  
 And, smiling thus,  
 The glass in two we 'll sever,  
 Make pleasure glide  
 In double tide,  
 And fill both ends for ever!  
 Then wreath the bowl  
 With flowers of soul  
 The brightest wit can find us;  
 We 'll take a flight  
 Towards heaven to-night,  
 And leave dull earth behind us.

#### WHENE'ER I SEE THOSE SMILING EYES.

WHENE'ER I see those smiling eyes,  
 So full of hope, and joy, and light,  
 As if no cloud could ever rise,  
 To dim a heaven so purely bright —  
 I sigh to think how soon that brow  
 In grief may lose its every ray,  
 And that light heart, so joyous now,  
 Almost forget it once was gay.

For time will come with all its blights,  
 The ruined hope, the friend unkind,  
 And love, that leaves, where'er it lights,  
 A chilled or burning heart behind: —  
 While youth, that now like snow appears,  
 Ere sullied by the darkening rain,  
 When once 't is touched by sorrow's tears  
 Can never shine so bright again.

#### IF THOU 'LT BE MINE.

IF thou 'lt be mine, the treasures of air,  
 Of earth, and sea, shall lie at thy feet;  
 Whatever in Fancy's eye looks fair,  
 Or in Hope's sweet music sounds *most*  
 sweet,  
 Shall be ours — if thou wilt be mine,  
 love!

Bright flowers shall bloom wherever we  
rove,

A voice divine shall talk in each stream;  
The stars shall look like worlds of love,  
And this earth be all one beautiful  
dream

In our eyes — if thou wilt be mine,  
love!

And thoughts, whose source is hidden  
and high,

Like streams, that come from heaven-  
ward hills,

Shall keep our hearts, like meads, that lie  
To be bathed by those eternal rills,  
Ever green, if thou wilt be mine, love!

All this and more the Spirit of Love  
Can breathe o'er them, who feel his  
spells;

That heaven, which forms his home above,  
He can make on earth, wherever he  
dwells,

As thou 'lt own, — if thou wilt be  
mine, love!

#### TO LADIES' EYES.

To Ladies' eyes around, boy,  
We can't refuse, we can't refuse,  
Tho' bright eyes so abound, boy,  
'T is hard to choose, 't is hard to  
choose.

For thick as stars that lighten  
Yon airy bowers, yon airy bowers,  
The countless eyes that brighten  
This earth of ours, this earth of ours.

But fill the cup — where'er, boy,  
Our choice may fall, our choice may  
fall,

We're sure to find Love there, boy,  
So drink them all! so drink them all!

Some looks there are so holy,  
They seem but given, they seem but  
given,

As shining beacons, solely,  
To light to heaven, to light to heaven.

While some — oh! ne'er believe them —  
With tempting ray, with tempting ray,

Would lead us (God forgive them!)

The other way, the other way.

But fill the cup — where'er, boy,  
Our choice may fall, our choice may  
fall,

We're sure to find Love there, boy,  
So drink them all! so drink them all!

In some, as in a mirror,  
Love seems portrayed, Love seems  
portrayed,

But shun the flattering error,  
'T is but his shade, 't is but his shade.  
Himself has fixt his dwelling

In eyes we know, in eyes we know,  
And lips — but this is telling —

So here they go! so here they go!

Fill up, fill up — where'er, boy,  
Our choice may fall, our choice may  
fall,

We're sure to find Love there, boy,  
So drink them all! so drink them all!

#### \* FORGET NOT THE FIELD.

FORGET not the field where they perished,  
The truest, the last of the brave,  
All gone — and the bright hope we cher-  
ished

Gone with them, and quenched in their  
grave!

Oh! could we from death but recover  
Those hearts as they bounded before,  
In the face of high heaven to fight over  
That combat for freedom once more; —

Could the chain for an instant be riven  
Which Tyranny flung round us then,  
No, 't is not in Man, nor in Heaven,  
To let Tyranny bind it again!

But 't is past — and, tho' blazoned in  
story

The name of our Victor may be,  
Accurst is the march of that glory  
Which treads o'er the hearts of the  
free.

Far dearer the grave or the prison,  
Illumed by one patriot name,  
Than the trophies of all, who have risen  
On Liberty's ruins to fame.

#### THEY MAY RAIL AT THIS LIFE.

THEY may rail at this life — from the  
hour I began it,

I found it a life full of kindness and  
bliss;



And, until they can show me some happier planet,  
More social and bright, I'll content  
me with this.

As long as the world has such lips and  
such eyes,

As before me this moment enraptured  
I see,

They may say what they will of their  
orbs in the skies,

But this earth is the planet for you,  
love, and me.

In Mercury's star, where each moment  
can bring them

New sunshine and wit from the foun-  
tain on high,

Tho' the nymphs may have livelier poets  
to sing them,<sup>1</sup>

They've none, even there, more en-  
amoured than I.

And, as long as this harp can be wakened  
to love,

And that eye its divine inspiration  
shall be,

They may talk as they will of their Edens  
above,

But this earth is the planet for you,  
love, and me.

In that star of the west, by whose shadowy  
splendor,

At twilight so often we've roamed  
thro' the dew,

There are maidens, perhaps, who have  
bosoms as tender,

And look, in their twilights, as lovely  
as you.<sup>2</sup>

But tho' they were even more bright than  
the queen

Of that isle they inhabit in heaven's  
blue sea,

As I never those fair young celestials  
have seen,

Why—this earth is the planet for you,  
love, and me.

As for those chilly orbs on the verge of  
creation,

Where sunshine and smiles must be  
equally rare,

<sup>1</sup> *Tous les habitans de Mercure sont vifs. —*  
"Pluralité des Mondes."

<sup>2</sup> *La Terre pourra être pour Vénus l'étoile du*

Did they want a supply of cold hearts for  
that station,

Heaven knows we have plenty on earth  
we could spare.

Oh! think what a world we should have  
of it here,

If the haters of peace, of affection and  
glee,

Were to fly up to Saturn's comfortless  
sphere,

And leave earth to such spirits as you,  
love, and me.

### OH FOR THE SWORDS OF FORMER TIME!

Oh for the swords of former time!

Oh for the men who bore them,

When armed for Right, they stood sub-  
lime,

And tyrants crouched before them:

When free yet, ere courts began

With honors to enslave him,

The best honors worn by Man

Were those which Virtue gave him.

Oh for the swords, etc.

Oh for the kings who flourished then!

Oh for the pomp that crowned them,

When hearts and hands of freeborn men

Were all the ramparts round them,

When, safe built on bosoms true,

The throne was but the centre,

Round which Love a circle drew,

That Treason durst not enter.

Oh for the kings who flourished then!

Oh for the pomp that crowned them,

When hearts and hands of freeborn men

Were all the ramparts round them!

### ST. SENANUS AND THE LADY.

ST. SENANUS.<sup>3</sup>

"Oh! haste and leave this sacred isle,

"Unholy bark, ere morning smile;

"For on thy deck, though dark it be,

"A female form I see;

"And I have sworn this sainted sod

"Shall ne'er by woman's feet be trod."

*berger et la mère des amours, comme Vénus l'est pour nous. — "Pluralité des Mondes."*

<sup>3</sup> In a metrical life of St. Senanus, which is taken from an old Kilkenny MS., and may be found among the "*Acta Sanctorum Hiberniae*," we are told of his flight to the island of Scatterry,

THE LADY.

"Oh! Father, send not hence my bark,  
 "Thro' wintry winds and billows dark:  
 "I come with humble heart to share  
 "Thy morn and evening prayer;  
 "Nor mine the feet, oh! holy Saint,  
 "The brightness of thy sod to taint."

The Lady's prayer Senanus spurned;  
 The winds blew fresh, the bark returned;  
 But legends hint, that had the maid  
 Till morning's light delayed,  
 And given the saint one rosy smile,  
 She ne'er had left his lonely isle.

NE'ER ASK THE HOUR.

NE'ER ask the hour — what is it to us  
 How Time deals out his treasures?  
 The golden moments lent us thus,  
 Are not *his* coin, but Pleasure's.  
 If counting them o'er could add to their  
 blisses,  
 I'd number each glorious second:  
 But moments of joy are, like Lesbia's  
 kisses,  
 Too quick and sweet to be reckoned.  
 Then fill the cup — what is it to us  
 How time his circle measures?  
 The fairy hours we call up thus,  
 Obey no wand but Pleasure's.

Young Joy ne'er thought of counting  
 hours,  
 Till Care, one summer's morning,  
 Set up, among his smiling flowers,  
 A dial, by way of warning.  
 But Joy loved better to gaze on the sun,  
 As long as its light was glowing,  
 Than to watch with old Care how the  
 shadow stole on,  
 And how fast that light was going.  
 So fill the cup — what is it to us  
 How Time his circle measures?  
 The fairy hours we call up thus,  
 Obey no wand but Pleasure's.

and his resolution not to admit any woman of  
 the party; he refused to receive even a sister  
 saint, St. Cannera, whom an angel had taken to  
 the island for the express purpose of introducing  
 her to him. The following was the ungracious  
 answer of Senanus, according to his poetical  
 biographer:

*cui Præsul, quid fæminis  
 commune est cum monachis?*

SAIL ON, SAIL ON.

SAIL on, sail on, thou fearless bark —  
 Wherever blows the welcome wind,  
 It cannot lead to scenes more dark,  
 More sad than those we leave behind.  
 Each wave that passes seems to say,  
 "Tho' death beneath our smile may  
 be,  
 "Less cold we are, less false than they,  
 "Whose smiling wrecked thy hopes  
 and thee."

Sail on, sail on, — thro' endless space —  
 Thro' calm — thro' tempest — stop no  
 more:  
 The stormiest sea 's a resting place  
 To him who leaves such hearts on  
 shore.  
 Or — if some desert land we meet,  
 Where never yet false-hearted men  
 Profaned a world, that else were sweet, —  
 Then rest thee, bark, but not till then.

THE PARALLEL.

YES, sad one of Sion,<sup>1</sup> if closely resem-  
 bling,  
 In shame and in sorrow, thy withered-  
 up heart —  
 If drinking deep, deep, of the same "cup  
 of trembling"  
 Could make us thy children, our parent  
 thou art,

Like thee doth our nation lie conquered  
 and broken,  
 And fallen from her head is the once  
 royal crown;  
 In her streets, in her halls, Desolation  
 hath spoken,  
 And "while it is day yet, her sun hath  
 gone down."<sup>2</sup>

*nec te nec ullam aliam  
 admittemus in insulam.*

See the "*Acta Sanct. Hib.*," page 610.  
 According to Dr. Ledwich, St. Senanus was  
 no less a personage than the river Shannon; but  
 O'Connor and other antiquarians deny the meta-  
 morphose indignantly.

1 These verses were written after the perusal  
 of a treatise by Mr. Hamilton, professing to  
 prove that the Irish were originally Jews.

2 "Her sun is gone down while it was yet  
 day." — *Jer.* xv. 9.

Like thine doth her exile, mid dreams of  
returning,

Die far from the home it were life to  
behold;

Like thine do her sons, in the day of  
their mourning,

Remember the bright things that blest  
them of old.

Ah, well may we call her, like thee "the  
Forsaken,"<sup>1</sup>

Her boldest are vanquished, her proud-  
est are slaves;

And the harps of her minstrels, when  
gayest they waken,

Have tones mid their mirth like the  
wind over graves!

Yet hadst thou thy vengeance — yet came  
there the morrow,

That shines out, at last, on the longest  
dark night,

When the sceptre, that smote thee with  
slavery and sorrow,

Was shivered at once, like a reed, in  
thy sight.

When that cup, which for others the  
proud Golden City<sup>2</sup>

Had brimmed full of bitterness,  
drenched her own lips;

And the world she had trampled on  
heard, without pity,

The howl in her halls, and the cry  
from her ships.

When the curse Heaven keeps for the  
haughty came over

Her merchants rapacious, her rulers  
unjust,

And, a ruin, at last, for the earthworm  
to cover,<sup>3</sup>

The Lady of Kingdoms<sup>4</sup> lay low in the  
dust.

<sup>1</sup> "Thou shalt no more be termed Forsaken."  
— *Isaiah*, lxii. 4.

<sup>2</sup> "How hath the oppressor ceased! the  
golden city ceased!" — *Isaiah*, xiv. 4.

<sup>3</sup> "Thy pomp is brought down to the grave,  
and the worms cover thee." — *Isaiah*,  
xv. 11.

<sup>4</sup> "Thou shalt no more be called the Lady of  
Kingdoms." — *Isaiah*, xlvii. 5.

## DRINK OF THIS CUP.

DRINK of this cup; — you 'll find there 's  
a spell in

Its every drop 'gainst the ills of mor-  
tality;

Talk of the cordial that sparkled for  
Helen!

Her cup was a fiction, but this is  
reality.

Would you forget the dark world we are  
in,

Just taste of the bubble that gleams  
on the top of it;

But would you rise above earth, till akin  
To Immortals themselves, you must  
drain every drop of it;

Send round the cup — for oh there 's a  
spell in

Its every drop 'gainst the ills of mor-  
tality;

Talk of the cordial that sparkled for  
Helen!

Her cup was a fiction, but this is  
reality.

Never was philter formed with such  
power

To charm and bewilder as this we are  
quaffing;

Its magic began when, in Autumn's rich  
hour,

A harvest of gold in the fields it stood  
laughing.

There having, by Nature's enchantment,  
been filled

With the balm and the bloom of her  
kindest weather,

This wonderful juice from its core was  
distilled

To enliven such hearts as are here  
brought together.

Then drink of the cup — you 'll find  
there's a spell in

Its every drop 'gainst the ills of mor-  
tality;

Talk of the cordial that sparkled for  
Helen!

Her cup was a fiction, but this is  
reality.

And tho' perhaps — but breathe it to no  
one —

Like liquor the witch brews at mid-  
night so awful,



This philter in secret was first taught to  
flow on,  
Yet 't is n't less potent for being un-  
lawful.  
And, even tho' it taste of the smoke of  
that flame,  
Which in silence extracted its virtue  
forbidden—  
Fill up—there 's a fire in some hearts I  
could name,  
Which may work too its charm, tho'  
as lawless and hidden.  
So drink of the cup—for oh there 's a  
spell in  
Its every drop 'gainst the ills of mor-  
tality;  
Talk of the cordial that sparkled for  
Helen!  
Her cup was a fiction, but this is  
reality.

THE FORTUNE-TELLER.

DOWN in the valley come meet me to-  
night,  
And I 'll tell you your fortune truly  
As ever 't was told, by the new-moon's  
light,  
To a young maiden, shining as newly.  
  
But, for the world, let no one be nigh,  
Lest haply the stars should deceive me;  
Such secrets between you and me and  
the sky  
Should never go farther, believe me.

If at that hour the heavens be not dim,  
My science shall call up before you  
A male apparition,—the image of him  
Whose destiny 't is to adore you.

And if to that phantom you 'll be kind,  
So fondly around you he 'll hover,  
You 'll hardly, my dear, any difference  
find  
'Twixt him and a true living lover.

Down at your feet, in the pale moon-  
light,  
He 'll kneel, with a warmth of devo-  
tion—  
An ardor, of which such an innocent  
sprite  
You 'd scarcely believe had a notion.

What other thoughts and events may  
arise,  
As in destiny's book I've not seen  
them,  
Must only be left to the stars and your  
eyes  
To settle, ere morning, between them,

OH, YE DEAD!

OH, ye Dead! oh, ye Dead!<sup>1</sup> whom we  
know by the light you give  
From your cold gleaming eyes, tho' you  
move like men who live,  
Why leave you thus your graves,  
In far off fields and waves,  
Where the worm and the sea-bird only  
know your bed,  
To haunt this spot where all  
Those eyes that wept your fall,  
And the hearts that wailed you, like your  
own, lie dead?

It is true, it is true, we are shadows cold  
and wan;  
And the fair and the brave whom we  
loved on earth are gone;  
But still thus even in death,  
So sweet the living breath  
Of the fields and the flowers in our  
youth we wander'd o'er,  
That ere, condemned, we go  
To freeze mid Hecla's snow,  
We would taste it awhile, and think we  
live once more!

O'DONOHUE'S MISTRESS.

OF all the fair months, that round the sun  
In light-linked dance their circles run,  
Sweet May, shine thou for me;  
For still, when thy earliest beams arise,  
That youth, who beneath the blue lake  
lies,  
Sweet May, returns to me.

Of all the bright haunts, where daylight  
leaves  
Its lingering smile on golden eyes,

<sup>1</sup> Paul Zealand mentions that there is a moun-  
tain in some part of Ireland, where the ghosts  
of persons who have died in foreign lands walk  
about and converse with those they meet, like  
living people. If asked why they do not return  
to their homes, they say they are obliged to go to  
Mount Hecla, and disappear immediately.

Fair Lake, thou 'rt dearest to me;  
For when the last April sun grows dim,  
Thy Naiads prepare his steed<sup>1</sup> for him  
Who dwells, bright Lake, in thee.

Of all the proud steeds, that ever bore  
Young plumed Chiefs on sea or shore,  
White Steed, most joy to thee;  
Who still, with the first young glance of  
spring,  
From under that glorious lake dost bring  
My love, my chief, to me.

While, white as the sail some bark unfurls,  
When newly launched, thy long mane<sup>2</sup>  
curls,  
Fair Steed, as white and free;  
And spirits, from all the lake's deep  
bowers,  
Glide o'er the blue wave scattering  
flowers,  
Around my love and thee.

Of all the sweet deaths that maidens die,  
Whose lovers beneath the cold wave lie,  
Most sweet that death will be,  
Which, under the next May evening's  
light,  
When thou and thy steed are lost to sight,  
Dear love, I 'll die for thee.

#### ECHO.

How sweet the answer Echo makes  
To music at night,  
When, roused by lute or horn, she wakes,  
And far away, o'er lawns and lakes,  
Goes answering light.

1 The particulars of the tradition respecting O'Donohue and his White Horse, may be found in Mr. Weld's Account of Killarney, or more fully detailed in Derrick's Letters. For many years after his death, the spirit of this hero is supposed to have been seen on the morning of May-day, gliding over the lake on his favorite white horse, to the sound of sweet unearthly music, and preceded by groups of youths and maidens, who flung wreaths of delicate spring flowers in his path.

Among other stories, connected with this Legend of the Lakes, it is said that there was a young and beautiful girl whose imagination was so impressed with the idea of this visionary chieftain, that she fancied herself in love with him, and at last, in a fit of insanity, on a May-morning threw herself into the lake.

2 The boatmen at Killarney call those waves which come on a windy day, crested with foam, "O'Donohue's white horses."

Yet Love hath echoes truer far,  
And far more sweet,  
Than e'er beneath the moonlight's star,  
Of horn or lute, or soft guitar,  
The songs repeat.

'T is when the sigh, in youth sincere,  
And only then, —  
The sigh that 's breath'd for one to hear,  
Is by that one, that only dear,  
Breathed back again!

#### OH BANQUET NOT.

OH banquet not in those shining bowers,  
Where Youth resorts, but come to me:  
For mine 's a garden of faded flowers,  
More fit for sorrow, for age, and thee.  
And there we shall have our feast of  
tears,  
And many a cup in silence pour;  
Our guests, the shades of former years,  
Our toasts, to lips that bloom no more.

There, while the myrtle's withering  
boughs  
Their lifeless leaves around us shed,  
We 'll brim the bowl to broken vows,  
To friends long lost, the changed, the  
dead.  
Or, while some blighted laurel waves  
Its branches o'er the dreary spot,  
We 'll drink to those neglected graves,  
Where valor sleeps, unnamed, forgot.

#### THEE, THEE, ONLY THEE.

THE dawning of morn, the daylight's  
sinking,  
The night's long hours still find me  
thinking  
Of thee, thee, only thee.  
When friends are met, and goblets  
crowned,  
And smiles are near, that once en-  
chanted,  
Unreached by all that sunshine round,  
My soul, like some dark spot, is  
haunted  
By thee, thee, only thee.

Whatever in fame's high path could  
waken  
My spirit once, is now forsaken  
For thee, thee, only thee.

Like shores, by which some headlong  
bark

To the ocean hurries, resting never,  
Life's scenes go by me, bright or dark,  
I know not, heed not, hastening ever  
To thee, thee, only thee.

I have not a joy but of thy bringing,  
And pain itself seems sweet when  
springing

From thee, thee, only thee.

Like spells, that naught on earth can  
break,

Till lips, that know the charm, have  
spoken,

This heart, howe'er the world may wake  
Its grief, its scorn, can but be broken  
By thee, thee, only thee.

### SHALL THE HARP THEN BE SILENT.

SHALL the Harp then be silent, when he  
who first gave

To our country a name, is withdrawn  
from all eyes?

Shall a Minstrel of Erin stand mute by  
the grave,

Where the first — where the last of  
her Patriots lies?

No — faint tho' the death-song may fall  
from his lips,

Tho' his Harp, like his soul, may with  
shadows be crost,

Yet, yet shall it sound, mid a nation's  
eclipse,

And proclaim to the world what a star  
hath been lost;<sup>1</sup> —

What a union of all the affections and  
powers

By which life is exalted, embellished,  
refined,

Was embraced in that spirit — whose  
centre was ours,

While its mighty circumference circled  
mankind.

<sup>1</sup> These lines were written on the death of  
our great patriot, Grattan, in the year 1820. It  
is only the two first verses that are either in-  
tended or fitted to be sung.

Oh, who that loves Erin, or who that  
can see,

Thro' the waste of her annals, that  
epoch sublime —

Like a pyramid raised in the desert —  
where he

And his glory stand out to the eyes of  
all time;

That *one* lucid interval, snatched from  
the gloom

And the madness of ages, when filled  
with his soul,

A Nation o'erleaped the dark bounds of  
her doom,

And for *one* sacred instant, touched  
Liberty's goal?

Who, that ever hath heard him — hath  
drank at the source

Of that wonderful eloquence, all Erin's  
own,

In whose high-thoughted daring, the fire,  
and the force,

And the yet untamed spring of her  
spirit are shown?

An eloquence rich, wheresoever its wave  
Wandered free and triumphant, with  
thoughts that shone thro',

As clear as the brook's "stone of  
lustre," and gave,

With the flash of the gem, its solidity  
too.

Who, that ever approached him, when  
free from the crowd,

In a home full of love, he delighted to  
tread

'Mong the trees which a nation had  
given, and which bowed,

As if each brought a new civic crown  
for his head —

Is there one, who hath thus, thro' his  
orbit of life

But at distance observed him — thro'  
glory, thro' blame,

In the calm of retreat, in the grandeur  
of strife,

Whether shining or clouded, still high  
and the same, —



Oh no, not a heart, that e'er knew him,  
 but mourns  
 Deep, deep o'er the grave, where such  
 glory is shrined —  
 O'er a monument Fame will preserve,  
 'mong the urns  
 Of the wisest, the bravest, the best of  
 mankind!

### OH, THE SIGHT ENTRANCING.

OH, the sight entrancing,  
 When morning's beam is glancing  
 O'er files arrayed  
 With helm and blade,  
 And plumes, in the gay wind dancing!  
 When hearts are all high beating,  
 And the trumpet's voice repeating  
 That song, whose breath  
 May lead to death,  
 But never to retreating.  
 Oh the sight entrancing,  
 When morning's beam is glancing  
 O'er files arrayed  
 With helm and blade,  
 And plumes, in the gay wind dancing.

Yet, 't is not helm or feather —  
 For ask yon despot, whether  
 His plumed bands  
 Could bring such hands  
 And hearts as ours together.  
 Leave pomps to those who need 'em —  
 Give man but heart and freedom,  
 And proud he braves  
 The gaudiest slaves  
 That crawl where monarchs lead 'em.  
 The sword may pierce the heaver,  
 Stone walls in time may sever,  
 'T is mind alone,  
 Worth steel and stone,  
 That keeps men free for ever.  
 Oh that sight entrancing,  
 When the morning's beam is glancing,  
 O'er files arrayed  
 With helm and blade,  
 And in Freedom's cause advancing!

### SWEET INNISFALLEN.

SWEET Innisfallen, fare thee well,  
 May calm and sunshine long be thine!  
 How fair thou art let others tell, —  
 To *feel* how fair shall long be mine.

Sweet Innisfallen, long shall dwell  
 In memory's dream that sunny smile,  
 Which o'er thee on that evening fell,  
 When first I saw thy fairy isle.

'T was light, indeed, too blest for one,  
 Who had to turn to paths of care —  
 Through crowded haunts again to run,  
 And leave thee bright and silent there;

No more unto thy shores to come,  
 But, on the world's rude ocean tost,  
 Dream of thee sometimes, as a home  
 Of sunshine he had seen and lost.

Far better in thy weeping hours  
 To part from thee, as I do now,  
 When mist is o'er thy blooming bowers,  
 Like sorrow's veil on beauty's brow.

For, though unrivalled still thy grace,  
 Thou dost not look, as then, *too* blest,  
 But thus in shadow, seem'st a place  
 Where erring man might hope to rest —

Might hope to rest, and find in thee  
 A gloom like Eden's on the day  
 He left its shade, when every tree,  
 Like thine, hung weeping o'er his way.

Weeping or smiling, lovely isle!  
 And all the lovelier for thy tears —  
 For tho' but rare thy sunny smile,  
 'T is heaven's own glance when it ap-  
 pears.

Like feeling hearts, whose joys are few,  
 But, when *indeed* they come, divine —  
 The brightest light the sun e'er threw  
 Is lifeless to one gleam of thine!

'T WAS ONE OF THOSE DREAMS.<sup>1</sup>  
 'T WAS one of those dreams, that by  
 music are brought,  
 Like a bright summer haze, o'er the poet's  
 warm thought —  
 When, lost in the future, his soul wan-  
 ders on,  
 And all of this life, but its sweetness, is  
 gone.

<sup>1</sup> Written during a visit to Lord Kenmare, at Killarney.

The wild notes he heard o'er the water  
were those  
He had taught to sing Erin's dark bon-  
dage and woes,  
And the breath of the bugle now wafted  
them o'er  
From Dinis' green isle, to Glenà's wooded  
shore.

He listened — while, high o'er the eagle's  
rude nest,  
The lingering sounds on their way loved  
to rest;  
And the echoes sung back from their  
full mountain choir,  
As if loath to let song so enchanting  
expire.

It seemed as if every sweet note, that died  
here,  
Was again brought to life in some airier  
sphere,  
Some heaven in those hills, where the  
soul of the strain  
That had ceased upon earth was awaking  
again!

Oh forgive, if, while listening to music,  
whose breath  
Seemed to circle his name with a charm  
against death,  
He should feel a proud Spirit within him  
proclaim,  
“Even so shalt thou live in the echoes of  
Fame:

“Even so, tho' thy memory should now  
die away,  
“T will be caught up again in some  
happier day,  
“And the hearts and the voices of Erin  
prolong,  
“Through the answering Future, thy  
name and thy song.”

# FAIREST! PUT ON AWHILE.

FAIREST! put on awhile  
These pinions of light I bring thee,  
And o'er thy own green isle  
In fancy let me wing thee.  
Never did Ariel's plume,  
At golden sunset hover  
O'er scenes so full of bloom,  
As I shall waft thee over.

Fields, where the Spring delays  
And fearlessly meets the ardor  
Of the warm Summer's gaze,  
With only her tears to guard her.  
Rocks, thro' myrtle boughs  
In grace majestic frowning;  
Like some bold warrior's brows  
That Love hath just been crowning.

Islets, so freshly fair,  
That never hath bird come nigh them,  
But from his course thro' air  
He hath been won down by them; <sup>1</sup>—  
Types, sweet maid, of thee,  
Whose look, whose blush inviting,  
Never did Love yet see  
From Heaven, without alighting.

Lakes, where the pearl lies hid, <sup>2</sup>  
And caves, where the gem is sleeping,  
Bright as the tears thy lid  
Lets fall in lonely weeping.  
Glens, <sup>3</sup> where Ocean comes,  
To 'scape the wild wind's rancor,  
And harbors, worthiest homes  
Where Freedom's fleet can anchor.

Then, if, while scenes so grand,  
So beautiful, shine before thee,  
Pride for thy own dear land  
Should haply be stealing o'er thee,  
Oh, let grief come first,  
O'er pride itself victorious —  
Thinking how man hath curst  
What Heaven had made so glorious!

# QUICK! WE HAVE BUT A SECOND.

QUICK! we have but a second,  
Fill round the cup, while you may;  
For Time, the churl, hath beckoned,  
And we must away, away!

<sup>1</sup> In describing the Skeligs (islands of the Barony of Forth), Dr. Keating says, “There is a certain attractive virtue in the soil which draws down all the birds that attempt to fly over it, and obliges them to light upon the rock.”

<sup>2</sup> “Nennius, a British writer of the ninth century, mentions the abundance of pearls in Ireland. Their princes, he says, hung them behind their ears: and this we find confirmed by a present made A.C. 1094, by Gilbert, Bishop of Limerick, to Anselm, Archbishop of Canterbury, of a considerable quantity of Irish pearls.” — *O'Halloran*.

<sup>3</sup> Glengariff.

Grasp the pleasure that 's flying,  
 For oh, not Orpheus' strain  
 Could keep sweet hours from dying,  
 Or charm them to life again.  
 Then, quick! we have but a second,  
 Fill round the cup, while you may;  
 For Time, the churl, hath beckoned,  
 And we must away, away!

See the glass, how it flushes,  
 Like some young Hebe's lip,  
 And half meets thine, and blushes  
 That thou shouldst delay to sip.  
 Shame, oh shame unto thee,  
 If ever thou see'st that day,  
 When a cup or lip shall woo thee,  
 And turn untouched away!  
 Then, quick! we have but a second,  
 Fill round, fill round, while you  
 may;  
 For Time, the churl, hath beckoned,  
 And we must away, away!

#### AND DOTH NOT A MEETING LIKE THIS.

AND doth not a meeting like this make  
 amends,  
 For all the long years I 've been wan-  
 dering away —  
 To see thus around me my youth's early  
 friends,  
 As smiling and kind as in that happy  
 day?  
 Tho' haply o'er some of your brows, as  
 o'er mine,  
 The snow-fall of time may be stealing  
 — what then?  
 Like Alps in the sunset, thus lighted by  
 wine,  
 We 'll wear the gay tinge of youth's  
 roses again.

What softened remembrances come o'er  
 the heart,  
 In gazing on those we 've been lost to  
 so long!  
 The sorrows, the joys, of which once  
 they were part,  
 Still round them, like visions of yester-  
 day, throng,  
 As letters some hand hath invisibly traced,  
 When held to the flame will steal out  
 on the sight,

So many a feeling, that long seemed  
 effaced,  
 The warmth of a moment like this  
 brings to light.

And thus, as in memory's bark we shall  
 glide,  
 To visit the scenes of our boyhood  
 anew,  
 Tho' oft we may see, looking down on  
 the tide,  
 The wreck of full many a hope shining  
 thro';  
 Yet still, as in fancy we point to the  
 flowers,  
 That once made a garden of all the  
 gay shore,  
 Deceived for a moment, we 'll think  
 them still ours,  
 And breathe the fresh air of life's  
 morning once more.<sup>1</sup>

So brief our existence, a glimpse, at the  
 most,  
 Is all we can have of the few we hold  
 dear;  
 And oft even joy is unheeded and lost,  
 For want of some heart, that could  
 echo it, near.  
 Ah, well may we hope, when this short  
 life is gone,  
 To meet in some world of more per-  
 manent bliss,  
 For a smile, or a grasp of the hand,  
 hastening on,  
 Is all we enjoy of each other in this.<sup>2</sup>

But, come, the more rare such delights  
 to the heart,  
 The more we should welcome and  
 bless them the more;

*1 Jours charmans, quand je songe à vos heureux  
 instans,  
 Je pense remonter le fleuve de mes ans;  
 Et mon cœur enchanté sur sa rive fleurie  
 Respire encore l'air pur du matin de la vie.*

*2* The same thought has been happily ex-  
 pressed by my friend Mr. Washington Irving, in  
 his "Bracebridge Hall," vol. i. p. 213. The  
 sincere pleasure which I feel in calling this gen-  
 tleman my friend, is much enhanced by the  
 reflection that he is too good an American, to  
 have admitted me so readily to such a distinction,  
 if he had not known that my feelings towards the  
 great and free country that gave him birth, have  
 been long such as every real lover of the liberty  
 and happiness of the human race must entertain.



They 're ours, when we meet, — they are  
lost when we part,  
Like birds that bring summer, and fly  
when 't is o'er.  
Thus circling the cup, hand in hand, ere  
we drink,  
Let Sympathy pledge us, thro' pleas-  
ure, thro' pain,  
That, fast as a feeling but touches one  
link,  
Her magic shall send it direct thro'  
the chain.

### THE MOUNTAIN SPRITE.

In yonder valley there dwelt, alone,  
A youth, whose moments had calmly  
flown,  
Till spells came o'er him, and, day and  
night,  
He was haunted and watched by a  
Mountain Sprite.

As once, by moonlight, he wander'd o'er  
The golden sands of that island shore,  
A foot-print sparkled before his sight —  
'T was the fairy foot of the Mountain  
Sprite!

Beside a fountain, one sunny day,  
As bending over the stream he lay,  
There peeped down o'er him two eyes of  
light,  
And he saw in that mirror the Mountain  
Sprite.

He turned, but, lo, like a startled bird,  
That spirit fled! — and the youth but  
heard  
Sweet music, such as marks the flight  
Of some bird of song, from the Mountain  
Sprite.

One night, still haunted by that bright  
look,  
The boy, bewildered, his pencil took,  
And, guided only by memory's light,  
Drew the once-seen form of the Moun-  
tain Sprite.

"Oh thou, who lovest the shadow,"  
cried  
A voice, low whispering by his side,

"Now turn and see," — here the youth's  
delight  
Sealed the rosy lips of the Mountain  
Sprite.

"Of all the Spirits of land and sea,"  
Then rapt he murmured, "there 's none  
like thee,  
"And oft, oh oft, may thy foot thus light  
"In this lonely bower, sweet Mountain  
Sprite!"

### AS VANQUISHED ERIN.

As vanquished Erin wept beside  
The Boyne's ill-fated river,  
She saw where Discord, in the tide,  
Had dropt his loaded quiver.  
"Lie hid," she cried, "ye venom'd  
darts,  
"Where mortal eye may shun you;  
"Lie hid — the stain of manly hearts,  
"That bled for me, is on you."

But vain her wish, her weeping vain, —  
As Time too well hath taught her —  
Each year the Fiend returns again,  
And dives into that water;  
And brings, triumphant, from beneath  
His shafts of desolation,  
And sends them, winged with worse than  
death,  
Through all her maddening nation.

Alas for her who sits and mourns,  
Even now, beside that river —  
Unwearied still the Fiend returns,  
And stored is still his quiver.  
"When will this end, ye Powers of  
Good?"  
She weeping asks for ever;  
But only hears, from out that flood,  
The Demon answer, "Never!"

### DESMOND'S SONG.<sup>1</sup>

By the Feal's wave benighted,  
No star in the skies,  
To thy door by Love lighted,  
I first saw those eyes.

<sup>1</sup> "Thomas, the heir of the Desmond family, had accidentally been so engaged in the chase, that he was benighted near Tralee, and obliged to take shelter at the Abbey of Feal, in the house of one

Some voice whispered o'er me,  
As the threshold I crost,  
There was ruin before me,  
If I loved, I was lost.

Love came, and brought sorrow  
Too soon in his train;  
Yet so sweet, that to-morrow  
'T were welcome again.  
Though misery's full measure  
My portion should be,  
I would drain it with pleasure,  
If poured out by thee.

You, who call it dishonor  
To bow to this flame,  
If you've eyes, look but on her,  
And blush while you blame.  
Hath the pearl less whiteness  
Because of its birth?  
Hath the violet less brightness  
For growing near earth?

No — Man for his glory  
To ancestry flies;  
But Woman's bright story  
Is told in her eyes.  
While the Monarch but traces  
Thro' mortals his line,  
Beauty, born of the Graces,  
Ranks next to Divine!

#### THEY KNOW NOT MY HEART.

THEY know not my heart, who believe  
there can be  
One stain of this earth in its feelings for  
thee;  
Who think, while I see thee in beauty's  
young hour,  
As pure as the morning's first dew on the  
flower,  
I could harm what I love, — as the sun's  
wanton ray  
But smiles on the dew-drop to waste it  
away.

of his dependents, called Mac Cormac. Catherine, a beautiful daughter of his host, instantly inspired the Earl with a violent passion, which he could not subdue. He married her, and by this inferior alliance alienated his followers, whose brutal pride regarded this indulgence of his love as an unpardonable degradation of his family." — *Leland*, vol. ii.

No — beaming with light as those young  
features are,  
There's a light round thy heart which is  
lovelier far:  
It is not that cheek — 't is the soul dawn-  
ing clear  
Thro' its innocent blush makes thy beauty  
so dear;  
As the sky we look up to, tho' glorious  
and fair,  
Is looked up to the more, because Heaven  
lies there!

#### I WISH I WAS BY THAT DIM LAKE.

I WISH I was by that dim Lake,<sup>1</sup>  
Where sinful souls their farewell take  
Of this vain world, and half-way lie  
In death's cold shadow, ere they die.  
There, there, far from thee,  
Deceitful world, my home should be;  
Where, come what might of gloom and  
pain,  
False hope should ne'er deceive again.

The lifeless sky, the mournful sound  
Of unseen waters falling round;  
The dry leaves, quivering o'er my head,  
Like man, unquiet even when dead!  
These, ay, these shall wean  
My soul from life's deluding scene,  
And turn each thought, o'ercharged with  
gloom,  
Like willows, downward towards the  
tomb.

As they, who to their couch at night  
Would win repose, first quench the light,  
So must the hopes, that keep this breast  
Awake, be quenched, ere it can rest.  
Cold, cold, this heart must grow,  
Unmoved by either joy or woe,  
Like freezing founts, where all that's  
thrown  
Within their current turns to stone.

1 These verses are meant to allude to that ancient haunt of superstition, called Patrick's Purgatory. "In the midst of these gloomy regions of Donegall (says Dr. Campbell) lay a lake, which was to become the mystic theatre of this fabled and intermediate state. In the lake were several islands; but one of them was dignified with that called the Mouth of Purgatory, which, during the

## SHE SUNG OF LOVE.

SHE sung of Love, while o'er her lyre  
 The rosy rays of evening fell,  
 As if to feed with their soft fire  
 The soul within that trembling shell.  
 The same rich light hung o'er her cheek,  
 And played around those lips that sung  
 And spoke, as flowers would sing and  
 speak,  
 If Love could lend their leaves a  
 tongue.

But soon the West no longer burned,  
 Each rosy ray from heaven withdrew;  
 And, when to gaze again I turned,  
 The minstrel's form seemed fading too.  
 As if *her* light and heaven's were one,  
 The glory all had left that frame;  
 And from her glimmering lips the tone,  
 As from a parting spirit, came.<sup>1</sup>

Who ever loved, but had the thought  
 That he and all he loved must part?  
 Filled with this fear, I flew and caught  
 The fading image to my heart —  
 And cried, "Oh Love! is this thy doom?"  
 "Oh light of youth's resplendent day!  
 "Must ye then lose your golden bloom,  
 "And thus, like sunshine, die away?"

## SING—SING—MUSIC WAS GIVEN.

SING — sing — Music was given,  
 To brighten the gay, and kindle the  
 loving;  
 Souls here, like planets in Heaven,  
 By harmony's laws alone are kept  
 moving.

dark ages, attracted the notice of all Christendom,  
 and was the resort of penitents and pilgrims from  
 almost every country in Europe."

"It was," as the same writer tells us, "one of  
 the most dismal and dreary spots in the North,  
 almost inaccessible, through deep glens and rug-  
 ged mountains, frightful with impending rocks,  
 and the hollow murmurs of the western winds in  
 dark caverns, peopled only with such fantastic  
 beings as the mind, however gay, is, from strange  
 association, wont to appropriate to such gloomy  
 scenes." — *Strictures on the Ecclesiastical and  
 Literary History of Ireland.*"

<sup>1</sup> The thought here was suggested by some  
 beautiful lines in Mr. Rogers's Poem of *Human  
 Life*, beginning —

"Now in the glimmering, dying light she grows  
 Less and less earthly."

I would quote the entire passage, did I not  
 fear to put my own humble imitation of it out of  
 countenance.

Beauty may boast of her eyes and her  
 cheeks,

But Love from the lips his true archery  
 wings;

And she, who but feathers the dart when  
 she speaks,

At once sends it home to the heart  
 when she sings.

Then sing — sing — Music was given,  
 To brighten the gay, and kindle the  
 loving;

Souls here, like planets in Heaven,  
 By harmony's laws alone are kept  
 moving.

When Love, rocked by his mother,  
 Lay sleeping as calm as slumber could  
 make him,

"Hush, hush," said Venus, "no other  
 "Sweet voice but his own is worthy  
 to wake him."

Dreaming of music he slumbered the while  
 Till faint from his lip a soft melody  
 broke,

And Venus, enchanted, looked on with  
 a smile,

While Love to his own sweet singing  
 awoke.

Then sing — sing — Music was given,  
 To brighten the gay, and kindle the  
 loving;

Souls here, like planets in Heaven,  
 By harmony's laws alone are kept  
 moving.

## THO' HUMBLE THE BANQUET.

THO' humble the banquet to which I in-  
 vite thee,

Thou'lt find there the best a poor bard  
 can command:

Eyes, beaming with welcome, shall throng  
 round, to light thee,

And Love serve the feast with his own  
 willing hand.

And tho' Fortune may seem to have  
 turned from the dwelling

Of him thou regardest her favoring  
 ray,

Thou wilt find there a gift, all her treas-  
 ures excelling,

Which, proudly he feels, hath ennobled  
 his way.



'T is that freedom of mind, which no  
vulgar dominion  
Can turn from the path a pure con-  
science approves;  
Which, with hope in the heart, and no  
chain on the pinion,  
Holds upwards its course to the light  
which it loves.

'T is this makes the pride of his humble  
retreat,  
And, with this, tho' of all other treas-  
ures bereaved,  
The breeze of his garden to him is more  
sweet  
Than the costliest incense that Pomp  
e'er received.

Then, come, — if a board so untempting  
hath power  
To win thee from grandeur, its best  
shall be thine;  
And there 's one, long the light of the  
bard's happy bower,  
Who, smiling, will blend her bright  
welcome with mine.

### SING, SWEET HARP.

SING, sweet Harp, oh sing to me  
Some song of ancient days,  
Whose sounds, in this sad memory,  
Long buried dreams shall raise; —  
Some lay that tells of vanished fame,  
Whose light once round us shone;  
Of noble pride, now turned to shame,  
And hopes for ever gone. —  
Sing, sad Harp, thus sing to me;  
Alike our doom is cast,  
Both lost to all but memory,  
We live but in the past.

How mournfully the midnight air  
Among thy chords doth sigh,  
As if it sought some echo there  
Of voices long gone by; —  
Of Chieftains, now forgot, who seemed  
The foremost then in fame;  
Of Bards who, once immortal deemed,  
Now sleep without a name. —  
In vain, sad Harp, the midnight air  
Among thy chords doth sigh;  
In vain it seeks an echo there  
Of voices long gone by.

Couldst thou but call those spirits round,  
Who once, in bower and hall,  
Sat listening to thy magic sound,  
Now mute and mouldering all; —  
But, no; they would but wake to weep  
Their children's slavery;  
Then leave them in their dreamless sleep,  
The dead, at least, are free! —  
Hush, hush, sad Harp, that dreary tone,  
That knell of Freedom's day;  
Or, listening to its death-like moan,  
Let me, too, die away.

### SONG OF THE BATTLE EVE.

TIME — THE NINTH CENTURY

TO-MORROW, comrade, we  
On the battle-plain must be,  
There to conquer, or both lie low!  
The morning star is up, —  
But there 's wine still in the cup,  
And we 'll take another quaff, ere we  
go, boy, go;  
We 'll take another quaff, ere we go.

'T is true, in manliest eyes  
A passing tear will rise,  
When we think of the friends we  
leave lone;  
But what can wailing do?  
See, our goblet 's weeping too!  
With its tears we 'll chase away our  
own, boy, our own;  
With its tears we 'll chase away our  
own.

But daylight 's stealing on; —  
The last that o'er us shone  
Saw our children around us play;  
The next — ah! where shall we  
And those rosy urchins be?  
But — no matter — grasp thy sword  
and away, boy, away;  
No matter — grasp thy sword and away!

Let those, who brook the chain  
Of Saxon or of Dane,  
Ignobly by their fire-sides stay;  
One sigh to home be given,  
One heartfelt prayer to heaven,  
Then, for Erin and her cause, boy,  
hurra! hurra! hurra!  
Then, for Erin and her cause, hurra!

## THE WANDERING BARD.

WHAT life like that of the bard can be, —  
The wandering bard, who roams as free  
As the mountain lark that o'er him sings,  
And, like that lark, a music brings  
Within him, where'er he comes or goes, —  
A fount that for ever flows!

The world's to him like some play-ground,  
Where fairies dance their moonlight

round; —  
If dimmed the turf where late they trod,  
The elves but seek some greener sod;

So, when less bright his scene of glee,  
To another away flies he!

Oh, what would have been young  
Beauty's doom,

Without a bard to fix her bloom?  
They tell us, in the moon's bright round,  
Things lost in this dark world are found;  
So charms, on earth long past and gone,  
In the poet's lay live on. —

Would ye have smiles that ne'er grow  
dim?

You've only to give them all to him,  
Who, with but a touch of Fancy's wand,  
Can lend them life, this life beyond,  
And fix them high, in Poesy's sky, —  
Young stars that never die!

Then, welcome the bard where'er he  
comes, —

For, tho' he hath countless airy homes,  
To which his wing excursive roves,  
Yet still, from time to time, he loves  
To light upon earth and find such cheer  
As brightens our banquet here.

No matter how far, how fleet he flies,  
You've only to light up kind young eyes,  
Such signal-fires as here are given, —  
And down he'll drop from Fancy's  
heaven,

The minute such call to love or mirth  
Proclaims he's wanting on earth!

ALONE IN CROWDS TO WANDER  
ON.

ALONE in crowds to wander on,  
And feel that all the charm is gone  
Which voices dear and eyes beloved  
Shed round us once, where'er we  
roved —

This, this the doom must be  
Of all who've loved, and lived to see  
The few bright things they thought would  
stay  
For ever near them, die away.

Tho' fairer forms around us throng,  
Their smiles to others all belong,  
And want that charm which dwells alone  
Round those the fond heart calls its own.  
Where, where the sunny brow?

The long-known voice — where are they  
now?

Thus ask I still, nor ask in vain,  
The silence answers all too plain.

Oh, what is Fancy's magic worth,  
If all her art can not call forth  
One bliss like those we felt of old  
From lips now mute, and eyes now cold?  
No, no, — her spell is vain, —  
As soon could she bring back again  
Those eyes themselves from out the grave,  
As wake again one bliss they gave.

## I'VE A SECRET TO TELL THEE.

I'VE a secret to tell thee, but hush! not  
here, —

Oh! not where the world its vigil  
keeps:

I'll seek, to whisper it in thine ear,  
Some shore where the Spirit of Silence  
sleeps;

Where summer's wave un murmuring dies,  
Nor fay can hear the fountain's gush;  
Where, if but a note her night-bird sighs,  
The rose saith, chidingly, "Hush,  
sweet, hush!"

There, amid the deep silence of that  
hour,

When stars can be heard in ocean dip,  
Thyself shall, under some rosy bower,  
Sit mute, with thy finger on thy lip:  
Like him, the boy,<sup>1</sup> who born among  
The flowers that on the Nile-stream  
blush,

Sits ever thus, — his only song  
To earth and heaven, "Hush, all,  
hush!"

<sup>1</sup> The God of Silence, thus pictured by the  
Egyptians.

## SONG OF INNISFAIL.

THEY came from a land beyond the sea,  
And now o'er the western main  
Set sail, in their good ships, gallantly,  
From the sunny land of Spain.

"Oh, where 's the Isle we 've seen in  
dreams,

"Our destined home or grave?"<sup>1</sup>  
Thus sung they as, by the morning's  
beams,

They swept the Atlantic wave.

And, lo, where afar o'er ocean shines  
A sparkle of radiant green,  
As tho' in that deep lay emerald mines,  
Whose light thro' the wave was seen.

"'T is Innisfail<sup>2</sup> — 't is Innisfail!"

Rings o'er the echoing sea;  
While, bending to heaven, the warriors  
hail

That home of the brave and free.

Then turned they unto the Eastern  
wave,

Where now their Day-God's eye  
A look of such sunny omen gave  
As lighted up sea and sky.

Nor frown was seen thro' sky or sea,  
Nor tear o'er leaf or sod,

When first on their Isle of Destiny  
Our great forefathers trod.

## THE NIGHT DANCE.

STRIKE the gay harp! see the moon is  
on high,

And, as true to her beam as the tides  
of the ocean,

Young hearts, when they feel the soft  
light of her eye,

Obey the mute call and heave into  
motion.

Then, sound notes — the gayest, the  
lightest,

That ever took wing, when heaven  
looked brightest!

Again! Again!

<sup>1</sup> "Milesius remembered the remarkable prediction of the principal Druid, who foretold that the posterity of Gadelus should obtain the possession of a Western Island (which was Ireland), and there inhabit." — *Keating*.

<sup>2</sup> The Island of Destiny, one of the ancient names of Ireland.

Oh! could such heart-stirring music be  
heard

In that City of Statues described by  
romancers,

So wakening its spell, even stone would  
be stirred,

And statues themselves all start into  
dancers!

Why then delay, with such sounds in our  
ears,

And the flower of Beauty's own garden  
before us, —

While stars overhead leave the song of  
their spheres,

And listening to ours, hang wondering  
o'er us?

Again, that strain! — to hear it thus  
sounding

Might set even Death's cold pulses  
bounding —

Again! Again!

Oh, what delight when the youthful and  
gay,

Each with eye like a sunbeam and foot  
like a feather,

Thus dance, like the Hours to the music  
of May,

And mingle sweet song and sunshine  
together!

## THERE ARE SOUNDS OF MIRTH.

THERE are sounds of mirth in the night-  
air ringing,

And lamps from every casement  
shown;

While voices blithe within are singing,  
That seem to say "Come," in every  
tone.

Ah! once how light, in Life's young  
season,

My heart had leapt at that sweet lay;

Nor paused to ask of greybeard Reason  
Should I the syren call obey.

And, see — the lamps still livelier glitter,  
The syren lips more fondly sound;

No, seek, ye nymphs, some victim fitter  
To sink in your rosy bondage bound.

Shall a bard, whom not the world in arms  
Could bend to tyranny's rude control,

Thus quail at sight of woman's charms  
And yield to a smile his freeborn soul?



Thus sung the sage, while, slyly steal-  
ing,

The nymphs their fetters around him  
cast,

And, — their laughing eyes, the while,  
concealing, —

Led Freedom's Bard their slave at  
last.

For the Poet's heart, still prone to  
loving,

Was like that rock of the Druid race,<sup>1</sup>  
Which the gentlest touch at once set  
moving,

But all earth's power could n't cast  
from its base.

### OH! ARRANMORE, LOVED ARRANMORE.

Oh! Arranmore, loved Arranmore,

How oft I dream of thee,

And of those days when, by thy shore,

I wandered young and free.

Full many a path I 've tried, since  
then,

Thro' pleasure's flowery maze,

But ne'er could find the bliss again

I felt in those sweet days.

How blithe upon thy breezy cliffs

At sunny morn I 'ye stood,

With heart as bounding as the skiffs

That danced along thy flood;

Or, when the western wave grew bright

With daylight's parting wing,

Have sought that Eden in its light

Which dreaming poets sing;<sup>2</sup> —

That Eden where the immortal brave

Dwell in a land serene, —

Whose bowers beyond the shining wave,

At sunset, oft are seen.

Ah dream too full of saddening truth!

Those mansions o'er the main

Are like the hopes I built in youth, —

As sunny and as vain!

1 The Rocking Stones of the Druids, some of which no force is able to dislodge from their stations.

2 "The inhabitants of Arranmore are still persuaded that, in a clear day, they can see from this coast Hy Brysail or the Enchanted Island, the Paradise of the Pagan Irish, and concerning

### LAY HIS SWORD BY HIS SIDE.

LAY his sword by his side,<sup>3</sup> — it hath  
served him too well

Not to rest near his pillow below;

To the last moment true, from his hand  
ere it fell,

Its point was still turned to a flying  
foe.

Fellow-laborers in life, let them slumber  
in death,

Side by side, as becomes the reposing  
brave, —

That sword which he loved still unbroke  
in its sheath,

And himself unsubdued in his grave.

Yet pause — for, in fancy, a still voice I  
hear,

As if breathed from his brave heart's  
remains; —

Faint echo of that which, in Slavery's  
ear,

Once sounded the war-word, "Burst  
your chains!"

And it cries from the grave where the  
hero lies deep,

"Tho' the day of your Chieftain for  
ever hath set,

"Oh leave not his sword thus inglorious  
to sleep, —

"It hath victory's life in it yet!

"Should some alien, unworthy such  
weapon to wield,

"Dare to touch thee, my own gallant  
sword,

"Then rest in thy sheath, like a talisman  
sealed,

"Or return to the grave of thy chain-  
less lord.

"But, if grasped by a hand that hath  
learned the proud use

"Of a falchion, like thee, on the  
battle-plain, —

"Then, at Liberty's summons, like light-  
ning let loose,

"Leap forth from thy dark sheath  
again!"

which they relate a number of romantic stories."  
— *Beaufort's "Ancient Topography of Ireland."*

3 It was the custom of the ancient Irish, in the manner of the Scythians, to bury the favorite swords of their heroes along with them.

# OH, COULD WE DO WITH THIS WORLD OF OURS.

OH, could we do with this world of ours  
As thou dost with thy garden bowers,  
Reject the weeds and keep the flowers,  
What a heaven on earth we 'd make it !  
So bright a dwelling should be our own,  
So warranted free from sigh or frown,  
That angels' soon would be coming  
down,  
By the week or month to take it.

Like those gay flies that wing thro' air,  
And in themselves a lustre bear,  
A stock of light, still ready there,  
Whenever they wish to use it;  
So, in this world I 'd make for thee,  
Our hearts should all like fire-flies be,  
And the flash of wit or poesy  
Break forth whenever we choose it.

While every joy that glads our sphere  
Hath still some shadow hovering near,  
In this new world of ours, my dear,  
Such shadows will all be omitted:—  
Unless they 're like that graceful one,  
Which, when thou 'rt dancing in the sun,  
Still near thee, leaves a charm upon  
Each spot where it hath flitted !

# THE WINE-CUP IS CIRCLING.

THE wine-cup is circling in Almhin's  
hall,<sup>1</sup>

And its Chief, mid his heroes reclining,  
Looks up, with a sigh, to the trophied  
wall,

Where his sword hangs idly shining.  
When, hark ! that shout

From the vale without,—

“Arm ye quick, the Dane, the Dane  
is nigh !”

Every Chief starts up

From his foaming cup,

And “To battle, to battle !” is the  
Finian's cry.

The minstrels have seized their harps of  
gold,

And they sing such thrilling numbers,

'T is like the voice of the Brave, of old,  
Breaking forth from their place of  
slumbers !

Spear to buckler rang,  
As the minstrels sang,  
And the Sun-burst <sup>2</sup> o'er them floated  
wide;

While remembering the yoke  
Which their fathers broke,  
“On for liberty, for liberty !” the  
Finians cried.

Like clouds of the night the Northmen  
came,

O'er the valley of Almhin lowering;  
While onward moved, in the light of its  
fame,

That banner of Erin, towering.

With the mingling shock

Rung cliff and rock,

While, rank on rank, the invaders die:

And the shout, that last

O'er the dying past,

Was “victory! victory!” — the Fin-  
ian's cry.

# THE DREAM OF THOSE DAYS.

THE dream of those days when first I  
sung thee is o'er,

Thy triumph hath stained the charm thy  
sorrows then wore;

And even of the light which Hope once  
shed o'er thy chains,

Alas, not a gleam to grace thy freedom  
remains.

Say, is it that slavery sunk so deep in  
thy heart,

That still the dark brand is there, tho'  
chainless thou art;

And Freedom's sweet fruit, for which  
thy spirit long burned,

Now, reaching at last thy lip, to ashes  
hath turned?

Up Liberty's steep by Truth and Elo-  
quence led,

With eyes on her temple fixt, how proud  
was thy tread !

<sup>1</sup> The Palace of Fin Mac-Cumhal (the Fingal of Macpherson) in Leinster. It was built on the top of the hill, which has retained from thence the name of the Hill of Allen, in the county of Kildare. The Finians, or Fenii, were the cele-

brated National Militia of Ireland, which this Chief commanded. The introduction of the Danes in the above song is an anachronism common to most of the Finian and Ossianic legends.

<sup>2</sup> The name given to the banner of the Irish.

Ah, better thou ne'er hadst lived that  
summit to gain  
Or died in the porch than thus dishonor  
the fane.

FROM THIS HOUR THE PLEDGE  
IS GIVEN.

FROM this hour the pledge is given,  
From this hour my soul is thine:  
Come what will, from earth or heaven,  
Weal or woe, thy fate be mine.  
When the proud and great stood by thee,  
None dared thy rights to spurn;  
And if now they 're false and fly thee,  
Shall I, too, basely turn?  
No; — whate'er the fires that try thee,  
In the same this heart shall burn.

Tho' the sea, where thou embarkest,  
Offers now no friendly shore,  
Light may come where all looks darkest,  
Hope hath life when life seems o'er.  
And, of those past ages dreaming,  
When glory decked thy brow,  
Of I fondly think, tho' seeming  
So fallen and clouded now,  
Thou 'lt again break forth, all beaming, —  
None so bright, so blest as thou!

SILENCE IS IN OUR FESTAL  
HALLS.<sup>1</sup>

SILENCE is in our festal halls, —  
Sweet Son of Song! thy course is o'er;

<sup>1</sup> It is hardly necessary, perhaps, to inform the reader, that these lines are meant as a tribute of sincere friendship to the memory of an old and valued colleague in this work, Sir John Stevenson.

In vain on thee sad Erin calls,  
Her minstrel's voice responds no  
more; —  
All silent as the Eolian shell  
Sleeps at the close of some bright  
day,  
When the sweet breeze that waked its  
swell  
At sunny morn hath died away.

Yet at our feasts thy spirit long  
Awaked by music's spell shall rise;  
For, name so linked with deathless song  
Partakes its charm and never dies:  
And even within the holy fane  
When music wafts the soul to heaven,  
One thought to him whose earliest strain  
Was echoed there shall long be given.

But, where is now the cheerful day,  
The social night when by thy side  
He who now weaves this parting lay  
His skillless voice with thine allied;  
And sung those songs whose every tone,  
When bard and minstrel long have  
past,  
Shall still in sweetness all their own  
Embalmed by fame, undying last.

Yes, Erin, thine alone the fame, —  
Or, if thy bard have shared the  
crown,  
From thee the borrowed glory came,  
And at thy feet is now laid down.  
Enough, if Freedom still inspire  
His latest song and still there be,  
As evening closes round his lyre,  
One ray upon its chords from thee.



# NATIONAL AIRS.

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## ADVERTISEMENT.

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It is Cicero, I believe, who says "*naturâ ad modos ducimur*;" and the abundance of wild, indigenous airs, which almost every country, except England, possesses, sufficiently proves the truth of his assertion. The lovers of this simple, but interesting kind of music, are here presented with the first number of a collection, which, I trust, their contributions will enable us to continue. A pretty air without words resembles one of those *half* creatures of Plato, which are described as wandering in search of the remainder of themselves through the world. To supply this other half, by uniting with congenial words the many fugitive melodies which have hitherto had none, — or only such as are unintelligible to the generality of their hearers, — is the object and ambition of the present work. Neither is it our intention to confine ourselves to what are strictly called National Melodies, but, wherever we meet with any wandering and beautiful air, to which poetry has not yet assigned a worthy home, we shall venture to claim it as an *estray* swan, and enrich our humble Hippocrene with its song.

. . . . .

T. M.

## NATIONAL AIRS.

### A TEMPLE TO FRIENDSHIP.<sup>1</sup>

(SPANISH AIR.)

"A TEMPLE to Friendship," said Laura,  
enchanted,

"I 'll build in this garden, — the  
thought is divine!"

Her temple was built and she now only  
wanted

An image of Friendship to place on  
the shrine.

She flew to a sculptor, who set down  
before her

A Friendship, the fairest his art could  
invent;

But so cold and so dull, that the youthful  
adorer

Saw plainly this was not the idol she  
meant.

"Oh! never," she cried, "could I think  
of enshrining

"An image whose looks are so joyless  
and dim; —

"But yon little god, upon roses reclining,  
"We 'll make, if you please, Sir, a  
Friendship of him."

So the bargain was struck; with the little  
god laden

She joyfully flew to her shrine in the  
grove:

"Farewell," said the sculptor, "you 're  
not the first maiden

"Who came but for Friendship and  
took away Love."

### FLOW 'ON, THOU SHINING RIVER.

(PORTUGUESE AIR.)

Flow on, thou shining river;

But ere thou reach the sea

The thought is taken from a song by Le  
Frier, called "*La Statue de l'Amitié*."

Seek Ella's bower and give her

The wreaths I fling o'er thee.

And tell her thus, if she 'll be mine

The current of our lives shall be,

With joys along their course to shine,

Like those sweet flowers on thee.

But if in wandering thither

Thou find'st she mocks my prayer,

Then leave those wreaths to wither

Upon the cold bank there;

And tell her thus, when youth is o'er,

Her lone and loveless charms shall be

Thrown by upon life's weedy shore,

Like those sweet flowers from thee.

### ALL THAT 'S BRIGHT MUST FADE.

(INDIAN AIR.)

ALL that 's bright must fade, —

The brightest still the fleetest;

All that 's sweet was made,

But to be lost when sweetest.

Stars that shine and fall; —

The flower that drops in springing; —

These, alas! are types of all

To which our hearts are clinging.

All that 's bright must fade, —

The brightest still the fleetest;

All that 's sweet was made

But to be lost when sweetest!

Who would seek or prize

Delights that end in aching?

Who would trust to ties

That every hour are breaking?

Better far to be

In utter darkness lying,

Than to be blest with light and see

That light for ever flying.

All that 's bright must fade, —

The brightest still the fleetest;

All that 's sweet was made

But to be lost when sweetest!

## SO WARMLY WE MET.

(HUNGARIAN AIR.)

So warmly we met and so fondly we parted,

That which was the sweeter even I could not tell, —

That first look of welcome her sunny eyes darted,

Or that tear of passion, which blest our farewell.

To meet was a heaven and to part thus another, —

Our joy and our sorrow seemed rivals in bliss;

Oh! Cupid's two eyes are not liker each other

In smiles and in tears than that moment to this.

The first was like day-break, new, sudden, delicious, —

The dawn of a pleasure scarce kindled up yet;

The last like the farewell of daylight, more precious,

More glowing and deep, as 't is nearer its set.

Our meeting, tho' happy, was tinged by a sorrow

To think that such happiness could not remain;

While our parting, tho' sad, gave a hope that to-morrow

Would bring back the blest hour of meeting again.

## THOSE EVENING BELLS.

(AIR. — THE BELLS OF ST. PETERSBURGH.)

THOSE evening bells! those evening bells!

How many a tale their music tells,

Of youth and home and that sweet time

When last I heard their soothing chime.

Those joyous hours are past away;

And many a heart, that then was gay,

Within the tomb now darkly dwells,

And hears no more those evening bells.

And so 't will be when I am gone;

That tuneful peal will still ring on,

While other bards shall walk these dells,

And sing your praise, sweet evening bells!

## SHOULD THOSE FOND HOPES.

(PORTUGUESE AIR.)

SHOULD those fond hopes e'er forsake thee,<sup>1</sup>

Which now so sweetly thy heart employ;

Should the cold world come to wake thee

From all thy visions of youth and joy;

Should the gay friends, for whom thou wouldst banish

Him who once thought thy young heart his own,

All, like spring birds, falsely vanish,

And leave thy winter unheeded and lone; —

Oh! 't is then that he thou hast slighted

Would come to cheer thee, when all seem'd o'er;

Then the truant, lost and blighted,

Would to his bosom be taken once more.

Like that dear bird we both can remember,

Who left us while summer shone round,

But, when chilled by bleak December,

On our threshold a welcome still found.

## REASON, FOLLY, AND BEAUTY.

(ITALIAN AIR.)

REASON and Folly and Beauty, they say,

Went on a party of pleasure one day:

Folly played

Around the maid,

The bells of his cap rung merrily out;

While Reason took

To his sermon-book —

Oh! which was the pleasanter no one need doubt,

Which was the pleasanter no one need doubt.

Beauty, who likes to be thought very sage,

Turned for a moment to Reason's dull page,

Till Folly said,

"Look here, sweet maid!" —

1 This is one of the many instances among my lyrical poems, — though the above, it must be owned, is an extreme case, — where the metre has been necessarily sacrificed to the structure of the air.



The sight of his cap brought her back to herself;

While Reason read

His leaves of lead,

With no one to mind him, poor sensible elf!

No, — no one to mind him, poor sensible elf!

Then Reason grew jealous of Folly's gay cap;

Had he that on, he her heart might entrap —

“There it is,”

Quoth Folly, “old quiz!”

(Folly was always good-natured, 't is said,)

“Under the sun

“There 's no such fun,

“As Reason with my cap and bells on his head,

“Reason with my cap and bells on his head!”

But Reason the head-dress so awkwardly wore,

That Beauty now liked him still less than before;

While Folly took

Old Reason's book,

And twisted the leaves in a cap of such ton,

That Beauty vowed

(Tho' not aloud),

She liked him still better in that than his own,

Yes, — liked him still better in that than his own.

# FARE THEE WELL, THOU

## LOVELY ONE!

(SICILIAN AIR.)

FARE thee well, thou lovely one!

Lovely still, but dear no more;

Once his soul of truth is gone,

Love's sweet life is o'er.

Thy words, whate'er their flattering spell,

Could scarce have thus deceived;

But eyes that acted truth so well

Were sure to be believed.

Then, fare thee well, thou lovely one!

Lovely still, but dear no more;

Once his soul of truth is gone,  
Love's sweet life is o'er.

Yet those eyes look constant still,

True as stars they keep their light;

Still those cheeks their pledge fulfil

Of blushing always bright.

'T is only on thy changeful heart

The blame of falsehood lies;

Love lives in every other part,

But there, alas! he dies.

Then, fare thee well, thou lovely one!

Lovely still, but dear no more;

Once his soul of truth is gone,

Love's sweet life is o'er.

# DOST THOU REMEMBER.

(PORTUGUESE AIR.)

DOST thou remember that place so lonely,

A place for lovers and lovers only,

Where first I told thee all my secret sighs?

When, as the moonbeam that trembled o'er thee

Illumed thy blushes, I knelt before thee,

And read my hope's sweet triumph in those eyes?

Then, then, while closely heart was drawn to heart,

Love bound us — never, never more to part!

And when I called thee by names the dearest<sup>1</sup>

That love could fancy, the fondest, nearest, —

“My life, my only life!” among the rest;

In those sweet accents that still enthral me,

Thou saidst, “Ah! wherefore thy life thus call me?

“Thy soul, thy soul 's the name I love best;

“For life soon passes, — but how blest to be

“That Soul which never, never parts from thee!”

<sup>1</sup> The thought in this verse is borrowed from the original Portuguese words.

OH, COME TO ME WHEN DAY-  
LIGHT SETS.

(VENETIAN AIR.)

OH, come to me when daylight sets;  
 Sweet! then come to me,  
 When smoothly go our gondolets  
 O'er the moonlight sea.  
 When Mirth's awake, and Love begins,  
 Beneath that glancing ray,  
 With sound of lutes and mandolins,  
 To steal young hearts away.  
 Then, come to me when daylight sets;  
 Sweet! then come to me,  
 When smoothly go our gondolets  
 O'er the moonlight sea.

Oh, then 's the hour for those who love,  
 Sweet, like thee and me;  
 When all 's so calm below, above,  
 In Heaven and o'er the sea.  
 When maidens sing sweet barcarolles,<sup>1</sup>  
 And Echo sings again  
 So sweet, that all with ears and souls  
 Should love and listen then.  
 So, come to me when daylight sets;  
 Sweet! then come to me,  
 When smoothly go our gondolets  
 O'er the moonlight sea.

## OFT, IN THE STILLY NIGHT.

(SCOTCH AIR.)

OFT in the stilly night,  
 Ere Slumber's chain has bound me,  
 Fond Memory brings the light  
 Of other days around me;  
 The smiles, the tears,  
 Of boyhood's years,  
 The words of love then spoken;  
 The eyes that shone,  
 Now dimmed and gone,  
 The cheerful hearts now broken!  
 Thus, in the stilly night,  
 Ere Slumber's chain has bound me,  
 Sad Memory brings the light  
 Of other days around me.

When I remember all  
 The friends, so linked together,  
 I've seen around me fall,  
 Like leaves in wintry weather;

I feel like one,  
 Who treads alone  
 Some banquet-hall deserted,  
 Whose lights are fled,  
 Whose garlands dead,  
 And all but he departed!  
 Thus, in the stilly night,  
 Ere Slumber's chain has bound me,  
 Sad Memory brings the light  
 Of other days around me.

HARK! THE VESPER HYMN IS  
STEALING.

(RUSSIAN AIR.)

HARK! the vesper hymn is stealing  
 O'er the waters soft and clear;  
 Nearer yet and nearer pealing,  
 And now bursts upon the ear:  
 Jubilate, Amen.  
 Farther now, now farther stealing,  
 Soft it fades upon the ear:  
 Jubilate, Amen.

Now, like moonlight waves retreating  
 To the shore, it dies along;  
 Now, like angry surges meeting,  
 Breaks the mingled tide of song:  
 Jubilate, Amen.  
 Hush! again, like waves, retreating  
 To the shore, it dies along:  
 Jubilate, Amen.

## LOVE AND HOPE.

(SWISS AIR.)

AT morn, beside yon summer sea,  
 Young Hope and Love reclined;  
 But scarce had noon-tide come, when he  
 Into his bark leapt smilingly,  
 And left poor Hope behind.

"I go," said Love, "to sail awhile  
 "Across this sunny main;"  
 And then so sweet his parting smile,  
 That Hope, who never dreamt of guile,  
 Believed he 'd come again.

She lingered there till evening's beam  
 Along the waters lay;  
 And o'er the sands, in thoughtful dream,  
 Oft traced his name, which still the  
 stream  
 As often washed away.

<sup>1</sup> Barcarolles, sorte de chansons en langue Vénitienne, que chantent les gondoliers à Venise. — Rousseau, "Dictionnaire de Musique."

At length a sail appears in sight,  
 And toward the maiden moves!  
 'Tis Wealth that comes, and gay and  
 bright,  
 His golden bark reflects the light,  
 But ah! it is not Love's.

Another sail — 'twas Friendship showed  
 Her night-lamp o'er the sea;  
 And calm the light that lamp bestowed;  
 But Love had lights that warmer glowed,  
 And where, alas! was he?

Now fast around the sea and shore  
 Night threw her darkling chain;  
 The sunny sails were seen no more,  
 Hope's morning dreams of bliss were  
 o'er, —  
 Love never came again!

### THERE COMES A TIME.

(GERMAN AIR.)

THERE comes a time, a dreary time,  
 To him whose heart hath flown  
 O'er all the fields of youth's sweet  
 prime,  
 And made each flower its own.  
 'T is when his soul must first renounce  
 Those dreams so bright, so fond;  
 Oh! then 's the time to die at once,  
 For life has naught beyond.

When sets the sun on Afric's shore,  
 That instant all is night;  
 And so should life at once be o'er,  
 When Love withdraws his light; —  
 Nor, like our northern day, gleam on  
 Thro' twilight's dim delay,  
 The cold remains of lustre gone,  
 Of fire long past away.

### MY HARP HAS ONE UNCHANGING THEME.

(SWEDISH AIR.)

My harp has one unchanging theme,  
 One strain that still comes o'er  
 Its languid chord, as 't were a dream  
 Of joy that 's now no more.  
 In vain I try, with livelier air,  
 To wake the breathing string;  
 That voice of other times is there,  
 And saddens all I sing.

Breathe on, breathe on, thou languid  
 strain,

Henceforth be all my own;  
 Tho' thou art oft so full of pain  
 Few hearts can bear thy tone.  
 Yet oft thou 'rt sweet, as if the sigh,  
 The breath that Pleasure's wings  
 Gave out, when last they wanted by,  
 Were still upon thy strings.

### OH, NO — NOT EVEN WHEN FIRST WE LOVED.

(CASHMERIAN AIR.)

OH, no — not even when first we loved,  
 Wert thou as dear as now thou art;  
 Thy beauty then my senses moved,  
 But now thy virtues bind my heart.  
 What was but Passion's sigh before,  
 Has since been turned to Reason's vow;  
 And, though I then might love thee *more*,  
 Trust me, I love thee *better* now.

Altho' my heart in earlier youth  
 Might kindle with more wild desire,  
 Believe me, it has gained in truth  
 Much more than it has lost in fire.  
 The flame now warms my inmost core,  
 That then but sparkled o'er my brow,  
 And, though I seemed to love thee more,  
 Yet, oh, I love thee better now.

### PEACE BE AROUND THEE.

(SCOTCH AIR.)

PEACE be around thee, wherever thou  
 ro'v'st;  
 May life be for thee one summer's day,  
 And all that thou wishest and all that thou  
 lov'st  
 Come smiling around thy sunny way!  
 If sorrow e'er this calm should break,  
 May even thy tears pass off so lightly,  
 Like spring-showers, they 'll only make  
 The smiles that follow shine more  
 brightly.

May Time who sheds his blight o'er all  
 And daily dooms some joy to death  
 O'er thee let years so gently fall,  
 They shall not crush one flower beneath.  
 As half in shade and half in sun  
 This world along its path advances,  
 May that side the sun's upon  
 Be all that e'er shall meet thy glances!



## COMMON SENSE AND GENIUS.

(FRENCH AIR.)

WHILE I touch the string,  
 Wreath my brows with laurel,  
 For the tale I sing  
 Has, for once, a moral.  
 Common Sense, one night,  
 Tho' not used to gambols,  
 Went out by moonlight,  
 With Genius, on his rambles.  
 While I touch the string, etc.

Common Sense went on,  
 Many wise things saying;  
 While the light that shone  
 Soon set Genius straying.  
*One* his eye ne'er raised  
 From the path before him;  
 T' *other* idly gazed  
 On each night-cloud o'er him.  
 While I touch the string, etc.

So they came, at last,  
 To a shady river;  
 Common Sense soon past,  
 Safe, as he doth ever;  
 While the boy, whose look  
 Was in Heaven that minute,  
 Never saw the brook,  
 But tumbled headlong in it!  
 While I touch the string, etc.

How the Wise One smiled,  
 When safe o'er the torrent,  
 At that youth, so wild,  
 Dripping from the current!  
 Sense went home to bed;  
 Genius, left to shiver  
 On the bank, 't is said,  
 Died of that cold river!  
 While I touch the string, etc.

## THEN, FARE THEE WELL.

(OLD ENGLISH AIR.)

THEN, fare thee well, my own dear love,  
 This world has now for us  
 No greater grief, no pain above  
 The pain of parting thus,  
 Dear love!  
 The pain of parting thus.

Had we but known, since first we met,  
 Some few short hours of bliss,

We might, in numbering them, forget  
 The deep, deep pain of this,  
 Dear love!  
 The deep, deep pain of this.

But no, alas, we 've never seen  
 One glimpse of pleasure's ray,  
 But still there came some cloud between,  
 And chased it all away,  
 Dear love!  
 And chased it all away.

Yet, even could those sad moments last,  
 Far dearer to my heart  
 Were hours of grief, together past,  
 Than years of mirth apart,  
 Dear love!  
 Than years of mirth apart.

Farewell! our hope was born in fears,  
 And nurst mid vain regrets;  
 Like winter suns, it rose in tears,  
 Like them in tears it sets,  
 Dear love!  
 Like them in tears it sets.

## GAYLY SOUNDS THE CASTANET.

(MALTESE AIR.)

GAYLY sounds the castanet,  
 Beating time to bounding feet,  
 When, after daylight's golden set,  
 Maids and youths by moonlight meet.  
 Oh, then, how sweet to move  
 Thro' all that maze of mirth,  
 Led by light from eyes we love  
 Beyond all eyes on earth.

Then, the joyous banquet spread  
 On the cool and fragrant ground,  
 With heaven's bright sparklers overhead,  
 And still brighter sparkling round.  
 Oh, then, how sweet to say  
 Into some loved one's ear,  
 Thoughts reserved thro' many a day  
 To be thus whispered here.

When the dance and feast are done,  
 Arm in arm as home we stray,  
 How sweet to see the dawning sun  
 O'er her cheek's warm blushes play!  
 Then, too, the farewell kiss —  
 The words, whose parting tone  
 Lingers still in dreams of bliss,  
 That haunt young hearts alone.

## LOVE IS A HUNTER-BOY.

(LANGUEDOCIAN AIR.)

LOVE is a hunter-boy,  
 Who makes young hearts his prey,  
 And in his nets of joy  
 Ensnares them night and day.  
 In vain concealed they lie —  
 Love tracks them every where;  
 In vain aloft they fly —  
 Love shoots them flying there.

But 't is his joy most sweet,  
 At early dawn to trace  
 The print of Beauty's feet,  
 And give the trembler chase.  
 And if, thro' virgin snow,  
 He tracks her footsteps fair,  
 How sweet for Love to know  
 None went before him there.

COME, CHASE THAT STARTING  
TEAR AWAY.

(FRENCH AIR.)

COME, chase that starting tear away,  
 Ere mine to meet it springs;  
 To-night, at least, to-night be gay,  
 Whate'er to-morrow brings.  
 Like sun-set gleams, that linger late  
 When all is darkening fast,  
 Are hours like these we snatch from  
 Fate—  
 The brightest, and the last.  
 Then, chase that starting tear, etc.

To gild the deepening gloom, if Heaven  
 But one bright hour allow,  
 Oh, think that one bright hour is given,  
 In all its splendor, now.  
 Let 's live it out — then sink in night,  
 Like waves that from the shore  
 One minute swell, are touched with light,  
 Then lost for evermore!  
 Come, chase that starting tear, etc.

JOYS OF YOUTH, HOW FLEET-  
ING!

(PORTUGUESE AIR.)

WHISPERINGS, heard by wakeful maids,  
 To whom the night-stars guide us;  
 Stolen walks thro' moonlight shades,  
 With those we love beside us,  
 Hearts beating,  
 At meeting;

Tears starting,  
 At parting;

Oh, sweet youth, how soon it fades!  
 Sweet joys of youth, how fleeting!

Wanderings far away from home,  
 With life all new before us;  
 Greetings warm, when home we come,  
 From hearts whose prayers watched  
 o'er us.

Tears starting,  
 At parting;  
 Hearts beating,  
 At meeting;

Oh, sweet youth, how lost on some!  
 To some, how bright and fleeting!

## HEAR ME BUT ONCE.

(FRENCH AIR.)

HEAR me but once, while o'er the grave,  
 In which our Love lies cold and dead,  
 I count each flattering hope he gave  
 Of joys now lost and charms now fled.

Who could have thought the smile he wore  
 When first we met would fade away?  
 Or that a chill would e'er come o'er  
 Those eyes so bright thro' many a day?  
 Hear me but once, etc.

## WHEN LOVE WAS A CHILD.

(SWEDISH AIR.)

WHEN Love was a child, and went idling  
 round,  
 'Mong flowers the whole summer's day,  
 One morn in the valley a bower he found,  
 So sweet, it allured him to stay.

O'erhead, from the trees, hung a garland  
 fair,  
 A fountain ran darkly beneath; —  
 'T was Pleasure had hung up the flowerets  
 there;  
 Love knew it, and jumped at the  
 wreath.

But Love did n't know — and, at *his*  
 weak years,  
 What urchin was likely to know? —  
 That Sorrow had made of her own salt  
 tears  
 The fountain that murmured below.

He caught at the wreath — but with too  
much haste,  
As boys when impatient will do —  
It fell in those waters of briny taste,  
And the flowers were all wet through.

This garland he now wears night and day;  
And, tho' it all sunny appears  
With Pleasure's own light, each leaf,  
they say,  
Still tastes of the Fountain of Tears.

### SAY, WHAT SHALL BE OUR SPORT TO-DAY ?

(SICILIAN AIR.)

SAY, what shall be our sport to-day?  
There 's nothing on earth, in sea, or air,  
Too bright, too high, too wild, too gay  
For spirits like mine to dare!  
'T is like the returning bloom  
Of those days, alas, gone by,  
When I loved, each hour — I scarce knew  
whom —  
And was blest — I scarce knew why.

Ay — those were days when life had  
wings,  
And flew, oh, flew so wild a heigh.  
That, like the lark which sunward springs,  
'T was giddy with too much light.  
And, tho' of some plumes bereft,  
With that sun, too, nearly set,  
I 've enough of light and wing still left  
For a few gay soarings yet.

### BRIGHT BE THY DREAMS.

(WELSH AIR.)

BRIGHT be thy dreams — may all thy  
weeping  
Turn into smiles while thou art sleeping.  
May those by death or seas removed,  
The friends, who in thy spring-time knew  
thee,  
All, thou hast ever prized or loved,  
In dreams come smiling to thee!

There may the child, whose love lay  
deepest,  
Dearest of all, come while thou sleepest;  
Still as she was — no charm forgot —  
No lustre lost that life had given;  
Or, if changed, but changed to what  
Thou 'lt find her yet in Heaven!

### GO, THEN — 'T IS VAIN.

(SICILIAN AIR.)

Go, then — 't is vain to hover  
Thus round a hope that 's dead;  
At length my dream is over;  
'T was sweet — 't was false — 't is  
fled!  
Farewell! since naught it moves thee,  
Such truth as mine to see —  
Some one, who far less loves thee,  
Perhaps more blest will be.

Farewell, sweet eyes, whose brightness  
New life around me shed;  
Farewell, false heart, whose lightness  
Now leaves me death instead.  
Go, now, those charms surrender  
To some new lover's sigh —  
One who, tho' far less tender,  
May be more blest than I.

### THE CRYSTAL-HUNTERS.

(SWISS AIR.)

O'ER mountains bright  
With snow and light,  
We Crystal-Hunters speed along;  
While rocks and caves,  
And icy waves,  
Each instant echo to our song;  
And, when we meet with store of gems,  
We grudge not kings their diadems.  
O'er mountains bright  
With snow and light,  
We Crystal-Hunters speed along;  
While grotts and caves,  
And icy waves,  
Each instant echo to our song.

Not half so oft the lover dreams  
Of sparkles from his lady's eyes,  
As we of those refreshing gleams  
That tell where deep the crystal lies;  
Tho', next to crystal, we too grant,  
That ladies' eyes may most enchant.  
O'er mountains bright, etc.

Sometimes, when on the Alpine rose  
The golden sunset leaves its ray,  
So like a gem the floweret glows,  
We thither bend our headlong way;  
And, tho' we find no treasure there,  
We bless the rose that shines so fair.



O'er mountains bright  
With snow and light,  
We Crystal-Hunters speed along ;  
While rocks and caves,  
And icy waves,  
Each instant echo to our song.

ROW GENTLY HERE.

(VENETIAN AIR.)

Row gently here,  
My gondolier,  
So softly wake the tide,  
That not an ear,  
On earth, may hear,  
But hers to whom we glide.  
Had Heaven but tongues to speak, as well  
As starry eyes to see,  
Oh, think what tales 't would have to tell  
Of wandering youths like me !

Now rest thee here,  
My gondolier ;  
Hush, hush, for up I go,  
To climb yon light  
Balcony's height,  
While thou keep'st watch below.  
Ah ! did we take for Heaven above  
But half such pains as we  
Take, day and night, for woman's love,  
What Angels we should be !

OH, DAYS OF YOUTH.

(FRENCH AIR.)

OH, days of youth and joy, long clouded,  
Why thus for ever haunt my view ?  
When in the grave your light lay shrouded,  
Why did not Memory die there too ?  
Vainly doth Hope her strain now sing me,  
Telling of joys that yet remain !—  
No, never more can this life bring me  
One joy that equals youth's sweet pain.

Dim lies the way to death before me,  
Cold winds of Time blow round my  
brow ;  
Sunshine of youth ! that once fell o'er me,  
Where is your warmth, your glory now ?  
'T is not that then no pain could sting  
me ;  
'T is not that now no joys remain ;  
Oh, 't is that life no more can bring me  
One joy so sweet as that worst pain.

WHEN FIRST THAT SMILE.

(VENETIAN AIR.)

WHEN first that smile, like sunshine,  
blest my sight,  
Oh what a vision then came o'er me !  
Long years of love, of calm and pure de-  
light,  
Seemed in that smile to pass before me.  
Ne'er did the peasant dream of summer  
skies,  
Of golden fruit, and harvests springing,  
With fonder hope than I of those sweet  
eyes,  
And of the joy their light was bringing.

Where now are all those fondly-promised  
hours ?  
Ah ! woman's faith is like her bright-  
ness —  
Fading as fast as rainbows or day-flowers,  
Or aught that 's known for grace and  
lightness.  
Short as the Persian's prayer, at close of  
day,  
Should be each vow of Love's repeat-  
ing ;  
Quick let him worship Beauty's precious  
ray —  
Even while he kneels, that ray is fleet-  
ing !

PEACE TO THE SLUMBERERS !

(CATALONIAN AIR.)

PEACE to the slumberers !  
They lie on the battle-plain,  
With no shroud to cover them ;  
The dew and the summer rain  
Are all that weep over them.  
Peace to the slumberers !

Vain was their bravery ! —  
The fallen oak lies where it lay,  
Across the wintry river ;  
But brave hearts, once swept away,  
Are gone, alas ! for ever.  
Vain was their bravery !

Woe to the conqueror !  
Our limbs shall lie as cold as theirs  
Of whom his sword bereft us,  
Ere we forget the deep arrears  
Of vengeance they have left us !  
Woe to the conqueror !

## WHEN THOU SHALT WANDER.

(SICILIAN AIR.)

WHEN thou shalt wander by that sweet light

We used to gaze on so many an eve,  
When love was new and hope was bright,  
Ere I could doubt or thou deceive —  
Oh, then, remembering how swift went by  
Those hours of transport, even *thou*  
may'st sigh.

Yes, proud one! even thy heart may own  
That love like ours was far too sweet  
To be, like summer garments, thrown  
Aside, when past the summer's heat;  
And wish in vain to know again  
Such days, such nights, as blest thee then.

## WHO 'LL BUY MY LOVE-KNOTS?

(PORTUGUESE AIR.)

HYMEN, late, his love-knots selling,  
Called at many a maiden's dwelling:  
None could doubt, who saw or knew them,  
Hymen's call was welcome to them.

"Who 'll buy my love-knots?"

"Who 'll buy my love-knots?"

Soon as that sweet cry resounded,  
How his baskets were surrounded!

Maids, who now first dreamt of trying  
These gay knots of Hymen's tying;  
Dames, who long had sat to watch him  
Passing by, but ne'er could catch him; —

"Who 'll buy my love-knots?"

"Who 'll buy my love-knots?" —

All at that sweet cry assembled;  
Some laughed, some blushed, and some  
trembled.

"Here are knots," said Hymen, taking  
Some loose flowers, "of Love's own  
making;

"Here are gold ones — you may trust  
'em" —

(These, of course, found ready custom).

"Come, buy my love-knots!

"Come, buy my love-knots!

"Some are labelled 'Knots to tie men —  
'Love the maker—Bought of Hymen.'"

Scarce their bargains were completed,  
When the nymphs all cried, "We're  
cheated!

"See these flowers — they're drooping  
sadly;

"This gold-knot, too, ties but badly —

"Who 'd buy such love-knots?"

"Who 'd buy such love-knots?"

"Even this tie, with Love's name round  
it —

"All a sham — He never bound it."

Love, who saw the whole proceeding,  
Would have laughed, but for good breed-  
ing;

While Old Hymen, who was used to  
Cries like that these dames gave loose to —

"Take back our love-knots!

"Take back our love-knots!"

Coolly said, "There's no returning

"Wares on Hymen's hands — Good  
morning!"

## SEE, THE DAWN FROM HEAVEN.

(TO AN AIR SUNG AT ROME, ON  
CHRISTMAS EVE.)

SEE, the dawn from Heaven is breaking

O'er our sight,

And Earth, from sin awaking,

Hails the light!

See those groups of angels, winging

From the realms above,

On their brows, from Eden, bringing

Wreaths of Hope and Love.

Hark, their hymns of glory pealing

Thro' the air,

To mortal ears revealing

Who lies there!

In that dwelling, dark and lowly,

Sleeps the Heavenly Son,

He, whose home's above, — the Holy,

Ever Holy One!

NETS AND CAGES.<sup>1</sup>

(SWEDISH AIR.)

COME, listen to my story, while

Your needle's task you ply;

At what I sing some maids will smile,

While some, perhaps, may sigh.

Though Love's the theme, and Wisdom  
blames

Such florid songs as ours,

<sup>1</sup> Suggested by the following remark of Swift's: — "The reason why so few marriages are happy, is, because young ladies spend their time in making nets, not in making cages."

Yet Truth sometimes, like eastern dames,  
 Can speak her thoughts by flowers.  
 Then listen, maids, come listen, while  
 Your needle's task you ply;  
 At what I sing there 's some may  
 smile,  
 While some, perhaps, will sigh.

Young Cloe, bent on catching Loves,  
 Such nets had learned to frame,  
 That none, in all our vales and groves,  
 E'er caught so much small game:  
 But gentle Sue, less given to roam,  
 While Cloe's nets were taking  
 Such lots of Loves, sat still at home,  
 One little Love-cage making.  
 Come, listen, maids, etc.

Much Cloe laughed at Susan's task;  
 But mark how things went on:  
 These light-caught Loves, ere you could  
 ask  
 Their name and age, were gone!  
 So weak poor Cloe's nets were wove,  
 That, tho' she charm'd into them  
 New game each hour, the youngest Love  
 Was able to break thro' them.  
 Come, listen, maids, etc.

Meanwhile, young Sue, whose cage was  
 wrought  
 Of bars too strong to sever,  
 One Love with golden pinions caught,  
 And caged him there for ever;  
 Instructing, therèby, all coquettes,  
 Whate'er their looks or ages,  
 That, tho' 't is pleasant weaving Nets,  
 'T is wiser to make Cages.

Thus, maidens, thus do I beguile  
 The task your fingers ply. —  
 May all who hear like Susan smile,  
 And not, like Cloe, sigh!

#### WHEN THROUGH THE PIAZZETTA.

(VENETIAN AIR.)

WHEN thro' the Piazzetta  
 Night breathes her cool air,  
 Then, dearest Ninetta,  
 I'll come to thee there.  
 Beneath thy mask shrouded,  
 I'll know thee afar,

As Love knows tho' clouded  
 His own Evening Star.

In garb, then, resembling  
 Some gay gondolier,  
 I'll whisper thee, trembling,  
 "Our bark, love, is near:  
 "Now, now, while there hover  
 "Those clouds o'er the moon,  
 "'T will waft thee safe over  
 "Yon silent Lagoon."

#### GO, NOW, AND DREAM.

(SCILIAN AIR.)

Go, now, and dream o'er that joy in thy  
 slumber —  
 Moments so sweet again ne'er shalt thou  
 number.  
 Of Pain's bitter draught the flavor ne'er  
 flies,  
 While Pleasure's scarce touches the lip  
 ere it dies.  
 Go, then, and dream, etc.

That moon, which hung o'er your part-  
 ing, so splendid,  
 Often will shine again, bright as she then  
 did —  
 But, never more will the beam she saw  
 burn  
 In those happy eyes, at your meeting,  
 return.  
 Go, then, and dream, etc.

#### TAKE HENCE THE BOWL.

(NEAPOLITAN AIR.)

TAKE hence the bowl; — tho' beaming  
 Brightly as bowl e'er shone,  
 Oh, it but sets me dreaming  
 Of happy days now gone.  
 There, in its clear reflection,  
 As in a wizard's glass,  
 Lost hopes and dead affection,  
 Like shades, before me pass.

Each cup I drain brings hither  
 Some scene of bliss gone by; —  
 Bright lips too bright to wither,  
 Warm hearts too warm to die.  
 Till, as the dream comes o'er me  
 Of those long vanished years,  
 Alas, the wine before me  
 Seems turning all to tears!



## FAREWELL, THERESA!

(VENETIAN AIR.)

FAREWELL, Theresa! yon cloud that over  
 Heaven's pale night-star gathering we  
 see,  
 Will scarce from that pure orb have past  
 ere thy lover  
 Swift o'er the wide wave shall wander  
 from thee.

Long, like that dim cloud, I've hung  
 around thee,  
 Darkening thy prospects, saddening  
 thy brow;  
 With gay heart, Theresa, and bright  
 cheek I found thee;  
 Oh, think how changed, love, how  
 changed art thou now!

But here I free thee: like one awaking  
 From fearful slumber, thou break'st  
 the spell;  
 'T is over — the moon, too, her bondage  
 is breaking —  
 Past are the dark clouds; Theresa,  
 farewell!

HOW OFT, WHEN WATCHING  
STARS.

(SAVOYARD AIR.)

OFT, when the watching stars grow pale,  
 And round me sleeps the moonlight  
 scene,  
 To hear a flute through yonder vale  
 I from my casement lean.  
 "Come, come, my love!" each note  
 then seems to say,  
 "Oh, come, my love! the night wears  
 fast away!"  
 Never to mortal ear  
 Could words, tho' warm they be,  
 Speak Passion's language half so  
 clear  
 As do those notes to me!

Then quick my own light lute I seek,  
 And strike the chords with loudest  
 swell;  
 And, tho' they naught to others speak,  
*He* knows their language well.  
 "I come, my love!" each note then  
 seems to say,  
 "I come, my love! — thine, thine till  
 break of day."

Oh, weak the power of words,  
 The hues of painting dim,  
 Compared to what those simple  
 chords  
 Then say and paint to him!

## WHEN THE FIRST SUMMER BEE.

(GERMAN AIR.)

WHEN the first summer bee  
 O'er the young rose shall hover,  
 Then, like that gay rover,  
 I'll come to thee.  
 He to flowers, I to lips, full of sweets to  
 the brim —  
 What a meeting, what a meeting for me  
 and for him!  
 When the first summer bee, etc.  
 Then, to every bright tree  
 In the garden he'll wander;  
 While I, oh, much fonder,  
 Will stay with thee.  
 In search of new sweetness thro' thou-  
 sands he'll run,  
 While I find the sweetness of thousands  
 in one.  
 Then, to every bright tree, etc.

## THO' 'T IS ALL BUT A DREAM.

(FRENCH AIR.)

THO' 't is all but a dream at the best,  
 And still, when happiest, soonest o'er,  
 Yet, even in a dream, to be blest  
 Is so sweet, that I ask for no more.  
 The bosom that opes  
 With earliest hopes,  
 The soonest finds those hopes untrue;  
 As flowers that first  
 In spring-time burst  
 The earliest wither too!  
 Ay — 't is all but a dream, etc.

Tho' by friendship we oft are deceived,  
 And find love's sunshine soon o'er-cast,  
 Yet friendship will still be believed,  
 And love trusted on to the last.  
 The web 'mong the leaves  
 The spider weaves  
 Is like the charm Hope hangs o'er men;  
 Tho' often she sees  
 'T is broke by the breeze,  
 She spins the bright tissue again.  
 Ay — 't is all but a dream, etc.

# WHEN THE WINE-CUP IS SMILING.

(ITALIAN AIR.)

WHEN the wine-cup is smiling before us,  
And we pledge round to hearts that  
are true, boy, true,  
Then the sky of this life opens o'er us,  
And Heaven gives a glimpse of its  
blue.

Talk of Adam in Eden reclining,  
We are better, far better off thus, boy,  
thus;

For *him* but *two* bright eyes were  
shining—

See, what numbers are sparkling for  
us!

When on *one* side the grape-juice is  
dancing,

While on t' other a blue eye beams,  
boy, beams,

'T is enough, 'twixt the wine and the  
glancing,

To disturb even a saint from his dreams.

Yet, tho' life like a river is flowing,

I care not how fast it goes on, boy, on,

So the grape on its bank is still grow-  
ing,

And Love lights the waves as they run.

# WHERE SHALL WE BURY OUR SHAME?

(NEAPOLITAN AIR.)

WHERE shall we bury our shame?

Where, in what desolate place,

Hide the last wreck of a name

Broken and stained by disgrace?

Death may dis sever the chain,

Oppression will cease when we 're  
gone;

But the dishonor, the stain,

Die as we may, will live on.

Was it for this we sent out

Liberty's cry from our shore?

Was it for this that her shout

Thrilled to the world's very core?

Thus to live cowards and slaves!—

Oh, ye free hearts that lie dead,

Do you not, even in your graves,

Shudder, as o'er you we tread?

# NE'ER TALK OF WISDOM'S GLOOMY SCHOOLS.

(MAHRATTA AIR.)

NE'ER talk of Wisdom's gloomy schools;

Give me the sage who 's able

To draw his moral thoughts and rules

From the study of the table;—

Who learns how lightly, fleetly pass

This world and all that 's in it,

From the bumper that but crowns his  
glass,

And is gone again next minute!

The diamond sleeps within the mine;

The pearl beneath the water;

While Truth, more precious, dwells in  
wine,

The grape's own rosy daughter.

And none can prize her charms like him,

Oh, none like him obtain her,

Who thus can, like Leander, swim

Thro' sparkling floods to gain her!

# HERE SLEEPS THE BARD.

(HIGHLAND AIR.)

HERE sleeps the Bard who knew so well  
All the sweet windings of Apollo's shell;

Whether its music rolled like torrents  
near,

Or died, like distant streamlets, on the  
ear.

Sleep, sleep, mute bard; alike unheeded  
now

The storm and zephyr sweep thy lifeless  
brow;—

That storm, whose rush is like thy mar-  
tial lay;

That breeze which, like thy love-song,  
dies away!

# DO NOT SAY THAT LIFE IS WANING.

Do not say that life is waning,

Or that hope's sweet day is set;

While I 've thee and love remaining,

Life is in the horizon yet.

Do not think those charms are flying,

Tho' thy roses fade and fall;

Beauty hath a grace undying,

Which in thee survives them all.

Not for charms, the newest, brightest,  
That on other cheeks may shine,  
Would I change the least, the slightest,  
That is lingering now o'er thine.

### THE GAZELLE.

Dost thou not hear the silver bell,  
Thro' yonder lime-trees ringing?  
'T is my lady's light gazelle,  
To me her love thoughts bringing, —  
All the while that silver bell  
Around his dark neck ringing.

See, in his mouth he bears a wreath,  
My love hath kist in tying;  
Oh, what tender thoughts beneath  
Those silent flowers are lying, —  
Hid within the mystic wreath,  
My love hath kist in tying!

Welcome, dear gazelle, to thee,  
And joy to her, the fairest,  
Who thus hath breathed her soul to  
me,  
In every leaf thou bearest;  
Welcome, dear gazelle, to thee,  
And joy to her the fairest!

Hail ye living, speaking flowers,  
That breathe of her who bound ye;  
Oh, 't was not in fields, or bowers,  
'T was on her lips, she found ye; —  
Yes, ye blushing, speaking flowers,  
'T was on her lips she found ye.

### NO — LEAVE MY HEART TO REST.

No — leave my heart to rest, if rest it  
may,  
When youth, and love, and hope, have  
past away.  
Couldst thou, when summer hours are  
fled,  
To some poor leaf that 's fallen and  
dead,  
Bring back the hue it wore, the scent it  
shed?  
No — leave this heart to rest, if rest it  
may,  
When youth, and love, and hope, have  
past away.

Oh, had I met thee then, when life was  
bright,  
Thy smile might still have fed its tranquil  
light;  
But now thou comest like sunny skies,  
Too late to cheer the seaman's eyes,  
When wrecked and lost his bark before  
him lies!  
No — leave this heart to rest, if rest it  
may,  
Since youth, and love, and hope, have  
past away.

### WHERE ARE THE VISIONS.

"WHERE are the visions that round me  
once hovered,  
"Forms that shed grace from their  
shadows alone;  
"Looks fresh as light from a star just  
discovered,  
"And voices that Music might take  
for her own?"

Time, while I spoke, with his wings  
resting o'er me,  
Heard me say, "Where are those  
visions, oh where?"  
And pointing his wand to the sunset  
before me,  
Said, with a voice like the hollow  
wind, "There."

Fondly I looked, when the wizard had  
spoken,  
And there, mid the dim-shining ruins  
of day,  
Saw, by their light, like a talisman  
broken,  
The last golden fragments of hope  
melt away.

### WIND THY HORN, MY HUNTER BOY.

WIND thy horn, my hunter boy,  
And leave thy lute's inglorious sighs;  
Hunting is the hero's joy,  
Till war his nobler game supplies.  
Hark! the hound-bells ringing sweet,  
While hunters shout and the woods  
repeat,  
Hill-ho! Hill-ho!



Wind again thy cheerful horn,  
 Till echo, faint with answering, dies:  
 Burn, bright torches; burn till morn,  
 And lead us where the wild boar lies.  
 Hark! the cry, "He's found, he's  
 found,"

While hill and valley our shouts resound,  
 Hilli-ho! Hilli-ho!

### OH, GUARD OUR AFFECTION.

OH, guard our affection, nor e'er let it  
 feel  
 The blight that this world o'er the warm-  
 est will steal:  
 While the faith of all round us is fading  
 or past,  
 Let ours, ever green, keep its bloom to  
 the last.

Far safer for Love 't is to wake and to  
 weep,  
 As he used in his prime, than go smiling  
 to sleep;  
 For death on his slumber, cold death  
 follows fast,  
 While the love that is wakeful lives on  
 to the last.

And tho', as Time gathers his clouds o'er  
 our head,  
 A shade somewhat darker o'er life they  
 may spread,  
 Transparent, at least, be the shadow  
 they cast,  
 So that Love's softened light may shine  
 thro' to the last.

### SLUMBER, OH SLUMBER.

"SLUMBER, oh slumber; if sleeping thou  
 mak'st

"My heart beat so wildly, I'm lost if thou  
 wak'st."

Thus sung I to a maiden,  
 Who slept one summer's day,  
 And, like a flower o'erladen  
 With too much sunshine, lay.  
 Slumber, oh slumber, etc.

"Breathe not, oh-breathe not, ye winds,  
 o'er her cheeks;

"If mute thus she charm me, I'm lost  
 when she speaks."

Thus sing I, while, awaking,  
 She murmurs words that seem  
 As if her lips were taking  
 Farewell of some sweet dream.  
 Breathe not, oh breathe not, etc.

### BRING THE BRIGHT GARLANDS HITHER.

BRING the bright garlands hither,  
 Ere yet a leaf is dying;  
 If so soon they must wither,  
 Ours be their last sweet sighing.  
 Hark, that low dismal chime!  
 'T is the dreary voice of Time.  
 Oh, bring beauty, bring roses,  
 Bring all that yet is ours;  
 Let life's day, as it closes,  
 Shine to the last thro' flowers.

Haste, ere the bowl's declining,  
 Drink of it now or never;  
 Now, while Beauty is shining,  
 Love, or she's lost for ever.  
 Hark! again that dull chime,  
 'T is the dreary voice of Time.  
 Oh, if life be a torrent,  
 Down to oblivion going,  
 Like this cup be its current,  
 Bright to the last drop flowing!

### IF IN LOVING, SINGING.

IF in loving, singing, night and day  
 We could trifle merrily life away,  
 Like atoms dancing in the beam,  
 Like day-flies skimming o'er the stream,  
 Or summer blossoms, born to sigh  
 Their sweetness out, and die —  
 How brilliant, thoughtless, side by side,  
 Thou and I could make our minutes  
 glide!

No atoms ever glanced so bright,  
 No day-flies ever danced so light,  
 Nor summer blossoms mixt their sigh,  
 So close, as thou and I!

### THOU LOVEST NO MORE.

Too plain, alas, my doom is spoken,  
 Nor canst thou veil the sad truth o'er;  
 Thy heart is changed, thy vow is broken,  
 Thou lovest no more — thou lovest no  
 more.

Tho' kindly still those eyes behold me,  
The smile is gone, which once they  
wore;

Tho' fondly still those arms enfold me,  
'T is not the same — thou lovest no  
more.

Too long my dream of bliss believing,  
I've thought thee all thou wert before;  
But now — alas! there's no deceiving,  
'T is all too plain, thou lovest no more.

Oh, thou as soon the dead couldst waken,  
As lost affection's life restore,  
Give peace to her that is forsaken,  
Or bring back him who loves no more.

#### WHEN ABROAD IN THE WORLD.

WHEN abroad in the world thou appearest,  
And the young and the lovely are there,  
To my heart while of all thou 'rt the  
dearest,

To my eyes thou 'rt of all the most fair.

They pass, one by one,

Like waves of the sea,

That say to the Sun,

"See, how fair we can be."

But where 's the light like thine,

In sun or shade to shine?

No — no, 'mong them all, there is noth-  
ing like thee,

Nothing like thee.

Of, of old, without farewell or warning,  
Beauty's self used to steal from the  
skies;

Fling a mist round her head, some fine  
morning,

And post down to earth in disguise;

But, no matter what shroud

Around her might be,

Men peeped through the cloud,

And whispered, "'T is She."

So thou, where thousands are,

Shinest forth the only star, —

Yes, yes, 'mong them all, there is noth-  
ing like thee,

Nothing like thee.

#### KEEP THOSE EYES STILL PURELY MINE.

KEEP those eyes still purely mine,  
Tho' far off I be:

When on others most they shine,  
Then think they 're turned on me.

Should those lips as now respond  
To sweet minstrelsy,  
When their accents seem most fond,  
Then think they 're breathed for  
me.

Make what hearts thou wilt thy own,  
If when all on thee  
Fix their charmed thoughts alone,  
Thou think'st the while on me.

#### HOPE COMES AGAIN.

HOPE comes again, to this heart long a  
stranger,

Once more she sings me her flattering  
strain;

But hush, gentle syren — for, ah, there 's  
less danger

In still suffering on, than in hoping  
again.

Long, long, in sorrow, too deep for  
repining,

Gloomy, but tranquil, this bosom hath  
lain;

And joy coming now, like a sudden light  
shining

O'er eyelids long darkened, would  
bring me but pain.

Fly then, ye visions, that Hope would  
shed o'er me;

Lost to the future, my sole chance of  
rest

Now lies not in dreaming of bliss that 's  
before me,

But, ah — in forgetting how once I  
was blest.

#### O SAY, THOU BEST AND BRIGHTEST.

O SAY, thou best and brightest,  
My first love and my last,  
When he, whom now thou slightest,  
From life's dark scene hath past,  
Will kinder thoughts then move thee?  
Will pity wake one thrill  
For him who lived to love thee,  
And dying loved thee still?

If when, that hour recalling  
 From which he dates his woes,  
 Thou feel'st a tear-drop falling,  
 Ah, blush not while it flows:  
 But, all the past forgiving,  
 Bend gently o'er his shrine,  
 And say, "This heart, when living,  
 "With all its faults, was mine."

### WHEN NIGHT BRINGS THE HOUR.

WHEN night brings the hour  
 Of starlight and joy,  
 There comes to my bower  
 A fairy-winged boy;  
 With eyes so bright,  
 So full of wild arts,  
 Like nets of light,  
 To tangle young hearts;  
 With lips, in whose keeping  
 Love's secret may dwell,  
 Like Zephyr asleep in  
 Some rosy sea-shell.  
 Guess who he is,  
 Name but his name,  
 And his best kiss  
 For reward you may claim.

Where'er o'er the ground  
 He prints his light feet,  
 The flowers there are found  
 Most shining and sweet:  
 His looks, as soft  
 As lightning in May,  
 Tho' dangerous oft,  
 Ne'er wound but in play:  
 And oh, when his wings  
 Have brushed o'er my lyre,  
 You 'd fancy its strings  
 Were turning to fire.  
 Guess who he is,  
 Name but his name,  
 And his best kiss  
 For reward you may claim.

### LIKE ONE WHO, DOOMED.

LIKE one who, doomed o'er distant  
 seas  
 His weary path to measure,  
 When home at length, with favoring  
 breeze,  
 He brings the far-sought treasure;

His ship, in sight of shore, goes down,  
 That shore to which he hasted;  
 And all the wealth he thought his own  
 Is o'er the waters wasted!

Like him, this heart, thro' many a track  
 Of toil and sorrow straying,  
 One hope alone brought fondly back,  
 Its toil and grief repaying.

Like him, alas, I see that ray  
 Of hope before me perish,  
 And one dark minute sweep away  
 What years were given to cherish.

### FEAR NOT THAT, WHILE AROUND THEE.

FEAR not that, while around thee  
 Life's varied blessings pour,  
 One sigh of hers shall wound thee,  
 Whose smile thou seek'st no more.  
 No, dead and cold for ever  
 Let our past love remain;  
 Once gone, its spirit never  
 Shall haunt thy rest again.

May the new ties that bind thee  
 Far sweeter, happier prove,  
 Nor e'er of me remind thee,  
 But by their truth and love.  
 Think how, asleep or waking,  
 Thy image haunts me yet;  
 But, how this heart is breaking  
 For thy own peace forget.

### WHEN LOVE IS KIND.

WHEN Love is kind,  
 Cheerful and free,  
 Love's sure to find  
 Welcome from me.

But when Love brings  
 Heartache or pang,  
 Tears, and such things—  
 Love may go hang!

If Love can sigh  
 For one alone,  
 Well pleased am I  
 To be that one,



But should I see  
 Love given to rove  
 To two or three,  
 Then — good-by Love !

Love must, in short,  
 Keep fond and true,  
 Thro' good report,  
 And evil too.

Else, here I swear,  
 Young Love may go,  
 For aught I care —  
 To Jericho.

### THE GARLAND I SEND THEE.

THE Garland I send thee was culled from  
 those bowers  
 Where thou and I wandered in long van-  
 ished hours;  
 Not a leaf or a blossom its bloom here  
 displays,  
 But bears some remembrance of those  
 happy days.

The roses were gathered by that garden  
 glade,  
 Where our meetings, tho' early, seemed  
 always too late;  
 Where lingering full oft thro' a summer-  
 night's moon,  
 Our partings, tho' late, appeared always  
 too soon.

The rest were all culled from the banks  
 of that glade,  
 Where, watching the sunset, so often  
 we 've strayed,  
 And mourned, as the time went, that  
 Love had no power  
 To bind in his chain even one happy hour.

### HOW SHALL I WOO?

If I speak to thee in friendship's name,  
 Thou think'st I speak too coldly;  
 If I mention Love's devoted flame,  
 Thou say'st I speak too boldly.  
 Between these two unequal fires,  
 Why doom me thus to hover?  
 I 'm a friend, if such thy heart requires,  
 If more thou seek'st, a lover.  
 Which shall it be? How shall I woo?  
 Fair one, choose between the two.

Tho' the wings of Love will brightly  
 play,  
 When first he comes to woo thee,  
 There 's a chance that he may fly away  
 'As fast as he flies to thee.  
 While Friendship, tho' on foot she come,  
 No flights of fancy trying,  
 Will, therefore, oft be found at home,  
 When Love abroad is flying.  
 Which shall it be? How shall I woo?  
 Dear one, choose between the two.

If neither feeling suits thy heart,  
 Let 's see, to please thee, whether  
 We may not learn some precious art  
 To mix their charms together;  
 One feeling, still more sweet, to form  
 From two so sweet already —  
 A friendship that like love is warm,  
 A love like friendship steady,  
 Thus let it be, thus let me woo,  
 Dearest, thus we 'll join the two.

### SPRING AND AUTUMN.

EVERY season hath its pleasures;  
 Spring may boast her flowery prime,  
 Yet the vineyard's ruby treasures  
 Brighten Autumn's soberer time.  
 So Life's year begins and closes;  
 Days tho' shortening still can shine;  
 What tho' youth gave love and roses,  
 Age still leaves us friends and wine.

Phillis, when she might have caught  
 me,  
 All the Spring looked coy and shy,  
 Yet herself in Autumn sought me,  
 When the flowers were all gone by.  
 Ah, too late; — she found her lover  
 Calm and free beneath his vine,  
 Drinking to the Spring-time over,  
 In his best autumnal wine.

Thus may we, as years are flying,  
 To their flight our pleasures suit,  
 Nor regret the blossoms dying,  
 While we still may taste the fruit.  
 Oh, while days like this are ours,  
 Where 's the lip that dares repine?  
 Spring may take our loves and flowers,  
 So Autumn leaves us friends and  
 wine.

## LOVE ALONE.

IF thou wouldst have thy charms enchant  
our eyes,  
First win our hearts, for there thy empire  
lies:

Beauty in vain would mount a heartless  
throne,

Her Right Divine is given by Love alone.

What would the rose with all her pride  
be worth,

Were there no sun to call her brightness  
forth?

Maidens, unloved, like flowers in dark-  
ness thrown,  
Wait but that light which comes from  
Love alone.

Fair as thy charms in yonder glass ap-  
pear,

Trust not their bloom, they'll fade from  
year to year:

Wouldst thou they still should shine as  
first they shone,

Go, fix thy mirror in Love's eyes  
alone.

# SACRED SONGS.

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TO

EDWARD TUIE DALTON, ESQ.

THIS FIRST NUMBER

OF

SACRED SONGS

IS INSCRIBED,

BY HIS SINCERE AND AFFECTIONATE FRIEND,

THOMAS MOORE.

*Mayfield Cottage, Ashbourne,  
May, 1816.*



## SACRED SONGS.

### THOU ART, O GOD.

(AIR. — UNKNOWN.)<sup>1</sup>

"The day is thine, the night is also thine:  
thou hast prepared the light and the sun.

"Thou hast set all the borders of the earth:  
thou hast made summer and winter." — *Psalm*  
lxxiv. 16, 17.

THOU art, O GOD, the life and light  
Of all this wondrous world we see;  
Its glow by day, its smile by night,  
Are but reflections caught from Thee.  
Where'er we turn, thy glories shine,  
And all things fair and bright are Thine!

When Day, with farewell beam, delays  
Among the opening clouds of Even,  
And we can almost think we gaze  
Thro' golden vistas into Heaven —  
Those hues, that make the Sun's decline  
So soft, so radiant, LORD! are Thine.

When Night, with wings of starry gloom,  
O'ershadows all the earth and skies,  
Like some dark, beauteous bird, whose  
plume  
Is sparkling with unnumbered eyes —  
That sacred gloom, those fires divine,  
So grand, so countless, LORD! are Thine.

When youthful Spring around us breathes,  
Thy Spirit warms her fragrant sigh;  
And every flower the Summer wreathes  
Is born beneath that kindling eye.  
Where'er we turn, thy glories shine,  
And all things fair and bright are Thine.

### THE BIRD, LET LOOSE.

(AIR. — BEETHOVEN.)

THE bird, let loose in eastern skies,<sup>2</sup>  
When hastening fondly home,

1 I have heard that this air is by the late Mrs.  
Sheridan. It is sung to the beautiful old words,  
"I do confess thou 'rt smooth and fair."

2 The carrier-pigeon, it is well known, flies

Ne'er stoops to earth her wing, nor flies  
Where idle warblers roam.  
But high she shoots thro' air and light,  
Above all low delay,  
Where nothing earthly bounds her flight,  
Nor shadow dims her way.

So grant me, GOD, from every care  
And stain of passion free,  
Aloft, thro' Virtue's purer air,  
To hold my course to Thee!  
No sin to cloud, no lure to stay  
My Soul, as home she springs; —  
Thy Sunshine on her joyful way,  
Thy Freedom in her wings!

### FALLEN IS THY THRONE.

(AIR. — MARTINI.)

FALLEN is thy Throne, oh Israel!  
Silence is o'er thy plains;  
Thy dwellings all lie desolate,  
Thy children weep in chains.  
Where are the dews that fed thee  
On Etham's barren shore?  
That fire from Heaven which led thee,  
Now lights thy path no more.

LORD! thou didst love Jerusalem —  
Once she was all thy own;  
Her love thy fairest heritage,<sup>3</sup>  
Her power thy glory's throne.<sup>4</sup>  
Till evil came, and blighted  
Thy long-loved olive-tree;<sup>5</sup> —  
And Salem's shrines were lighted  
For other gods than Thee.

at an elevated pitch, in order to surmount every  
obstacle between her and the place to which she  
is destined.

3 "I have left mine heritage; I have given  
the dearly beloved of my soul into the hands of  
her enemies." — *Jeremiah*, xii. 7.

4 "Do not disgrace the throne of thy glory."  
— *Jer.* xiv. 21.

5 "The LORD called thy name a green olive-  
tree; fair, and of goodly fruit," etc. — *Jer.* xi. 16.

Then sunk the star of Solyma —  
 Then past her glory's day,  
 Like heath that, in the wilderness,<sup>1</sup>  
 The wild wind whirls away.  
 Silent and waste her bowers,  
 Where once the mighty trod,  
 And sunk those guilty towers,  
 While Baal reign'd as God.

"Go" — said the LORD — "Ye Con-  
 querors!

"Steep in her blood your swords,  
 "And raze to earth her battlements,"<sup>2</sup>  
 "For they are not the LORD'S.  
 "Till Zion's mournful daughter  
 "O'er kindred bones shall tread,  
 "And Hinnom's vale of slaughter"<sup>3</sup>  
 "Shall hide but half her dead!"

### WHO IS THE MAID?

ST. JEROME'S LOVE.<sup>4</sup>

(AIR. — BEETHOVEN.)

Who is the Maid my spirit seeks,  
 Thro' cold reproof and slander's blight?  
 Has *she* Love's roses on her cheeks?  
 Is *hers* an eye of this world's light?  
 No — wan and sunk with midnight prayer  
 Are the pale looks of her I love;  
 Or if at times a light be there,  
 Its beam is kindled from above.

I chose not her, my heart's elect,  
 From those who seek their Maker's  
 shrine  
 In gems and garlands proudly decked,  
 As if themselves were things divine.  
 No — Heaven but faintly warms the  
 breast  
 That beats beneath a broidered veil;

1 "For he shall be like the heath in the desert." — *Jer.* xvii. 6.

2 "Take away her battlements; for they are not the LORD'S." — *Jer.* v. 10.

3 "Therefore, behold, the days come, saith the LORD, that it shall no more be called Tophet, nor the Valley of the Son of Hinnom, but the Valley of Slaughter; for they shall bury in Tophet till there be no place." — *Jer.* vii. 32.

4 These lines were suggested by a passage in one of St. Jerome's Letters, replying to some calumnious remarks that had been circulated respecting his intimacy with the matron Paula: — "*numquid me vestes sericæ, nitentes gemmæ, picta facies, aut auri rapuit ambitio? nulla*

And she who comes in glittering vest  
 To mourn her frailty, still is frail."<sup>5</sup>

Not so the faded form I prize  
 And love, because its bloom is gone;  
 The glory in those sainted eyes  
 Is all the grace *her* brow puts on.  
 And ne'er was Beauty's dawn so bright,  
 So touching as that form's decay,  
 Which, like the altar's trembling light,  
 In holy lustre wastes away.

### THIS WORLD IS ALL A FLEETING SHOW.

(AIR. — STEVENSON.)

This world is all a fleeting show,  
 For man's illusion given;  
 The smiles of joy, the tears of woe,  
 Deceitful shine, deceitful flow —  
 There 's nothing true but Heaven!

And false the light on glory's plume,  
 As fading hues of even;  
 And love and hope, and beauty's bloom,  
 Are blossoms gathered for the tomb —  
 There 's nothing bright but Heaven!

Poor wanderers of a stormy day,  
 From wave to wave we 're driven,  
 And fancy's flash and reason's ray  
 Serve but to light the troubled way —  
 There 's nothing calm but Heaven!

### OH THOU WHO DRY'ST THE MOURNER'S TEAR.

(AIR. — HAYDN.)

"He healeth the broken in heart, and bindeth up their wounds." — *Psal.* cxlvii. 3.

Oh Thou who dry'st the mourner's tear,  
 How dark this world would be,  
 If, when deceived and wounded here,  
 We could not fly to Thee.  
 The friends who in our sunshine live,  
 When winter comes, are flown;  
 And he who has but tears to give,  
 Must weep those tears alone.

*fuit alia Romæ matronarum, quæ meam possit edomare mentem, nisi lugens atque jejuniâ, fletu pene cæcata.* — *Epist.* "si tibi putem."

5 οὐ γὰρ κρυσφορεῖν τὴν δακρύουσαν δεῖ. — *Chrysost.* Homil. 8, in *Epist. ad. Tim.*

But Thou wilt heal that broken heart,  
Which, like the plants that throw  
Their fragrance from the wounded part,  
Breathes sweetness out of woe.

When joy no longer soothes or cheers,  
And even the hope that threw  
A moment's sparkle o'er our tears  
Is dimmed and vanished too,  
Oh, who would bear life's stormy doom,  
Did not thy Wing of Love  
Come, brightly wafting thro' the gloom  
Our Peace-branch from above?  
Then sorrow, touched by Thee, grows  
bright  
With more than rapture's ray;  
As darkness shows us worlds of light  
We never saw by day!

### WEEP NOT FOR THOSE.

(AIR. — AVISON.)

Weep not for those whom the veil of the  
tomb,  
In life's happy morning, hath hid from  
our eyes,  
Ere sin threw a blight o'er the spirit's  
young bloom,  
Or earth had profaned what was born  
for the skies.  
Death chilled the fair fountain, ere sorrow  
had stained it;  
'T was frozen in all the pure light of  
its course,  
And but sleeps till the sunshine of  
Heaven has unchained it,  
To water that Eden where first was  
its source.  
Weep not for those whom the veil of the  
tomb,  
In life's happy morning, hath hid from  
our eyes,  
Ere sin threw a blight o'er the spirit's  
young bloom,  
Or earth had profaned what was born  
for the skies.

Mourn not for her, the young Bride of  
the Vale,<sup>1</sup>  
Our gayest and loveliest, lost to us  
now,

<sup>1</sup> This second verse, which I wrote long after  
the first, alludes to the fate of a very lovely and

Ere life's early lustre had time to grow  
pale,  
And the garland of Love was yet fresh  
on her brow.  
Oh, then was her moment, dear spirit,  
for flying  
From this gloomy world, while its  
gloom was unknown —  
And the wild hymns she warbled so  
sweetly, in dying,  
Were echoed in Heaven by lips like  
her own.  
Weep not for her — in her spring-time  
she flew  
To that land where the wings of the  
soul are unfurled;  
And now, like a star beyond evening's  
cold dew,  
Looks radiantly down on the tears of  
this world.

### THE TURF SHALL BE MY FRA- GRANT SHRINE.

(AIR. — STEVENSON.)

THE turf shall be my fragrant shrine;  
My temple, LORD! that Arch of thine;  
My censer's breath the mountain airs,  
And silent thoughts my only prayers.<sup>2</sup>

My choir shall be the moonlight waves,  
When murmuring homeward to their  
caves,  
Or when the stillness of the sea,  
Even more than music, breathes of Thee!

I 'll seek, by day, some glade un-  
known,  
All light and silence, like thy Throne;  
And the pale stars shall be, at night,  
The only eyes that watch my rite.

amiable girl, the daughter of the late Colonel  
Bainbrigg, who was married in Ashbourne  
church, October 31, 1815, and died of a fever in  
a few weeks after: the sound of her marriage-  
bells seemed scarcely out of our ears when we  
heard of her death. During her last delirium  
she sung several hymns, in a voice even clearer  
and sweeter than usual, and among them were  
some from the present collection, (particularly,  
"There's nothing bright but Heaven,") which  
this very interesting girl had often heard me sing  
during the summer.

<sup>2</sup> *pii orant tacite.*



Thy Heaven, on which 't is bliss to look,  
Shall be my pure and shining book,  
Where I shall read, in words of flame,  
The glories of thy wondrous name.

I'll read thy anger in the rack  
That clouds awhile the day-beam's track;  
Thy mercy in the azure hue  
Of sunny brightness, breaking thro'.

There 's nothing bright, above, below,  
From flowers that bloom to stars that  
glow,  
But in its light my soul can see  
Some feature of thy Deity:

There 's nothing dark, below, above,  
But in its gloom I trace thy Love,  
And meekly wait that moment, when  
Thy touch shall turn all bright again!

### SOUND THE LOUD TIMBREL.

MIRIAM'S SONG.

(AIR. — AVISON.)<sup>1</sup>

"And Miriam, the Prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances." — *Exod. xv. 20.*

SOUND the loud Timbrel o'er Egypt's  
dark sea!

JEHOVAH has triumphed — his people  
are free.

Sing — for the pride of the Tyrant is  
broken,

His chariots, his horsemen, all splen-  
did and brave —

How vain was their boast, for the LORD  
hath but spoken,

And chariots and horsemen are sunk  
in the wave.

Sound the loud Timbrel o'er Egypt's  
dark sea;

JEHOVAH has triumphed — his people are  
free.

Praise to the Conqueror, praise to the  
LORD!

<sup>1</sup> I have so much altered the character of this air, which is from the beginning of one of Avison's old-fashioned concertos, that, without this acknowledgment, it could hardly, I think, be recognized.

His word was our arrow, his breath was  
our sword. —

Who shall return to tell Egypt the story  
Of those she sent forth in the hour of  
her pride?

For the LORD hath looked out from his  
pillar of glory,<sup>2</sup>

And all her brave thousands are dashed  
in the tide.

Sound the loud Timbrel o'er Egypt's  
dark sea,

JEHOVAH has triumphed — his people  
are free!

### GO, LET ME WEEP.

(AIR. — STEVENSON.)

Go, let me weep — there 's bliss in tears,

When he who sheds them inly feels

Some lingering stain of early years

Effaced by every drop that steals.

The fruitless showers of worldly woe

Fall dark to earth and never rise;

While tears that from repentance flow,

In bright exhalation reach the skies.

Go, let me weep.

Leave me to sigh o'er hours that flew

More idly than the summer's wind,

And, while they past, a fragrance threw,

But left no trace of sweets behind. —

The warmest sigh that pleasure heaves

Is cold, is faint to those that swell

The heart where pure repentance grieves

O'er hours of pleasure, loved too well.

Leave me to sigh.

### COME NOT, OH LORD.

(AIR. — HAYDN.)

COME not, oh LORD, in the dread robe  
of splendor

Thou worstest on the Mount, in the day  
of thine ire;

Come veiled in those shadows, deep,  
awful, but tender,

Which Mercy flings over thy features  
of fire!

<sup>2</sup> "And it came to pass, that, in the morning watch the LORD looked unto the host of the Egyptians, through the pillar of fire and of the cloud, and troubled the host of the Egyptians." — *Exod. xiv. 24.*

LORD, thou rememberest the night, when  
thy Nation<sup>1</sup>  
Stood fronting her Foe by the red-rolling  
stream;  
O'er Egypt thy pillar shed dark desolation,  
While Israel basked all the night in its  
beam.

So, when the dread clouds of anger enfold  
Thee,  
From us, in thy mercy, the dark side  
remove;  
While shrouded in terrors the guilty be-  
hold Thee,  
Oh, turn upon us the mild light of thy  
Love!

### WERE NOT THE SINFUL MARY'S TEARS.

(AIR. — STEVENSON.)

WERE not the sinful Mary's tears  
An offering worthy Heaven,  
When, o'er her faults of former years,  
She wept — and was forgiven?

When, bringing every balmy sweet  
Her day of luxury stored,  
She o'er her Saviour's hallowed feet  
The precious odors poured; —

And wiped them with that golden hair,  
Where once the diamond shone;  
Tho' now those gems of grief were  
there  
Which shine for GOD alone!

Were not those sweets, so humbly shed —  
That hair — those weeping eyes —  
And the sunk heart, that inly bled —  
Heaven's noblest sacrifice?

Thou that hast slept in error's sleep  
Oh, would'st thou wake in Heaven,  
Like Mary kneel, like Mary weep,  
"Love much"<sup>2</sup> and be forgiven!

1 "And it came between the camp of the Egyptians and the camp of Israel; and it was a cloud and darkness to them, but it gave light by night to these." — *Exod.* xiv. 20.

2 "Her sins, which are many, are forgiven; for she loved much." — *St. Luke*, vii. 47.

### AS DOWN IN THE SUNLESS RE- TREATS.

(AIR. — HADYN.)

As down in the sunless retreats of the  
Ocean,  
Sweet flowers are springing no mortal  
can see,  
So, deep in my soul the still prayer of  
devotion,  
Unheard by the world, rises silent to  
Thee,  
My GOD! silent, to Thee —  
Pure, warm, silent, to Thee.

As still to the star of its worship, tho'  
clouded,  
The needle points faithfully o'er the  
dim sea,  
So, dark as I roam, in this wintry world  
shrouded,  
The hope of my spirit turns trembling  
to Thee,  
My GOD! trembling, to Thee —  
True, fond, trembling, to Thee.

### BUT WHO SHALL SEE.<sup>6</sup>

(AIR. — STEVENSON.)

BUT who shall see the glorious day  
When, throned on Zion's brow,  
The LORD shall rend that veil away  
Which hides the nations now?<sup>3</sup>  
When earth no more beneath the fear  
Of his rebuke shall lie;<sup>4</sup>  
When pain shall cease, and every tear  
Be wiped from every eye.<sup>5</sup>

Then, Judah, thou no more shalt mourn  
Beneath the heathen's chain;  
Thy days of splendor shall return,  
And all be new again.<sup>6</sup>

3 "And he will destroy, in this mountain, the face of the covering cast over all people, and the veil that is spread over all nations." — *Isaiah*, xxv. 7.

4 "The rebuke of his people shall he take away from off all the earth." — *Isaiah*, xxv. 8.

5 "And God shall wipe away all tears from their eyes; neither shall there be any more pain." — *Rev.* xxi. 4.

6 "And he that sat upon the throne said, Behold, I make all things new." — *Rev.* xxi. 5.

The Fount of Life shall then be quaff  
In peace, by all who come; <sup>1</sup>  
And every wind that blows shall waft  
Some long-lost exile home.

### ALMIGHTY GOD!

CHORUS OF PRIESTS.

(AIR. — MOZART.)

ALMIGHTY GOD! when round thy shrine  
The Palm-tree's heavenly branch we  
twine, <sup>2</sup>

(Emblem of Life's eternal ray,  
And Love that "fadeth not away,")  
We bless the flowers, expanded all, <sup>3</sup>  
We bless the leaves that never fall,  
And trembling say, — "In Eden thus  
"The Tree of Life may flower for us!"  
When round thy Cherubs — smiling calm,  
Without their flames <sup>4</sup> — we wreath the  
Palm,

Oh GOD! we feel the emblem true —  
Thy Mercy is eternal too.  
Those Cherubs, with their smiling eyes,  
That crown of Palm which never dies,  
Are but the types of Thee above —  
Eternal Life, and Peace, and Love!

### OH FAIR! OH PUREST!

SAINT AUGUSTINE TO HIS SISTER. <sup>5</sup>

(AIR. — MOORE.)

Oh fair! oh purest! be thou the dove  
That flies alone to some sunny grove,

1 "And whosoever will, let him take the water of life freely." — *Rev.* xxii. 17.

2 "The Scriptures having declared that the Temple of Jerusalem was a type of the Messiah, it is natural to conclude that the *Palms*, which made so conspicuous a figure in that structure, represented that *Life and Immortality* which were brought to light by the Gospel." — "*Observations on the Palm, as a sacred Emblem*," by W. Tighe.

3 "And he carved all the walls of the house round about with carved figures of cherubim, and palm-trees, and *open flowers*." — *1 Kings*, vi. 29.

4 "When the passover of the tabernacles was revealed to the great lawgiver in the mount, then the cherubic images which appeared in that structure were no longer surrounded by flames; for the tabernacle was a type of the dispensation of mercy, by which *JEHOVAH* confirmed his gracious covenant to redeem mankind." — "*Observations on the Palm*."

5 In St. Augustine's Treatise upon the advan-

And lives unseen, and bathes her wing,  
All vestal white, in the limpid spring.  
There, if the hovering hawk be near,  
That limpid spring in its mirror clear  
Reflects him ere he reach his prey  
And warns the timorous bird away.

Be thou this dove;  
Fairest, purest, be thou this dove.

The sacred pages of GOD's own book  
Shall be the spring, the eternal brook,  
In whose holy mirror, night and day,  
Thou 'lt study Heaven's reflected ray; —  
And should the foes of virtue dare,  
With gloomy wing, to seek thee there,  
Thou wilt see how dark their shadows  
lie

Between Heaven and thee, and trembling  
fly!

Be thou that dove;  
Fairest, purest, be thou that dove.

### ANGEL OF CHARITY.

(AIR. — HANDEL.)

ANGEL of Charity, who, from above,

Comest to dwell a pilgrim here,  
Thy voice is music, thy smile is love,  
And Pity's soul is in thy tear.

When on the shrine of GOD were laid  
First-fruits of all most good and fair,  
That ever bloomed in Eden's shade,  
Thine was the holiest offering there.

Hope and her sister, Faith, were given

But as our guides to yonder sky;  
Soon as they reach the verge of heaven,  
There, lost in perfect bliss, they die.

But, long as Love, Almighty Love,  
Shall on his throne of thrones abide,  
Thou, Charity, shalt dwell above,  
Smiling for ever by His side!

tages of a solitary life, addressed to his sister, there is the following fanciful passage, from which, the reader will perceive, the thought of this song was taken: — "*te, soror, nunquam nolo esse securam, sed timere semperque tuam fragilitatem habere suspectam, ad instar pavidæ columbæ frequentare rivos aquarum et quasi in speculo accipitris cernere supervolantis effigiem et cavere. rivi aquarum sententiæ sunt scripturarum, quæ de limpidissimo sapientiæ fonte fluentes*," etc. — "*De Vit. Eremit. ad Sororem*."

6 "Then Faith shall fail, and holy Hope shall die, One lost in certainty and one in joy." — *Prior*.



## BEHOLD THE SUN.

(AIR. — LORD MORNINGTON.)

BEHOLD the Sun, how bright  
From yonder East he springs,  
As if the soul of life and light  
Were breathing from his wings.

So bright the Gospel broke  
Upon the souls of men;  
So fresh the dreaming world awoke  
In Truth's full radiance then.

Before yon Sun arose,  
Stars clustered thro' the sky —  
But oh how dim, how pale were those,  
To His one burning eye!

So Truth lent many a ray,  
To bless the Pagan's night —  
But, LORD, how weak, how cold were they  
To Thy One glorious Light!

## LORD, WHO SHALL BEAR THAT DAY.

(AIR. — DR. BOYCE.)

LORD, who shall bear that day, so dread,  
so splendid,  
When we shall see thy Angel hovering  
o'er

This sinful world with hand to heaven  
extended,  
And hear him swear by Thee that  
Time's no more?<sup>1</sup>

When Earth shall feel thy fast consuming  
ray —

Who, Mighty GOD, oh who shall bear  
that day?

When thro' the world thy awful call hath  
sounded —

"Wake, all ye Dead, to judgment  
wake, ye Dead!"<sup>2</sup>

And from the clouds, by seraph eyes sur-  
rounded,

The Saviour shall put forth his radiant  
head;<sup>3</sup>

<sup>1</sup> "And the angel which I saw stand upon the sea and upon the earth, lifted up his hand to heaven, and swore by Him that liveth for ever and ever, that there should be time no longer." — *Rev.* x. 5, 6.

<sup>2</sup> "Awake, ye Dead, and come to judgment."

<sup>3</sup> "They shall see the Son of Man coming in

While Earth and Heaven before Him  
pass away<sup>4</sup> —  
Who, Mighty GOD, oh who shall bear  
that day?

When, with a glance, the Eternal Judge  
shall sever

Earth's evil spirits from the pure and  
bright,

And say to *those*, "Depart from me for  
ever!"

To *these*, "Come, dwell with me in  
endless light!"<sup>5</sup>

When each and all in silence take their  
way —

Who, Mighty GOD, oh who shall bear  
that day?

## OH, TEACH ME TO LOVE THEE.

(AIR. — HAYDN.)

OH, teach me to love Thee, to feel what  
thou art,

Till, filled with the one sacred image, my  
heart

Shall all other passions disown;

Like some pure temple that shines  
apart,

Reserved for Thy worship alone.

In joy and in sorrow, thro' praise and  
thro' blame,

Thus still let me, living and dying the  
same,

In *Thy* service bloom and decay —

Like some lone altar whose votive  
flame

In holiness wasteth away.

Tho' born in this desert, and doomed by  
my birth

To pain and affliction, to darkness and  
dearth,

On Thee let my spirit rely —

Like some rude dial, that, fixt on earth,  
Still looks for its light from the sky.

the clouds of heaven — and all the angels with him." — *Matt.* xxiv. 30. and xxv. 30.

<sup>4</sup> "From whose face the earth and the heaven fled away." — *Rev.* xx. 11.

<sup>5</sup> "And before Him shall be gathered all nations, and He shall separate them one from another.

"Then shall the King say unto them on his

## WEEP, CHILDREN OF ISRAEL.

(AIR. — STEVENSON.)

WEEP, weep for him, the Man of GOD —<sup>1</sup>  
 In yonder vale he sunk to rest;  
 But none of earth can point the sod<sup>2</sup>  
 That flowers above his sacred breast.  
 Weep, children of Israel, weep!

His doctrine fell like Heaven's rain,<sup>3</sup>  
 His words refreshed like Heaven's  
 dew —  
 Oh, ne'er shall Israel see again  
 A Chief, to GOD and her so true.  
 Weep, children of Israel, weep!

Remember ye his parting gaze,  
 His farewell song by Jordan's tide,  
 When, full of glory and of days,  
 He saw the promised land — and died.<sup>4</sup>  
 Weep, children of Israel, weep!

Yet died he not as men who sink,  
 Before our eyes, to soulless clay;  
 But, changed to spirit, like a wink  
 Of summer lightning, past away.<sup>5</sup>  
 Weep, children of Israel, weep!

LIKE MORNING, WHEN HER  
EARLY BREEZE.

(AIR. — BEETHOVEN.)

LIKE morning, when her early breeze  
 Breaks up the surface of the seas,  
 That, in those furrows, dark with night,  
 Her hand may sow the seeds of life —

right hand, Come, ye blessed of my Father, inherit the kingdom prepared for you, etc.

"Then shall He say also unto them on the left hand, Depart from me, ye cursed, etc.

"And these shall go away into everlasting punishment; but the righteous into life eternal."<sup>3</sup>  
 — *Matt. xxv. 32. et seq.*

1 "And the children of Israel wept for Moses in the plains of Moab." — *Deut. xxxiv. 8.*

2 "And he buried him in a valley in the land of Moab: . . . but no man knoweth of his sepulchre unto this day." — *Ibid. ver. 6.*

3 "My doctrine shall drop as the rain, my speech shall distil as the dew." — *Moses' Song.*

4 "I have caused thee to see it with thine eyes, but thou shalt not go over thither." — *Deut. xxxiv. 4.*

5 "As he was going to embrace Eleazer and Joshua, and was still discoursing with them, a cloud stood over him on the sudden, and he disappeared in a certain valley, although he wrote

Thy Grace can send its breathings o'er  
 The Spirit, dark and lost before,  
 And, freshening all its depths, prepare  
 For Truth divine to enter there.

Till David touched his sacred lyre,  
 In silence lay the unbreathing wire;  
 But when he swept its chords along,  
 Even Angels stooped to hear that song.

So sleeps the soul, till Thou, oh LORD,  
 Shalt deign to touch its lifeless chord —  
 Till, waked by Thee, its breath shall rise  
 In music, worthy of the skies!

## COME, YE DISCONSOLATE.

(AIR. — GERMAN.)

COME, ye disconsolate, where'er you  
 languish,  
 Come, at God's altar fervently kneel;  
 Here bring your wounded hearts, here  
 tell your anguish —  
 Earth has no sorrow that Heaven cannot heal.

Joy of the desolate, Light of the straying,  
 Hope, when all others die, fadeless  
 and pure,

Here speaks the Comforter, in GOD's  
 name saying —

"Earth has no sorrow that Heaven  
 cannot cure."

Go, ask the infidel, what boon he brings  
 us

What charm for aching hearts *he* can  
 reveal,

Sweet as that heavenly promise Hope  
 sings us —

"Earth has no sorrow that GOD can  
 not heal."

AWAKE, ARISE, THY LIGHT IS  
COME.

(AIR. — STEVENSON.)

AWAKE, arise, thy light is come;<sup>6</sup>

The nations, that before outshone thee,

in the Holy Books that he died, which was done out of fear, lest they should venture to say that, because of his extraordinary virtue, he went to GOD." — *Josephus*, book iv. chap. viii.

6 "Arise, shine; for thy light is come, and the glory of the LORD is risen upon thee." — *Isaiah*, xl.

Now at thy feet lie dark and dumb—  
The glory of the LORD is on thee!

Arise—the Gentiles to thy ray,  
From every nook of earth shall cluster;  
And kings and princes haste to pay  
Their homage to thy rising lustre.<sup>1</sup>

Lift up thine eyes around, and see  
O'er foreign fields, o'er farthest waters,  
Thy exiled sons return to thee,  
To thee return thy home-sick daughters.<sup>2</sup>

And camels rich, from Midian's tents,  
Shall lay their treasures down before  
thee;

And Saba bring her gold and scents,  
To fill thy air and sparkle o'er thee.<sup>3</sup>

See, who are these that, like a cloud,<sup>4</sup>  
Are gathering from all earth's dominions,

Like doves, long absent, when allowed  
Homeward to shoot their trembling  
pinions.

Surely the isles shall wait for me,<sup>5</sup>  
The ships of Tarshish round will hover,  
To bring thy sons across the sea,  
And waft their gold and silver over.

And Lebanon thy pomp shall grace<sup>6</sup>—  
The fir, the pine, the palm victorious  
Shall beautify our Holy Place,  
And make the ground I tread on glorious.

1 "And the Gentiles shall come to thy light, and kings to the brightness of thy rising."—*Isaiah*, xl.

2 "Lift up thine eyes round about, and see; all they gather themselves together, they come to thee: thy sons shall come from afar, and thy daughters shall be nursed at thy side."—*Isaiah*, lx.

3 "The multitude of camels shall cover thee; the dromedaries of Midian and Ephah; all they from Sheba shall come; they shall bring gold and incense."—*Ib.*

4 "Who are these that fly as a cloud, and as the doves to their windows?"—*Ib.*

5 "Surely the isles shall wait for me, and the ships of Tarshish first, to bring thy sons from far, their silver and their gold with them."—*Ib.*

6 "The glory of Lebanon shall come unto thee; the fir-tree, the pine-tree, and the box together, to beautify the place of my sanctuary; and I will make the place of my feet glorious."—*Ib.*

No more shall dischord haunts thy ways,<sup>7</sup>  
Nor ruin waste thy cheerless nation;  
But thou shalt call thy portals Praise,  
And thou shalt name thy walls Salvation.

The sun no more shall make thee bright,<sup>8</sup>  
Nor moon shall lend her lustre to  
thee;  
But GOD, Himself, shall be thy Light,  
And flash eternal glory thro' thee.

Thy sun shall never more go down;  
A ray from heaven itself descended  
Shall light thy everlasting crown—  
Thy days of mourning all are ended.<sup>9</sup>

My own, elect, and righteous Land!  
The Branch, for ever green and ver-  
nal,  
Which I have planted with this hand—  
Live thou shalt in Life Eternal.<sup>10</sup>

## THERE IS A BLEAK DESERT.

(AIR. — CRESCENTINI.)

THERE is a bleak Desert, where daylight  
grows weary  
Of wasting its smile on a region so  
dreary—

What may that Desert be?  
'T is Life, cheerless Life, where the few  
joys that come  
Are lost, like that daylight, for 't is not  
their home.

There is a lone Pilgrim, before whose  
faint eyes

The water he pants for but sparkles and  
flies—

Who may that Pilgrim be?

7 "Violence shall no more be heard in thy land, wasting nor destruction within thy borders; but thou shalt call thy walls, Salvation, and thy gates, Praise."—*Isaiah*, lx.

8 "Thy sun shall be no more thy light by day; neither for brightness shall the moon give light unto thee: but the LORD shall be unto thee an everlasting light, and thy God thy glory."—*Ib.*

9 "Thy sun shall no more go down; . . . for the LORD shall be thine everlasting light, and the days of thy mourning shall be ended."—*Ib.*

10 "Thy people also shall be all righteous; they shall inherit the land for ever, the branch of my planting, the work of my hands."—*Ib.*



'T is Man, hapless Man, thro' this life  
tempted on  
By fair shining hopes, that in shining  
are gone.

There is a bright Fountain, thro' that  
Desert stealing  
To pure lips alone its refreshment re-  
vealing —

What may that Fountain be?

'T is Truth, holy Truth, that, like springs  
under ground,  
By the gifted of Heaven alone can be  
found.<sup>1</sup>

There is a fair Spirit whose wand hath  
the spell  
To point where those waters in secrecy  
dwell —

Who may that Spirit be?

'T is Faith, humble Faith, who hath  
learned that where'er  
Her wand bends to worship the Truth  
must be there!

### SINCE FIRST THY WORD.

(AIR. — NICHOLAS FREEMAN.)

SINCE first Thy Word awaked my heart,  
Like new life dawning o'er me,  
Where'er I turn mine eyes, Thou art,  
All light and love before me.  
Naught else I feel, or hear or see —  
All bonds of earth I sever —  
Thee, O God, and only Thee  
I live for, now and ever.

Like him whose fetters dropt away  
When light shone o'er his prison,<sup>2</sup>  
My spirit, touched by Mercy's ray,  
Hath from her chains arisen.  
And shall a soul Thou bidst be free,  
Return to bondage? — never!  
Thee, O GOD, and only Thee  
I live for, now and ever.

<sup>1</sup> In singing, the following line had better be adopted, —

"Can but by the gifted of Heaven be found."

<sup>2</sup> "And, behold, the angel of the LORD came upon him, and a light shined in the prison, . . . and his chains fell off from his hands." — *Acts*, xii. 7.

### HARK! 'T IS THE BREEZE.

(AIR. — ROUSSEAU.)

HARK! 't is the breeze of twilight call-  
ing  
Earth's weary children to repose;  
While, round the couch of Nature falling,  
Gently the night's soft curtains close.  
Soon o'er a world, in sleep reclining,  
Numberless stars, thro' yonder dark,  
Shall look, like eyes of Cherubs shin-  
ing  
From out the veils that hid the Ark.

Guard us, oh Thou, who never sleepest,  
Thou who in silence throned above,  
Throughout all time, unwearied, keepest  
Thy watch of Glory, Power, and Love.  
Grant that, beneath thine eye, securely,  
Our souls awhile from life withdrawn  
May in their darkness stilly, purely,  
Like "sealed fountains," rest till dawn.

### WHERE IS YOUR DWELLING, YE SAINTED?

(AIR. — HASSE.)

WHERE is your dwelling, ye Sainted?  
Thro' what Elysium more bright  
Than fancy or hope ever painted,  
Walk ye in glory and light?  
Who the same kingdom inherits?  
Breathes there a soul that may dare  
Look to that world of Spirits,  
Or hope to dwell with you there?

Sages! who, even in exploring  
Nature thro' all her bright ways,  
Went like the Seraphs adoring,  
And veiled your eyes in the blaze —  
Martyrs! who left for our reaping  
Truths you had sown in your blood —  
Sinners! whom long years of weeping  
Chastened from evil to good —

Maidens! who like the young Crescent,  
Turning away your pale brows  
From earth and the light of the Present,  
Looked to your Heavenly Spouse —  
Say, thro' what region enchanted  
Walk ye in Heaven's sweet air?  
Say, to what spirits 't is granted,  
Bright souls, to dwell with you there?

# HOW LIGHTLY MOUNTS THE MUSE'S WING.

(AIR. — ANONYMOUS.)

How lightly mounts the Muse's wing,  
Whose theme is in the skies —  
Like morning larks that sweeter sing  
The nearer Heaven they rise.

Tho' Love his magic lyre may tune,  
Yet ah, the flowers he round it wreathes  
Were plucked beneath pale Passion's  
moon,  
Whose madness in their odor breathes.

How purer far the sacred lute,  
Round which Devotion ties  
Sweet flowers that turn to heavenly fruit,  
And palm that never dies.

Tho' War's high-sounding harp may be  
Most welcome to the hero's ears,  
Alas, his chords of victory  
Are wet, all o'er, with human tears.

How far more sweet their numbers run,  
Who hymn like Saints above,  
No victor but the Eternal One,  
No trophies but of Love!

# GO FORTH TO THE MOUNT.

(AIR. — STEVENSON.)

Go forth to the Mount — bring the olive-  
branch home,<sup>1</sup>  
And rejoice, for the day of our Freedom  
is come!

From that time,<sup>2</sup> when the moon upon  
Ajalon's vale,

Looking motionless down,<sup>3</sup> saw the  
kings of the earth,  
In the presence of God's mighty Cham-  
pion grow pale —

Oh, never had Judah an hour of such  
mirth!

1 "And that they should publish and proclaim in all their cities, and in Jerusalem, saying, Go forth unto the mount, and fetch olive-branches," etc. — *Neh.* viii. 15.

2 "For since the days of Joshua the son of Nun unto that day had not the children of Israel done so: and there was very great gladness." — *Id.* 17.

3 "Sun, stand thou still upon Gibeon; and thou, Moon, in the valley of Ajalon." — *Josh.* x. 12.

Go forth to the Mount — bring the olive-  
branch home,  
And rejoice, for the day of our Freedom  
is come!

Bring myrtle and palm — bring the  
boughs of each tree  
That 's worthy to wave o'er the tents of  
the Free.<sup>4</sup>

From that day when the footsteps of  
Israel shone

With a light not their own, thro' the  
Jordan's deep tide,  
Whose waters shrunk back as the Ark  
glided on<sup>5</sup> —

Oh, never had Judah an hour of such  
pride!

Go forth to the Mount — bring the olive-  
branch home,  
And rejoice, for the day of our Freedom  
is come!

# IS IT NOT SWEET TO THINK, HEREAFTER.

(AIR. — HADYN.)

Is it not sweet to think, hereafter,  
When the Spirit leaves this sphere,  
Love, with deathless wing, shall waft her  
To those she long hath mourned for  
here?

Hearts from which 't was death to sever,  
Eyes this world can ne'er restore,  
There, as warm, as bright as ever,  
Shall meet us and be lost no more.

When wearily we wander, asking  
Of earth and heaven, where are they,  
Beneath whose smile we once lay basking,  
Blest and thinking bliss would stay?

Hope still lifts her radiant finger  
Pointing to the eternal Home,  
Upon whose portal yet they linger,  
Looking back for us to come.

4 "Fetch olive-branches, and pine-branches, and myrtle-branches, and palm-branches, and branches of thick trees, to make booths." — *Neh.* viii. 15.

5 "And the priests that bare the ark of the covenant of the LORD stood firm on dry ground in the midst of Jordan, and all the Israelites passed over on dry ground." — *Josh.* iii. 17.

Alas, alas — doth Hope deceive us?  
 Shall friendship — love — shall all  
 those ties  
 That bind a moment, and then leave us,  
 Be found again where nothing dies?

Oh, if no other boon were given,  
 To keep our hearts from wrong and  
 stain,  
 Who would not try to win a Heaven  
 Where all we love shall live again?

### WAR AGAINST BABYLON.

(AIR. — NOVELLO.)

“WAR against Babylon!” shout we  
 around,<sup>1</sup>

Be our banners through earth unfurled;  
 Rise up, ye nations, ye kings, at the  
 sound<sup>2</sup> —

“War against Babylon!” shout thro’  
 the world!

<sup>1</sup> “Shout against her round about.”—*Jer.* i. 15.

<sup>2</sup> “Set ye up a standard in the land, blow the trumpet among the nations, prepare the nations against her, call together against her the kingdoms,” etc.—*Is.* li. 27.

Oh thou, that dwellest on many waters,<sup>3</sup>  
 Thy day of pride is ended now;  
 And the dark curse of Israel’s daughters  
 Breaks like a thunder-cloud over thy  
 brow!

War, war, war against Babylon!

Make bright the arrows, and gather the  
 shields,<sup>4</sup>

Set the standard of God on high;  
 Swarm we, like locusts, o’er all her  
 fields.

“Zion” our watchword, and “ven-  
 geance” our cry!

Woe! woe! — the time of thy visitation<sup>5</sup>  
 Is come, proud Land, thy doom is  
 cast —

And the black surge of desolation  
 Sweeps o’er thy guilty head, at last!  
 War, war, war against Babylon!

<sup>3</sup> “Oh thou that dwellest upon many waters,  
 . . . thine end is come.”—*Jer.* li. 13.

<sup>4</sup> “Make bright the arrows; gather the shields  
 . . . set up the standard upon the walls of Baby-  
 lon.”—*Jer.* li. 11, 12.

<sup>5</sup> “Woe unto them! for their day is come, the  
 time of their visitation!”—*Jer.* i. 27.



# A MELOLOGUE

UPON

## NATIONAL MUSIC.

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### ADVERTISEMENT.

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THESE verses were written for a Benefit at the Dublin Theatre, and were spoken by Miss Smith, with a degree of success, which they owed solely to her admirable manner of reciting them. I wrote them in haste; and it very rarely happens that poetry which has cost but little labor to the writer is productive of any great pleasure to the reader. Under this impression, I certainly should not have published them if they had not found their way into some of the newspapers with such an addition of errors to their own original stock that I thought it but fair to limit their responsibility to those faults alone which really belong to them.

With respect to the title which I have invented for this Poem, I feel even more than the scruples of the Emperor Tiberius, when he humbly asked pardon of the Roman Senate for using "the outlandish term, *monopoly*." But the truth is, having written the Poem with the sole view of serving a Benefit, I thought that an unintelligible word of this kind would not be without its attraction for the multitude, with whom, "If 't is not sense, at least 't is Greek." To some of my readers, however, it may not be superfluous to say, that by "Melologue," I mean that mixture of recitation and music, which is frequently adopted in the performance of Collins's Ode on the Passions, and of which the most striking example I can remember is the prophetic speech of Joad in the *Athalie* of Racine.

T. M.

## MELOLOGUE.

### A SHORT STRAIN OF MUSIC FROM THE ORCHESTRA.

THERE breathes a language known  
and felt

Far as the pure air spreads its living  
zone;

Wherever rage can rouse, or pity melt,  
That language of the soul is felt and  
known.

From those meridian plains,  
Where oft, of old, on some high  
tower

The soft Peruvian poured his midnight  
strains,

And called his distant love with such  
sweet power,

That, when she heard the lonely lay,  
Not worlds could keep her from his  
arms away.<sup>1</sup>

To the bleak climes of polar night,  
Where blithe, beneath a sunless sky,  
The Lapland lover bids his reindeer  
fly,

And sings along the lengthening waste  
of snow,

Gayly as if the blessed light  
Of vernal Phœbus burned upon his  
brow;

Oh Music! thy celestial claim  
Is still resistless, still the same;  
And, faithful as the mighty sea  
To the pale star that o'er its realm pre-  
sides,

The spell-bound tides  
Of human passion rise and fall for thee!

<sup>1</sup> "A certain Spaniard, one night late, met an Indian woman in the streets of Cozco, and would have taken her to his home, but she cried out, 'For God's sake, Sir, let me go; for that pipe, which you hear in yonder tower, calls me with great passion, and I cannot refuse the summons; for love constrains me to go, that I may be his wife, and he my husband.'" — "*Garcilasso de la Vega*," in Sir Paul Rycaut's translation.

### GREEK AIR.

List! 't is a Grecian maid that sings,  
While, from Ilissus' silvery springs,  
She draws the cool lymph in her grace-  
ful urn;

And by her side, in Music's charm dis-  
solving,

Some patriot youth, the glorious pas-  
sion revolving,

Dreams of bright days that never can  
return;

When Athens nurst her olive bough  
With hands by tyrant power un-  
chained;

And braided for the muse's brow  
A wreath by tyrant touch unstained.

When heroes trod each classic field  
Where coward feet now faintly falter;  
When every arm was Freedom's shield,  
And every heart was Freedom's altar!

### FLOURISH OF TRUMPETS.

Hark, 't is the sound that charms  
The war-steed's wakening ears! —

Oh! many a mother folds her arms  
Round her boy-soldier when that call she  
hears;

And, tho' her fond heart sink with fears,  
Is proud to feel his young pulse bound  
With valor's fever at the sound.

See, from his native hills afar  
The rude Helvetian flies to war;  
Careless for what, for whom he fights,  
For slave or despot, wrongs or rights;

A conqueror oft — a hero never —  
Yet lavish of his life-blood still,  
As if 't were like his mountain rill,

And gushed for ever!

Yes, Music, here, even here,  
Amid this thoughtless, vague career,  
Thy soul-felt charm asserts its wondrous  
power. —

There's a wild air which oft, among  
the rocks  
Of his own loved land, at evening hour,  
Is heard, when shepherds homeward  
pipe their flocks,  
Whose every note hath power to thrill  
his mind  
With tenderest thoughts; to bring around  
his knees  
The rosy children whom he left behind,  
And fill each little angel eye  
With speaking tears, that ask him why  
He wandered from his hut for scenes  
like these.  
Vain, vain is then the trumpet's brazen  
roar;  
Sweet notes of home, of love, are all  
he hears;  
And the stern eyes that looked for blood  
before  
Now melting, mournful, lose themselves  
in tears.

SWISS AIR.—“RANZ DES VACHES.”

But wake the trumpet's blast again,  
And rouse the ranks of warrior-men!  
Oh War, when Truth thy arm employs,  
And Freedom's spirit guides the labor-  
ing storm,  
'T is then thy vengeance takes a hallowed  
form,  
And like Heaven's lightning sacredly  
destroys.  
Nor, Music, thro' thy breathing sphere,  
Lives there a sound more grateful to  
the ear

Of Him who made all harmony,  
Than the blest sound of fetters break-  
ing,  
And the first hymn that man awaking  
From Slavery's slumber breathes to  
Liberty.

SPANISH CHORUS.

Hark! from Spain, indignant Spain,  
Bursts the bold, enthusiast strain,  
Like morning's music on the air;  
And seems in every note to swear  
By Saragossa's ruined streets,  
By brave Gerona's deathful story,  
That, while *one* Spaniard's life-blood  
beats,  
That blood shall stain the conqueror's  
glory.

SPANISH AIR.—“YA DESPERTO.”

But ah! if vain the patriot's zeal,  
If neither valor's force nor wisdom's  
light  
Can break or melt that blood-cemented  
seal  
Which shuts so close the book of  
Europe's right—  
What song shall then in sadness tell  
Of broken pride, of prospects shaded,  
Of buried hopes, remembered well,  
Of ardor quenched, and honor faded?  
What muse shall mourn the breathless  
brave,  
In sweetest dirge at Memory's shrine?  
What harp shall sigh o'er Freedom's  
grave?  
Oh Erin, Thine!



# SET OF GLEES,

MUSIC BY MOORE.

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## THE MEETING OF THE SHIPS.

WHEN o'er the silent seas alone,  
For days and nights we 've cheerless gone,  
Oh they who 've felt it know how sweet,  
Some sunny morn a sail to meet.

Sparkling at once is every eye,  
"Ship ahoy!" our joyful cry;  
While answering back the sounds we hear,  
"Ship ahoy!" what cheer? what cheer?

Then sails are backed, we nearer come,  
Kind words are said of friends and home;  
And soon, too soon, we part with pain,  
To sail o'er silent seas again.

### HIP, HIP, HURRA!

COME, fill round a bumper, fill up to the brim,  
He who shrinks from a bumper I pledge not to him;  
Here 's the girl that each loves, be her eye of what hue,  
Or lustre, it may, so her heart is but true.  
Charge! (drinks) hip, hip, hurra, hurra!

Come charge high, again, boy, nor let the full wine  
Leave a space in the brimmer, where daylight may shine;  
Here 's "the friends of our youth — tho' of some we 're bereft.  
May the links that are lost but endear what are left!"  
Charge! (drinks) hip, hip, hurra, hurra!

Once more fill a bumper — ne'er talk of the hour;  
On hearts thus united old Time has no power.  
May our lives, tho', alas! like the wine of to-night,  
They must soon have an end, to the last flow as bright.  
Charge! (drinks) hip, hip, hurra, hurra!

Quick, quick, now, I 'll give you, since Time's glass will run  
Even faster than ours doth, three bumpers in one;  
Here 's the poet who sings — here 's the warrior who fights —  
Here 's the statesman who speaks, in the cause of men's rights!  
Charge! (drinks) hip, hip, hurra, hurra!

Come, once more, a bumper! — then drink as you please,  
Tho', *who* could fill half-way to toast such as these?  
Here 's our next joyous meeting — and oh when we meet,  
May our wine be as bright and our union as sweet!  
Charge! (drinks) hip, hip, hurra, hurra!

### HUSH, HUSH!

"HUSH, hush!" — how well  
That sweet word sounds,  
When Love, the little sentinel,  
Walks his night-rounds;  
Then, if a foot but dare  
One rose-leaf crush,  
Myriads of voices in the air  
Whisper, "Hush, hush!"

"Hark, hark, 't is he!"  
 The night elves cry,  
 And hush their fairy harmony,  
 While he steals by;  
 But if his silvery feet  
 One dew-drop brush,  
 Voices are heard in chorus sweet,  
 Whispering, "Hush, hush!"

### THE PARTING BEFORE THE BATTLE.

HE.

ON to the field, our doom is sealed,  
 To conquer or be slaves:  
 This sun shall see our nation free,  
 Or set upon our graves.

SHE.

Farewell, oh farewell, my love,  
 May Heaven thy guardian be,  
 And send bright angels from above  
 To bring thee back to me.

HE.

ON to the field, the battle-field,  
 Where freedom's standard waves,  
 This sun shall see our tyrant yield,  
 Or shine upon our graves.

### THE WATCHMAN.

A TRIO.

WATCHMAN.

PAST twelve o'clock — past twelve.

Good night, good night, my dearest —  
 How fast the moments fly!  
 'T is time to part, thou hearest  
 That hateful watchman's cry.

WATCHMAN.

PAST one o'clock — past one.

Yet stay a moment longer —  
 Alas! why is it so,  
 The wish to stay grows stronger,  
 The more 't is time to go?

WATCHMAN.

PAST two o'clock — past two.

Now wrap thy cloak about thee —  
 The hours must sure go wrong,  
 For when they 're past without thee,  
 They 're, oh, ten times as long.

WATCHMAN.

PAST three o'clock — past three.

Again that dreadful warning!  
 Had ever time such flight?  
 And see the sky, 't is morning —  
 So now, *indeed*, good night.

WATCHMAN.

PAST three o'clock — past three.

Good night, good night.

### SAY, WHAT SHALL WE DANCE?

SAY, what shall we dance?  
 Shall we bound along the moonlight  
 plain,  
 To music of Italy, Greece, or Spain?  
 Say, what shall we dance?  
 Shall we, like those who rove  
 Thro' bright Grenada's grove,  
 To the light Bolero's measures move?  
 Or choose the Guaracia's languishing  
 lay,  
 And thus to its sound die away?

Strike the gay chords,  
 Let us hear each strain from every  
 shore  
 That music haunts, or young feet wander  
 o'er.  
 Hark! 't is the light march, to whose  
 measured time,  
 The Polish lady, by her lover led,  
 Delights thro' gay saloons with step un-  
 tried to tread,  
 Or sweeter still, thro' moonlight walks  
 Whose shadows serve to hide  
 The blush that 's raised by him who  
 talks  
 Of love the while by her side,  
 Then comes the smooth waltz, to whose  
 floating sound  
 Like dreams we go gliding around,  
 Say, which shall we dance? which shall  
 we dance?

## THE EVENING GUN.

REMEMBER'ST thou that setting sun,  
 The last I saw with thee,  
 When loud we heard the evening gun  
 Peal o'er the twilight sea?  
 Boom!—the sounds appeared to sweep  
 Far o'er the verge of day,  
 Till, into realms beyond the deep,  
 They seemed to die away.

Oft, when the toils of day are done,  
 In pensive dreams of thee,  
 I sit to hear that evening gun,  
 Peal o'er the stormy sea.  
 Boom!—and while, o'er billows curled,  
 The distant sounds decay,  
 I weep and wish, from this rough  
 world  
 Like them to die away.



# LEGENDARY BALLADS.

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TO

THE MISS FEILDINGS,

THIS VOLUME

IS INSCRIBED

BY

THEIR FAITHFUL FRIEND AND SERVANT,

THOMAS MOORE.

## LEGENDARY BALLADS.

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### THE VOICE.

It came o'er her sleep, like a voice of  
those days,  
When love, only love, was the light of  
her ways;  
And, soft as in moments of bliss long ago,  
It whispered her name from the garden  
below.

"Alas," sighed the maiden, "how fancy  
can cheat!  
"The world once had lips that could  
whisper thus sweet;  
"But cold now they slumber in yon fatal  
deep,  
"Where, oh that beside them this heart  
too could sleep!"

She sunk on her pillow — but no, 't was  
in vain  
To chase the illusion, that Voice came  
again!  
She flew to the casement — but, husht  
as the grave,  
In moonlight lay slumbering woodland  
and wave.

"Oh sleep, come and shield me," in  
anguish she said,  
"From that call of the buried, that cry  
of the Dead!"  
And sleep came around her — but, start-  
ing, she woke,  
For still from the garden that spirit Voice  
spoke!

"I come," she exclaimed, "be thy home  
where it may,  
"On earth or in heaven, that call I  
obey;"  
Then forth thro' the moonlight, with  
heart beating fast  
And loud as a death-watch, the pale  
maiden past.

Still round her the scene all in loneliness  
shone;  
And still, in the distance, that Voice led  
her on;  
But whither she wandered, by wave or  
by shore,  
None ever could tell, for she came back  
no more.

No, ne'er came she back, — but the  
watchman who stood,  
That night, in the tower which o'er-  
shadows the flood,  
Saw dimly, 't is said, o'er the moon-  
lighted spray,  
A youth on a steed bear the maiden away.

### CUPID AND PSYCHE.

THEY told her that he, to whose vows  
she had listened  
Thro' night's fleeting hours, was a  
Spirit unblest; —  
Unholy the eyes, that beside her had  
glistened,  
And evil the lips she in darkness had  
prest.

"When next in thy chamber the bride-  
groom reclineth,  
"Bring near him thy lamp, when in  
slumber he lies;  
"And there, as the light o'er his dark  
features shineth,  
"Thou 'lt see what a demon hath won  
all thy sighs!"

Too fond to believe them, yet doubting,  
yet fearing,  
When calm lay the sleeper she stole  
with her light;  
And saw — such a vision! — no image,  
appearing  
To bards in their day-dreams, was ever  
so bright.

A youth, but just passing from childhood's  
sweet morning,  
While round him still lingered its in-  
nocent ray;  
Tho' gleams, from beneath his shut eye-  
lids gave warning  
Of summer-noon lightnings that under  
them lay.

His brow had a grace more than mortal  
around it,  
While, glossy as gold from a fairy-land  
mine,  
His sunny hair hung, and the flowers  
that crowned it  
Seemed fresh from the breeze of some  
garden divine.

Entranced stood the bride, on that mira-  
cle gazing,  
What late was but love is idolatry now;  
But, ah—in her tremor the fatal lamp  
raising —  
A sparkle flew from it and dropt on his  
brow.

All's lost — with a start from his rosy  
sleep waking,  
The Spirit flashed o'er her his glances  
of fire;  
Then, slow from the clasp of her snowy  
arms breaking,  
Thus said, in a voice more of sorrow  
than ire:

"Farewell — what a dream thy suspicion  
hath broken!

"Thus ever Affection's fond vision is  
crossed;

"Dissolved are her spells when a doubt  
is but spoken,

"And love, once distrusted, for ever  
is lost!"

#### HERO AND LEANDER.

"THE night-wind is moaning with mourn-  
ful sigh,

"There gleameth no moon in the misty  
sky,

"No star over Helle's sea;

"Yet, yet, there is shining one holy light,

"One love-kindled star thro' the deep  
of night,

"To lead me, sweet Hero, to thee!"

Thus saying, he plunged in the foamy  
stream,

Still fixing his gaze on that distant beam  
No eye but a lover's could see;

And still, as the surge swept over his  
head,

"To-night," he said tenderly, "living  
or dead,

"Sweet Hero, I'll rest with thee!"

But fiercer around him the wild waves  
speed;

Oh, Love! in that hour of thy votary's  
need,

Where, where could thy Spirit be?

He struggles — he sinks — while the hur-  
ricane's breath

Bears rudely away his last farewell in  
death —

"Sweet Hero, I die for thee!"

#### THE LEAF AND THE FOUNTAIN.

"TELL me, kind Seer, I pray thee,

"So may the stars obey thee,

"So may each airy

"Moon-elf and fairy

"Nightly their homage pay thee!

"Say, by what spell, above, below,

"In stars that wink or flowers that  
blow,

"I may discover,

"Ere night is over,

"Whether my love loves me, or no,

"Whether my love loves me."

"Maiden, the dark tree nigh thee

"Hath charms no gold could buy thee;

"Its stem enchanted,

"By moon-elves planted,

"Will all thou seek'st supply thee.

"Climb to yon boughs that highest grow,

"Bring thence their fairest leaf below;

"And thou 'lt discover,

"Ere night is over,

"Whether thy love loves thee or no,

"Whether thy love loves thee."

"See, up the dark tree going,

"With blossoms round me blowing,

"From thence, oh Father,

"This leaf I gather,

"Fairest that there is growing.



"Say, by what sign I now shall know

"If in this leaf lie bliss or woe

"And thus discover

"Ere night is over,

"Whether my love loves me or no,

"Whether my love loves me."

"Fly to yon fount that 's welling

"Where moonbeam ne'er had dwelling,

"Dip in its water

"That leaf, oh Daughter,

"And mark the tale 't is telling;<sup>1</sup>

"Watch thou if pale or bright it grow,

"List thou, the while, that fountain's  
flow,

"And thou 'lt discover

"Whether thy lover,

"Loved as he is, loves thee or no,

"Loved as he is, loves thee."

Forth flew the nymph, delighted,

To seek that fount benighted;

But, scarce a minute

The leaf lay in it,

When, lo, its bloom was blighted!

And as she asked, with voice of woe—

Listening, the while, that fountain's  
flow—

"Shall I recover

"My truant lover?"

The fountain seemed to answer, "No;"

The fountain answered, "No."

### CEPHALUS AND PROCRIS.

A HUNTER once in that grove reclined,

To shun the noon's bright eye,

And oft he wooed the wandering wind,

To cool his brow with its sigh.

While mute lay even the wild bee's hum,

Nor breath could stir the aspen's hair,

His song was still "Sweet air, oh  
come!"

While Echo answered, "Come, sweet  
Air!"

But, hark, what sounds from the thicket  
rise!

What meaneth that rustling spray?

<sup>1</sup> The ancients had a mode of divination somewhat similar to this; and we find the Emperor Adrian, when he went to consult the Fountain of Castalia, plucking a bay-leaf and dipping it into the sacred water.

"'T is the white-horned doe," the Hun-  
ter cries,

"I have sought since break of day."

Quick o'er the sunny glade he springs,

The arrow flies from his sounding bow,

"Hilliho — hilliho!" he gayly sings,

While Echo sighs forth "Hilliho!"

Alas, 't was not the white-horned doe

He saw in the rustling grove,

But the bridal veil, as pure as snow,

Of his own young wedded love.

And, ah, too sure that arrow sped,

For pale at his feet he sees her lie;—

"I die, I die," was all she said,

While Echo murmured, "I die, I  
die!"

### YOUTH AND AGE.<sup>2</sup>

"TELL me, what 's Love?" said Youth,  
one day,

To drooping Age, who crost his way. —

"It is a sunny hour of play,

"For which repentance dear doth pay;

"Repentance! Repentance!

"And this is Love, as wise men say."

"Tell me, what 's Love?" said Youth  
once more,

Fearful, yet fond, of Age's lore. —

"Soft as a passing summer's wind,

"Wouldst know the blight it leaves  
behind?

"Repentance! Repentance!

"And this is Love—when love is  
o'er."

"Tell me, what 's Love?" said Youth  
again,

Trusting the bliss, but not the pain.

"Sweet as a May tree's scented air—

"Mark ye what bitter fruit 't will bear,

"Repentance! Repentance!

"This, this is Love—sweet Youth,  
beware."

Just then, young Love himself came by,

And cast on Youth a smiling eye;

Who could resist that glance's ray?

In vain did Age his warning say,

"Repentance! Repentance!"

Youth laughing went with Love away.

<sup>2</sup> The air, to which I have adapted these words, was composed by Mrs. Arkwright to

### THE DYING WARRIOR.

A WOUNDED Chieftain, lying  
By the Danube's leafy side,  
Thus faintly said, in dying,  
"Oh! bear, thou foaming tide,  
"This gift to my lady-bride."

'T was then, in life's last quiver,  
He flung the scarf he wore  
Into the foaming river,  
Which, ah too quickly, bore  
That pledge of one no more!

With fond impatience burning,  
The Chieftain's lady stood,  
To watch her love returning  
In triumph down the flood,  
From that day's field of blood.

But, field, alas, ill-fated!  
The lady saw, instead  
Of the bark whose speed she waited,  
Her hero's scarf, all red  
With the drops his heart had shed.

One shriek — and all was over —  
Her life-pulse ceased to beat;  
The gloomy waves now cover  
That bridal-flower so sweet,  
And the scarf is her winding sheet!

### THE MAGIC MIRROR.

"COME, if thy magic Glass have power  
"To call up forms we sigh to see;  
"Show me my love, in that rosy bower,  
"Where last she pledged her truth to  
me."

The Wizard showed him his Lady bright,  
Where lone and pale in her bower she  
lay;  
"True-hearted maid," said the happy  
Knight,  
"She's thinking of one, who is far  
away."

But, lo! a page, with looks of joy,  
Brings tidings to the Lady's ear;

some old verses, "Tell me what's love, kind  
shepherd, pray?" and it has been my object to  
retain as much of the structure and phraseology  
of the original words as possible.

"'T is," said the Knight, "the same  
bright boy,

"Who used to guide me to my dear"  
The Lady now, from her favorite tree,  
Hath, smiling, plucked a rosy flower;  
"Such," he exclaimed, "was the gift  
that she

"Each morning sent me from that  
bower!"

She gives her page the blooming rose,  
With looks that say, "Like lightning,  
fly!"

"Thus," thought the Knight, "she  
soothes her woes,  
"By fancying, still, her true-love  
nigh."

But the page returns, and — oh, what a  
sight,

For trusting lover's eyes to see! —  
Leads to that bower another Knight,  
As young and, alas, as loved as he!

"Such," quoth the Youth, "is Woman's  
love!"

Then, darting forth, with furious bound,  
Dashed at the Mirror his iron glove,  
And strewed it all in fragments round.

### MORAL.

Such ills would never have come to pass,  
Had he ne'er sought that fatal view;  
The Wizard would still have kept his  
Glass,  
And the Knight still thought his Lady  
true.

### THE PILGRIM.

STILL thus, when twilight gleamed,  
Far off his Castle seemed,  
Traced on the sky;  
And still, as fancy bore him  
To those dim towers before him,  
He gazed, with wishful eye,  
And thought his home was nigh.

"Hall of my Sires!" he said,

"How long, with weary tread,

"Must I toil on?

"Each eve, as thus I wander,

"Thy towers seem rising yonder,

"But, scarce hath daylight shone,

"When, like a dream, thou'rt gone!"

So ~~was~~ the Pilgrim still,  
 Down d<sup>l</sup>s and over hill,  
 Day after day;  
 That glimpse of home, so cheering,  
 At twilight still appearing,  
 But still, with morning's ray,  
 Melting, like mist, away!

Where rests the Pilgrim now?  
 Here, by this cypress bough,  
 Closed his career;  
 That dream, of fancy's weaving,  
 No more his steps deceiving,  
 Alike past hope and fear,  
 The Pilgrim's home is here.

### THE HIGH-BORN LADYE.

IN vain all the Knights of the Underwald  
 wooed her,  
 Tho' brightest of maidens, the proudest  
 was she;  
 Brave chieftains they sought, and young  
 minstrels they sued her,  
 But worthy were none of the high-born  
 Ladye.

"Whomsoever I wed," said this maid,  
 so excellent,  
 "That Knight must the conqueror of  
 conquerors be;  
 "He must place me in halls fit for  
 monarchs to dwell in; —  
 "None else shall be Lord of the high-  
 born Ladye!"

Thus spoke the proud damsel, with scorn  
 looking round her  
 On Knights and on Nobles of highest  
 degree;  
 Who humbly and hopelessly left as they  
 found her,  
 And worshipt at distance the high-  
 born Ladye.

At length came a Knight, from a far land  
 to woo her,  
 With plumes on his helm like the  
 foam of the sea;  
 His visor was down — but, with voice  
 that thrilled thro' her,  
 He whispered his vows to the high-  
 born Ladye.

"Proud maiden! I come with high spou-  
 sals to grace thee,  
 "In me the great conqueror of con-  
 querors see;  
 "Enthroned in a hall fit for monarchs  
 I'll place thee,  
 "And mine thou 'rt for ever, thou  
 high-born Ladye!"

The maiden she smiled, and in jewels  
 arrayed her,  
 Of thrones and tiaras already dreamt  
 she;  
 And proud was the step, as her bride-  
 groom conveyed her  
 In pomp to his home, of that high-  
 born Ladye.

"But whither," she, starting, exclaims,  
 "have you led me?  
 "Here's naught but a tomb and a dark  
 cypress tree;  
 "Is *this* the bright palace in which thou  
 wouldst wed me?"  
 With scorn in her glance said the high-  
 born Ladye.

"'T is the home," he replied, "of earth's  
 loftiest creatures" —  
 Then lifted his helm for the fair one to  
 see;  
 But she sunk on the ground — 't was a  
 skeleton's features,  
 And Death was the Lord of the high-  
 born Ladye!

### THE INDIAN BOAT.

'T WAS midnight dark,  
 The seaman's bark,  
 Swift o'er the waters bore him,  
 When, thro' the night,  
 He spied a light  
 Shoot o'er the wave before him.  
 "A sail! a sail!" he cries;  
 "She comes from the Indian shore  
 "And to-night shall be our prize,  
 "With her freight of golden ore:  
 "Sail on! sail on!"  
 When morning shone  
 He saw the gold still clearer;  
 But, though so fast  
 The waves he past,  
 That boat seemed never the nearer.



Bright daylight came,  
 And still the same  
 Rich bark before him floated;  
 While on the prize  
 His wishful eyes  
 Like any young lover's doted:  
 "More sail! more sail!" he cries,  
 While the waves o'ertop the mast;  
 And his bounding galley flies,  
 Like an arrow before the blast.  
 Thus on, and on,  
 Till day was gone,  
 And the moon thro' heaven did hie  
 her,  
 He swept the main,  
 But all in vain,  
 That boat seemed never the nigher.

And many a day  
 To night gave way,  
 And many a morn succeeded:  
 While still his flight,  
 Thro' day and night,  
 That restless mariner speeded.  
 Who knows — who knows what seas  
 He is now careering o'er?  
 Behind, the eternal breeze,  
 And that mocking bark, before!  
 For, oh, till sky  
 And earth shall die,  
 And their death leave none to rue it,  
 That boat must flee  
 O'er the boundless sea,  
 And that ship in vain pursue it.

#### THE STRANGER.

COME list, while I tell of the heart-  
 wounded Stranger  
 Who sleeps her last slumber in this  
 haunted ground;  
 Where often, at midnight, the lonely  
 wood-ranger  
 Hears soft fairy music re-echo around.

None e'er knew the name of that heart-  
 stricken lady,  
 Her language, tho' sweet, none could  
 e'er understand;  
 But her features so sunned, and her eye-  
 lash so shady,  
 Bespoke her a child of some far East-  
 ern land.

'T was one summer night, when the vil-  
 lage lay sleeping,  
 A soft strain of melody o'er our  
 ears;  
 So sweet, but so mournful, half song and  
 half weeping,  
 Like music that Sorrow had steeped in  
 her tears.

We thought 't was an anthem some an-  
 gel had sung us; —  
 But, soon as the day-beams had gushed  
 from on high,  
 With wonder we saw this bright stranger  
 among us,  
 All lovely and lone, as if strayed from  
 the sky.

Nor long did her life for this sphere seem  
 intended,  
 For pale was her cheek, with that  
 spirit-like hue,  
 Which comes when the day of this world  
 is nigh ended,  
 And light from another already shines  
 through.

Then her eyes, when she sung — oh, but  
 once to have seen them —  
 Left thoughts in the soul that can  
 never depart;  
 While her looks and her voice made a  
 language between them,  
 That spoke more than holiest words to  
 the heart.

But she past like a day-dream, no skill  
 could restore her —  
 Whate'er was her sorrow, its ruin came  
 fast;  
 She died with the same spell of mystery  
 o'er her,  
 That song of past days on her lips to  
 the last.

Nor even in the grave is her sad heart  
 reposing —  
 Still hovers the spirit of grief round  
 her tomb;  
 For oft, when the shadows of midnight  
 are closing,  
 The same strain of music is heard  
 thro' the gloom.

## BALLADS, SONGS, ETC.

---

TO-DAY, DEAREST! IS OURS.

TO-DAY, dearest! is ours;

Why should Love carelessly lose it?  
This life shines or lowers

Just as we, weak mortals, use it.  
'T is time enough, when its flowers  
decay,

To think of the thorns of Sorrow;  
And Joy, if left on the stem to-day,  
May wither before to-morrow.

Then why, dearest! so long

Let the sweet moments fly over?  
Tho' now, blooming and young,  
Thou hast me devoutly thy lover;  
Yet Time from both, in his silent lapse,  
Some treasure may steal or borrow;  
Thy charms may be less in bloom, per-  
haps,  
Or I less in love to-morrow.

WHEN ON THE LIP THE SIGH  
DELAYS.

WHEN on the lip the sigh delays,  
As if 't would linger there for ever;  
When eyes would give the world to gaze,  
Yet still look down and venture never;  
When, tho' with fairest nymphs we rove,  
There 's one we dream of more than  
any—

If all this is not real love,  
'T is something wondrous like it,  
Fanny!

To think and ponder, when apart,  
On all we 've got to say at meeting;  
And yet when near, with heart to heart,  
Sit mute and listen to their beating:  
To see but one bright object move,  
The only moon, where stars are  
many—  
If all this is not downright love,  
I prithee say what *is*, my Fanny!

When Hope foretells the brightest, best,  
Tho' Reason on the darkest reckons;  
When Passion drives us to the west,  
Tho' Prudence to the eastward beck-  
ons;

When all turns round, below, above,  
And our own heads the most of any—  
If this is not stark, staring love,  
Then you and I are sages, Fanny.

HERE, TAKE MY HEART.

HERE, take my heart— 't will be safe in  
thy keeping,  
While I go wandering o'er land and  
o'er sea;  
Smiling or sorrowing, waking or sleep-  
ing,  
What need I care, so my heart is with  
thee?

If in the race we are destined to run,  
love,  
They who have light hearts the happi-  
est be,  
Then happier still must be they who have  
none, love,  
And that will be *my* case when mine  
is with thee.

It matters not where I may now be a  
rover,  
I care not how many bright eyes I may  
see;  
Should Venus herself come and ask me  
to love her,  
I 'd tell her I could n't—my heart is  
with thee.

And there let it lie, growing fonder and  
fonder—  
For, even should Fortune turn truant  
to me,

Why, let her go — I 've a treasure be-  
yond her,  
As long as my heart 's out at interest  
with thee!

OH, CALL IT BY SOME BETTER  
NAME.

OH, call it by some better name,  
For Friendship sounds too cold,  
While Love is now a worldly flame,  
Whose shrine must be of gold;  
And Passion, like the sun at noon,  
That burns o'er all he sees,  
Awhile as warm, will set as soon —  
Then call it none of these.

Imagine something purer far,  
More free from stain of clay  
Than Friendship, Love, or Passion are,  
Yet human still as they:  
And if thy lip, for love like this,  
No mortal word can frame,  
Go, ask of angels what it is,  
And call it by that name!

POOR WOUNDED HEART.

POOR wounded heart, farewell!  
Thy hour of rest is come;  
Thou soon wilt reach thy home,  
Poor wounded heart, farewell!  
The pain thou 'lt feel in breaking  
Less bitter far will be,  
Than that long, deadly aching,  
This life has been to thee.

There — broken heart, farewell!  
The pang is o'er —  
The parting pang is o'er;  
Thou now wilt bleed no more,  
Poor broken heart, farewell!  
No rest for thee but dying —  
Like waves, whose strife is past,  
On death's cold shore thus lying,  
Thou sleepest in peace at last —  
Poor broken heart, farewell!

THE EAST INDIAN.

COME, May, with all thy flowers,  
Thy sweetly-scented thorn,  
Thy cooling evening showers,  
Thy fragrant breath at morn:

When May-flies haunt the willow,  
When May-buds tempt the bee,  
Then o'er the shining billow  
My love will come to me.

From Eastern Isles she 's winging  
Thro' watery wilds her way,  
And on her cheek is bringing  
The bright sun's orient ray:  
Oh, come and court her hither,  
Ye breezes mild and warm —  
One winter's gale would wither  
So soft, so pure a form.

The fields where she was straying  
Are blest with endless light,  
With zephyrs always playing  
Thro' gardens always bright.  
Then now, sweet May! be sweeter  
Than e'er thou 'st been before;  
Let sighs from roses meet her  
When she comes near our shore.

POOR BROKEN FLOWER.

POOR broken flower! what art can now  
recover thee?  
Torn from the stem that fed thy rosy  
breath —  
In vain the sunbeams seek  
To warm that faded cheek;  
The dews of heaven, that once like balm  
fell over thee,  
Now are but tears, to weep thy early  
death.

So droops the maid whose lover hath for-  
saken her, —  
Thrown from his arms, as lone and  
lost as thou;  
In vain the smiles of all  
- Like sun-beams round her fall;  
The only smile that could from death  
awaken her,  
That smile, alas! is gone to others now.

THE PRETTY ROSE-TREE.

BEING weary of love,  
I flew to the grove,  
And chose me a tree of the fairest;  
Saying, "Pretty Rose-tree,  
"Thou my mistress shalt be,  
"And I'll worship each bud thou bearest.



"For the hearts of this world are hol-  
 low,  
 "And fickle the smiles we follow;  
 "And 't is sweet, when all  
 "Their witcheries pall  
 "To have a pure love to fly to:  
 "So, my pretty Rose-tree,  
 "Thou my mistress shalt be,  
 "And the only one now I shall sigh to."

When the beautiful hue  
 Of thy cheek thro' the dew  
 Of morning is bashfully peeping,  
 "Sweet tears," I shall say  
 (As I brush them away),  
 "At least there 's no art in this weeping."  
 Altho' thou shouldst die to-morrow,  
 'T will not be from pain or sorrow;  
 And the thorns of thy stem  
 Are not like them  
 With which men wound each other:  
 So my pretty Rose-tree,  
 Thou my mistress shalt be,  
 And I 'll ne'er again sigh to another.

### SHINE OUT, STARS!

SHINE out, Stars! let Heaven assemble  
 Round us every festal ray,  
 Lights that move not, lights that tremble,  
 All to grace this Eve of May.  
 Let the flower-beds all lie waking,  
 And the odors shut up there,  
 From their downy prisons breaking,  
 Fly abroad thro' sea and air.

And would Love, too, bring his sweet-  
 ness,

With our other joys to weave,  
 Oh what glory, what completeness,  
 Then would crown this bright May  
 Eve!

Shine out, Stars! let night assemble  
 Round us every festal ray,  
 Lights that move not, lights that tremble,  
 To adorn this Eve of May.

### THE YOUNG MULETEERS OF GRENADA.

OH, the joys of our evening posada,  
 Where, resting at close of day,  
 We, young Muleteers of Grenada,  
 Sit and sing the sunshine away;

So merry, that even the slumbers  
 That round us hung seem gone;  
 Till the lute's soft drowsy numbers  
 Again beguile them on.  
 Oh the joys, etc.

Then as each to his loved sultana  
 In sleep still breathes the sigh,  
 The name of some black-eyed Tirana  
 Escapes our lips as we lie.  
 Till, with morning's rosy twinkle,  
 Again we 're up and gone —  
 While the mule-bell's drowsy tinkle  
 Beguiles the rough way on.  
 Oh the joys of our merry posada,  
 Where, resting at close of day,  
 We, young Muleteers of Grenada,  
 Thus sing the gay moments away.

### TELL HER, OH, TELL HER.

TELL her, oh, tell her, the lute she left  
 lying  
 Beneath the green arbor is still lying  
 there;  
 And breezes like lovers around it are  
 sighing,  
 But not a soft whisper replies to their  
 prayer.

Tell her, oh, tell her, the tree that, in  
 going,  
 Beside the green arbor she playfully  
 set,  
 As lovely as ever is blushing and blow-  
 ing,  
 And not a bright leaflet has fallen from  
 it yet.

So while away from that arbor forsaken,  
 The maiden is wandering, still let her be  
 As true as the lute that no sighing can  
 waken

And blooming for ever, unchanged as  
 the tree!

### NIGHTS OF MUSIC.

NIGHTS of music, nights of loving,  
 Lost too soon, remembered long.  
 When we went by moonlight roving,  
 Hearts all love and lips all song.  
 When this faithful lute recorded  
 All my spirit felt to thee;  
 And that smile the song rewarded —  
 Worth whole years of fame to me!

Nights of song, and nights of splendor,  
 Filled with joys too sweet to last —  
 Joys that, like the star-light, tender,  
 While they shone no shadow cast.  
 Tho' all other happy hours  
 From my fading memory fly,  
 Of that starlight, of those bowers,  
 Not a beam, a leaf shall die!

### OUR FIRST YOUNG LOVE.

Our first young love resembles  
 That short but brilliant ray,  
 Which smiles and weeps and trembles  
 Thro' April's earliest day.  
 And not all life before us,  
 Howe'er its lights may play,  
 Can shed a lustre o'er us  
 Like that first April ray.

Our summer sun may squander  
 A blaze serener, grander;  
 Our autumn beam  
 May, like a dream  
 Of heaven, die calm away;  
 But no — let life before us  
 Bring all the light it may,  
 'T will ne'er shed lustre o'er us  
 Like that first youthful ray.

### BLACK AND BLUE EYES.

THE brilliant black eye  
 May in triumph let fly  
 All its darts without caring who feels  
 'em;  
 But the soft eye of blue,  
 Tho' it scatter wounds too,  
 Is much better pleased when it heals  
 'em —  
 Dear Fanny!  
 Is much better pleased when it heals 'em.

The black eye may say,  
 "Come and worship my ray —  
 "By adoring, perhaps you may move  
 me!"  
 But the blue eye, half hid,  
 Says from under its lid,  
 "I love and am yours, if you love me!"  
 Yes, Fanny!  
 The blue eye, half hid,  
 Says, from under its lid,  
 "I love and am yours if you love me!"

Come tell me, then, why  
 In that lovely blue eye  
 Not a charm of its tint I discover;  
 Oh why should you wear  
 The only blue pair  
 That ever said "No" to a lover?  
 Dear Fanny!  
 Oh, why should you wear  
 The only blue pair  
 That ever said "No" to a lover?

### DEAR FANNY.

"SHE has beauty, but still you must  
 keep your heart cool;  
 "She has wit, but you must n't be  
 caught so:"  
 Thus Reason advises, but Reason 's a  
 fool,  
 And 't is not the first time I have  
 thought so,  
 Dear Fanny.  
 'Tis not the first time I have thought  
 so.  
 "She is lovely; then love her, nor let  
 the bliss fly;  
 " 'T is the charm of youth's vanishing  
 season;"  
 Thus Love has advised me and who will  
 deny  
 That Love reasons much better than  
 Reason,  
 Dear Fanny?  
 Love reasons much better than Reason.

### FROM LIFE WITHOUT FREEDOM.

FROM life without freedom, say, who  
 would not fly?  
 For one day of freedom, oh! who would  
 not die?  
 Hark! — hark! 't is the trumpet! the  
 call of the brave,  
 The death-song of tyrants, the dirge of  
 the slave.  
 Our country lies bleeding — haste, haste  
 to her aid;  
 One arm that defends is worth hosts that  
 invade.

In death's kindly bosom our last hope  
 remains —  
 The dead fear no tyrants, the grave has  
 no chains.

On, on to the combat! the heroes that  
 bleed  
 For virtue and mankind are heroes  
 indeed.  
 And oh, even if Freedom from *this* world  
 be driven,  
 Despair not — at least we shall find her  
 in heaven.

### HERE 'S THE BOWER.

HERE 's the bower she loved so much,  
 And the tree she planted;  
 Here 's the harp she used to touch —  
 Oh, how that touch enchanted!  
 Roses now unheeded sigh;  
 Where 's the hand to wreath them?  
 Songs around neglected lie;  
 Where 's the lip to breathe them?  
 Here 's the bower, etc.

Spring may bloom, but she we loved  
 Ne'er shall feel its sweetness;  
 Time, that once so fleetly moved,  
 Now hath lost its fleetness.  
 Years were days, when here she stray-  
 ed,  
 Days were moments near her;  
 Heaven ne'er formed a brighter maid,  
 Nor Pity wept a dearer!  
 Here 's the bower, etc.

### I SAW THE MOON RISE CLEAR.

#### A FINLAND LOVE SONG.

I SAW the moon rise clear  
 O'er hills and vales of snow,  
 Nor told my fleet rein-deer  
 The track I wished to go.  
 Yet quick he bounded forth;  
 For well my rein-deer knew  
 I 've but one path on earth —  
 The path which leads to you.

The gloom that winter cast  
 How soon the heart forgets,  
 When Summer brings, at last,  
 Her sun that never sets!  
 So dawned my love for you;  
 So, fixt thro' joy and pain,  
 Than summer sun more true,  
 'T will never set again.

### LOVE AND THE SUN-DIAL.

YOUNG Love found a Dial once in a dark  
 shade  
 Where man ne'er had wandered nor sun-  
 beam played;  
 "Why thus in darkness lie?" whispered  
 young Love,  
 "Thou, whose gay hours in sunshine  
 should move."  
 "I ne'er," said the Dial, "have seen  
 the warm sun,  
 "So noonday and midnight to me, Love,  
 are one."

Then Love took the Dial away from the  
 shade,  
 And placed her where Heaven's beam  
 warmly played.  
 There she reclined, beneath Love's gazing  
 eye,  
 While, marked all with sunshine, her  
 hours flew by.  
 "Oh, how," said the Dial, "can any  
 fair maid  
 "That 's born to be shone upon rest in  
 the shade?"

But night now comes on and the sun-  
 beam 's o'er,  
 And Love stops to gaze on the Dial no  
 more.  
 Alone and neglected, while bleak rain  
 and winds  
 Are storming around her, with sorrow  
 she finds  
 That Love had but numbered a few  
 sunny hours, —  
 Then left the remainder to darkness and  
 showers!

### LOVE AND TIME.

'T is said — but whether true or not  
 Let bards declare who 've seen 'em —  
 That Love and Time have only got  
 One pair of wings between 'em.  
 In courtship's first delicious hour,  
 The boy full oft can spare 'em;  
 So, loitering in his lady's bower,  
 He lets the grey-beard wear 'em.  
 Then is Time's hour of play;  
 Oh, how he flies, flies away!



But short the moments, short as bright,  
 When he the wings can borrow;  
 If Time to-day has had his flight,  
 Love takes his turn to-morrow.  
 Ah! Time and Love, your change is then  
 The saddest and most trying,  
 When one begins to limp again,  
 And t' other takes to flying.  
 Then is Love's hour to stray;  
 Oh, how he flies, flies away!

But there 's a nymph, whose chains I feel,  
 And bless the silken fetter,  
 Who knows, the dear one, how to deal  
 With Love and Time much better.  
 So well she checks their wanderings,  
 So peacefully she pairs 'em,  
 That Love with her ne'er thinks of wings,  
 And Time for ever wears 'em.  
 This is Time's holiday;  
 Oh, how he flies, flies away!

#### LOVE'S LIGHT SUMMER-CLOUD.

PAIN and sorrow shall vanish before us —  
 Youth may wither, but feeling will last;  
 All the shadow that e'er shall fall o'er us  
 Love's light summer-cloud only shall  
 cast.

Oh, if to love thee more  
 Each hour I number o'er —  
 If this a passion be  
 Worthy of thee,

Then be happy, for thus I adore thee.  
 Charms may wither, but feeling shall  
 last:  
 All the shadow that e'er shall fall o'er  
 thee,  
 Love's light summer-cloud sweetly shall  
 cast.

Rest, dear bosom, no sorrows shall pain  
 thee,  
 Sighs of pleasure alone shalt thou steal;  
 Beam, bright eyelid, no weeping shall  
 stain thee,  
 Tears of rapture alone shalt thou feel.  
 Oh, if there be a charm  
 In love, to banish harm —  
 If pleasure's truest spell  
 Be to love well,  
 Then be happy, for thus I adore thee.  
 Charms may wither, but feeling shall  
 last:

All the shadow that e'er shall fall o'er  
 thee,  
 Love's light summer-cloud sweetly shall  
 cast.

#### LOVE, WANDERING THRO' THE GOLDEN MAZE.

LOVE, wandering thro' the golden maze  
 Of my beloved's hair,  
 Traced every lock with fond delays,  
 And, doting, lingered there.  
 And soon he found 't were vain to fly;  
 His heart was close confined,  
 For, every ringlet was a tie —  
 A chain by beauty twined.

#### MERRILY EVERY BOSOM BOUND- ETH.

(THE TYROLESE SONG OF LIBERTY.)

MERRILY every bosom boundeth,  
 Merrily, oh!  
 Where the song of Freedom soundeth,  
 Merrily, oh!  
 There the warrior's arms  
 Shed more splendor;  
 There the maiden's charms  
 Shine more tender;  
 Every joy the land surroundeth,  
 Merrily, oh! merrily, oh!

Wearily every bosom pineth,  
 Wearily, oh!  
 Where the bond of slavery twineth  
 Wearily, oh!  
 There the warrior's dart  
 Hath no fleetness;  
 There the maiden's heart  
 Hath no sweetness —  
 Every flower of life declineth,  
 Wearily, oh! wearily, oh!

Cheerily then from hill and valley,  
 Cheerily, oh!  
 Like your native fountains sally,  
 Cheerily, oh!  
 If a glorious death,  
 Won by bravery,  
 Sweeter be than breath  
 Sighed in slavery,  
 Round the flag of Freedom rally,  
 Cheerily, oh! cheerily, oh!

## REMEMBER THE TIME.

(THE CASTILIAN MAID.)

REMEMBER the time, in La Mancha's  
shades,

When our moments so blissfully flew;  
When you called me the flower of Castil-  
ian maids,

And I blushed to be called so by you;  
When I taught you to warble the gay  
seguidille,

And to dance to the light castanet;  
Oh, never, dear youth, let you roam  
where you will,

The delight of those moments forget.

They tell me, you lovers from Erin's green  
isle,

Every hour a new passion can feel;  
And that soon, in the light of some love-  
lier smile,

You'll forget the poor maid of Castile.  
But they know not how brave in the battle  
you are,

Or they never could think you would  
rove;

For 't is always the spirit most gallant in  
war

That is fondest and truest in love.

## OH, SOON RETURN.

OUR white sail caught the evening ray,

The wave beneath us seemed to burn,  
When all the weeping maid could say  
Was, "Oh, soon return!"

Thro' many a clime our ship was  
driven,

O'er many a billow rudely thrown;  
Now chilled beneath a northern heaven,  
Now sunned in summer's zone:

And still, where'er we bent our way,  
When evening bid the west wave burn,  
I fancied still I heard her say,

"Oh, soon return!"

If ever yet my bosom found

Its thoughts one moment turned from  
thee,

'T was when the combat raged around,  
And brave men looked to me.

But tho' the war-field's wild alarm

For gentle Love was all unmeet,

He lent to Glory's brow the charm,

Which made even danger sweet.

And still, when victory's calm came o'er  
The hearts where rage had ceased to  
burn,

Those parting words I heard once more,  
"Oh, soon return! — Oh, soon re-  
turn!"

## LOVE THEE?

LOVE thee? — so well, so tenderly  
Thou 'rt loved, adored by me,

Fame, fortune, wealth, and liberty,  
Were worthless without thee.

Tho' brimmed with blessings, pure and  
rare,

Life's cup before me lay,  
Unless thy love were mingled there,

I'd spurn the draught away.  
Love thee? — so well, so tenderly

Thou 'rt loved, adored by me,  
Fame, fortune, wealth, and liberty,

Are worthless without thee.

Without thy smile, the monarch's lot  
To me were dark and lone,

While, *with* it, even the humblest cot  
Were brighter than his throne.

Those worlds for which the conqueror  
sighs

For me would have no charms;  
My only world thy gentle eyes —

My throne thy circling arms!  
Oh, yes, so well, so tenderly

Thou 'rt loved, adored by me,  
Whole realms of light and liberty

Were worthless without thee.

## ONE DEAR SMILE.

COULDST thou look as dear as when  
First I sighed for thee;

Couldst thou make me feel again  
Every wish I breathed thee then,

Oh, how blissful life would be!  
Hopes that now beguiling leave me,

Joys that lie in slumber cold —  
All would wake, couldst thou but give me

One dear smile like those of old.

No — there 's nothing left us now,  
But to mourn the past;

Vain was every ardent vow —  
Never yet did Heaven allow

Love so warm, so wild, to last.

Not even hope could now deceive me —  
Life itself looks dark and cold:  
Oh, thou never more canst give me  
One dear smile like those of old.

YES, YES, WHEN THE BLOOM.

Yes, yes, when the bloom of Love's boy-  
hood is o'er,  
He 'll turn into friendship that feels no  
decay;  
And, tho' Time may take from him the  
wings he once wore,  
The charms that remain will be bright as  
before,  
And he 'll lose but his young trick of  
flying away.

Then let it console thee, if Love should  
not stay,  
That Friendship our last happy mo-  
ments will crown:  
Like the shadows of morning, Love les-  
sens away,  
While Friendship, like those at the clos-  
ing of day,  
Will linger and lengthen as life's sun  
goes down.

THE DAY OF LOVE.

THE beam of morning trembling  
Stole o'er the mountain brook,  
With timid ray resembling  
Affection's early look.  
Thus love begins — sweet morn of love !

The noon-tide ray ascended,  
And o'er the valley's stream  
Diffused a glow as splendid  
As passion's riper dream.  
Thus love expands — warm noon of love !

But evening came, o'ershading  
The glories of the sky,  
Like faith and fondness fading  
From passion's altered eye.  
Thus love declines — cold eve of love !

LUSITANIAN WAR-SONG.

THE song of war shall echo thro' our  
mountains,  
Till not one hateful link remains  
Of slavery's lingering chains;

Till not one tyrant tread our plains,  
Nor traitor lip pollute our fountains.  
No ! never till that glorious day  
Shall Lusitania's sons be gay,  
Or hear, oh Peace, thy welcome lay  
Resounding thro' her sunny mountains.

The song of war shall echo thro' our  
mountains,  
Till Victory's self shall, smiling, say,  
"Your cloud of foes hath past away,  
"And Freedom comes with new-born  
ray  
"To gild your vines and light your foun-  
tains."  
Oh, never till that glorious day  
Shall Lusitania's sons be gay,  
Or hear, sweet Peace, thy welcome lay  
Resounding thro' her sunny mountains.

THE YOUNG ROSE.

THE young rose I give thee, so dewy and  
bright,  
Was the floweret most dear to the sweet  
bird of night,  
Who oft, by the moon, o'er her blushes  
hath hung,  
And thrilled every leaf with the wild lay  
he sung.

Oh, take thou this young rose, and let  
her life be  
Prolonged by the breath she will borrow  
from thee;  
For, while o'er her bosom thy soft notes  
shall thrill,  
She 'll think the sweet night-bird is court-  
ing her still.

WHEN MIDST THE GAY I  
MEET.

WHEN midst the gay I meet  
That gentle smile of thine,  
Tho' still on me it turns most sweet,  
I scarce can call it mine:  
But when to me alone  
Your secret tears you show,  
Oh, then I feel those tears my own,  
And claim them while they flow.  
Then still with bright looks bless  
The gay, the cold, the free;  
Give smiles to those who love you less,  
But keep your tears for me.



The snow on Jura's steep  
 Can smile in many a beam,  
 Yet still in chains of coldness sleep,  
 How bright soe'er it seem.  
 But, when some deep-felt ray  
 Whose touch is fire appears,  
 Oh, then the smile is warmed away,  
 And, melting, turns to tears.  
 Then still with bright looks bless  
 The gay, the cold, the free;  
 Give smiles to those who love you  
 less,  
 But keep your tears for me.

#### WHEN TWILIGHT DEWS.

WHEN twilight dews are falling soft  
 Upon the rosy sea, love,  
 I watch the star, whose beam so oft  
 Has lighted me to thee, love.  
 And thou too, on that orb so dear,  
 Dost often gaze at even,  
 And think, tho' lost for ever here,  
 Thou 'lt yet be mine in heaven.

There 's not a garden walk I tread,  
 There 's not a flower I see, love,  
 But brings to mind some hope that 's  
 fled,  
 Some joy that 's gone with thee, love.  
 And still I wish that hour was near,  
 When, friends and foes forgiven,  
 The pains, the ills we 've wept thro'  
 here,  
 May turn to smiles in heaven.

#### YOUNG JESSICA.

YOUNG Jessica sat all the day,  
 With heart o'er idle love-thoughts  
 pining;  
 Her needle bright beside her lay,  
 So active once! — now idly shining.  
 Ah, Jessy, 't is in idle hearts  
 That love and mischief are most  
 nimble;  
 The safest shield against the darts  
 Of Cupid is Minerva's thimble.

The child who with a magnet plays  
 Well knowing all its arts, so wily,  
 The tempter near a needle lays,  
 And laughing says, "We 'll steal it  
 sily."

The needle, having naught to do,  
 Is pleased to let the magnet wheedle;  
 Till closer, closer come the two,  
 And — off, at length, elopes the  
 needle.

Now, had this needle turned its eye  
 To some gay reticule's construction,  
 It ne'er had strayed from duty's tie,  
 Nor felt the magnet's sly seduction.  
 Thus, girls, would you keep quiet hearts,  
 Your snowy fingers must be nimble;  
 The safest shield against the darts  
 Of Cupid is Minerva's thimble.

#### HOW HAPPY, ONCE.

How happy, once, tho' winged "with  
 sighs,  
 My moments flew along,  
 While looking on those smiling eyes,  
 And listening to thy magic song!  
 But vanished now, like summer dreams,  
 Those moments smile no more;  
 For me that eye no longer beams,  
 That song for me is o'er.  
 Mine the cold brow,  
 That speaks thy altered vow,  
 While others feel thy sunshine now.

Oh, could I change my love like thee,  
 One hope might yet be mine —  
 Some other eyes as bright to see,  
 And hear a voice as sweet as thine:  
 But never, never can this heart  
 Be waked to life again;  
 With thee it lost its vital part,  
 And withered then!  
 Cold its pulse lies,  
 And mute are even its sighs,  
 All other grief it now defies.

#### I LOVE BUT THEE.

If, after all, you still will doubt and fear  
 me,  
 And think this heart to other loves will  
 stray,  
 If I must swear, then, lovely doubter,  
 hear me;  
 By every dream I have when thou 'rt  
 away,  
 By every throb I feel when thou art  
 near me,  
 I love but thee — I love but thee!

By those dark eyes, where light is ever  
 playing,  
 Where Love in depth of shadow holds  
 his throne,  
 And by those lips, which give whate'er  
 thou 'rt saying,  
 Or grave or gay, a music of its own,  
 A music far beyond all minstrel's playing,  
 I love but thee — I love but thee!

By that fair brow, where Innocence re-  
 poses,  
 As pure as moonlight sleeping upon  
 snow,  
 And by that cheek, whose fleeting blush  
 discloses  
 A hue too bright to bless this world  
 below,  
 And only fit to dwell on Eden's roses,  
 I love but thee — I love but thee!

#### LET JOY ALONE BE REMEM- BERED NOW.

Let thy joys alone be remembered now,  
 Let thy sorrows go sleep awhile;  
 Or if thought's dark cloud come o'er thy  
 brow,  
 Let Love light it up with his smile.  
 For thus to meet, and thus to find,  
 That Time, whose touch can chill  
 Each flower of form, each grace of mind,  
 Hath left thee blooming still, —  
 Oh, joy alone should be thought of now,  
 Let our sorrows go sleep awhile;  
 Or, should thought's dark cloud come  
 o'er thy brow,  
 Let Love light it up with his smile.

When the flowers of life's sweet garden  
 fade,  
 If but *one* bright leaf remain,  
 Of the many that once its glory made,  
 It is not for us to complain.  
 But thus to meet and thus to wake  
 In all Love's early bliss;  
 Oh, Time all other gifts may take,  
 So he but leaves us this!  
 Then let joy alone be remembered now,  
 Let our sorrows go sleep awhile;  
 Or if thought's dark cloud come o'er the  
 brow,  
 Let Love light it up with his smile!

#### LOVE THEE, DEAREST? LOVE THEE?

LOVE thee, dearest? love thee?  
 Yes, by yonder star I swear,  
 Which thro' tears above thee  
 Shines so sadly fair;  
 Tho' often dim,  
 With tears, like him,  
 Like him my truth will shine,  
 And — love thee, dearest? love thee?  
 Yes, till death I 'm thine.

Leave thee, dearest? leave thee?  
 No, that star is not more true;  
 When my vows deceive thee,  
*He* will wander too.  
 A cloud of night  
 May veil his light,  
 And death shall darken mine —  
 But — leave thee, dearest? leave thee?  
 No, till death I 'm thine.

#### MY HEART AND LUTE.

I GIVE thee all — I can no more —  
 Tho' poor the offering be;  
 My heart and lute are all the store  
 That I can bring to thee.  
 A lute whose gentle song reveals  
 The soul of love full well;  
 And, better far, a heart that feels  
 Much more than lute could tell.  
 Tho' love and song may fail, alas!  
 To keep life's clouds away,  
 At least 't will make them lighter pass,  
 Or gild them if they stay.  
 And even if Care at moments flings  
 A discord o'er life's happy strain,  
 Let Love but gently touch the strings,  
 'T will all be sweet again!

#### PEACE, PEACE TO HIM THAT 'S GONE!

WHEN I am dead,  
 Then lay my head  
 In some lone, distant dell,  
 Where voices ne'er  
 Shall stir the air,  
 Or break its silent spell.

If any sound  
 Be heard around,

Let the sweet bird alone,  
That weeps in song,  
Sing all night long,  
"Peace, peace, to him that 's  
gone!"

Yet, oh, were mine  
One sigh of thine,  
One pitying word from thee,  
Like gleams of heaven,  
To sinners given,  
Would be that word to me.

Howe'er unblest,  
My shade would rest  
While listening to that tone; —  
Enough 't would be  
To hear from thee,  
"Peace, peace, to him that 's  
gone!"

#### ROSE OF THE DESERT.

ROSE of the Desert! thou, whose blush-  
ing ray,  
Lonely and lovely, fleets unseen away;  
No hand to cull thee, none to woo thy  
sigh, —  
In vestal silence left to live and die, —  
Rose of the Desert! thus should woman  
be,  
Shining uncourted, lone and safe, like  
thee.

Rose of the Garden, how unlike thy  
doom!  
Destined for others, not thyself, to  
bloom:  
Culled ere thy beauty lives thro' half its  
day;  
A moment cherished, and then cast away;  
Rose of the Garden! such is woman's  
lot, —  
Worshipt, while blooming — when she  
fades, forgot.

#### 'T IS ALL FOR THEE.

If life for me hath joy or light,  
'T is all from thee,  
My thoughts by day, my dreams by night,  
Are but of thee, of only thee.  
Whate'er of hope or peace I know,  
My zest in joy, my balm in woe,  
To those dear eyes of thine I owe,  
'T is all from thee.

My heart, even ere I saw those eyes,  
Seemed doomed to thee;  
Kept pure till then from other ties,  
'T was all for thee, for only thee.  
Like plants that sleep till sunny May  
Calls forth their life my spirit lay,  
Till, touched by Love's awakening ray,  
It lived for thee, it lived for thee.

When Fame would call me to her  
heights,  
She speaks by thee;  
And dim would shine her proudest lights,  
Unshared by thee, unshared by thee.  
Whene'er I seek the Muse's shrine,  
Where Bards have hung their wreaths  
divine,  
And wish those wreaths of glory mine,  
'T is all for thee, for only thee.

#### THE SONG OF THE OLDEN TIME.<sup>1</sup>

THERE 's a song of the olden time,  
Falling sad o'er the ear,  
Like the dream of some village chime,  
Which in youth we loved to hear.  
And even amidst the grand and gay,  
When Music tries her gentlest art,  
I never hear so sweet a lay,  
Or one that hangs so round my heart,  
As that song of the olden time,  
Falling sad o'er the ear,  
Like the dream of some village chime,  
Which in youth we loved to hear.

And when all of this life is gone, —  
Even the hope, lingering now,  
Like the last of the leaves left on  
Autumn's sere and faded bough, —  
'T will seem as still those friends were  
near,  
Who loved me in youth's early day,  
If in that parting hour I hear  
The same sweet notes and die away, —  
To that song of the olden time,  
Breathed, like Hope's farewell strain,  
To say, in some brighter clime,  
Life and youth will shine again!

<sup>1</sup> In this song, which is one of the many set to music by myself, the occasional lawlessness of the metre arises, I need hardly say, from the secular structure of the air.



## WAKE THEE, MY DEAR.

WAKE thee, my dear — thy dreaming  
Till darker hours will keep;  
While such a moon is beaming,  
'T is wrong towards Heaven to sleep.

Moments there are we number,  
Moments of pain and care,  
Which to oblivious slumber  
Gladly the wretch would spare.  
But now, — who 'd think of dreaming  
When Love his watch should keep?  
While such a moon is beaming,  
'T is wrong towards Heaven to sleep.

If e'er the fates should sever  
My life and hopes from thee, love,  
The sleep that lasts for ever  
Would then be sweet to me, love;  
But now, — away with dreaming!  
Till darker hours 't will keep;  
While such a moon is beaming,  
'T is wrong towards Heaven to sleep.

THE BOY OF THE ALPS.<sup>1</sup>

LIGHTLY, Alpine rover,  
Tread the mountains over;  
Rude is the path thou 'st yet to go;  
Snow cliffs hanging o'er thee,  
Fields of ice before thee,  
While the hid torrent moans below.  
Hark, the deep thunder,  
Thro' the vales yonder!  
'T is the huge avalanche downward cast;  
From rock to rock  
Rebounds the shock.

But courage, boy! the danger 's past.  
Onward, youthful rover,  
Tread the glacier over,  
Safe shalt thou reach thy home at last.  
On, ere light forsake thee,  
Soon will dusk o'ertake thee:  
O'er yon ice-bridge lies thy way!  
Now, for the risk prepare thee;  
Safe it yet may bear thee,  
Tho' 't will melt in morning's ray.

Hark, that dread howling!  
'T is the wolf prowling, —  
Scent of thy track the foe hath got;

And cliff and shore  
Resound his roar.  
But courage, boy, — the danger 's past!  
Watching eyes have found thee,  
Loving arms are round thee,  
Safe hast thou reached thy father's cot.

## FOR THEE ALONE.

FOR thee alone I brave the boundless  
deep,  
Those eyes my light through every  
distant sea;  
My waking thoughts, the dream that  
gilds my sleep,  
The noon-tide reverie, all are given to  
thee,  
To thee alone, to thee alone.

Tho' future scenes present to Fancy's eye  
Fair forms of light that crowd the distant  
air,  
When nearer viewed, the fairy phantoms  
fly,  
The crowds dissolve, and thou alone  
art there,  
Thou, thou alone.

To win thy smile, I speed from shore to  
shore,  
While Hope's sweet voice is heard in  
every blast,  
Still whispering on that when some years  
are o'er,  
One bright reward shall crown my toil  
at last,  
Thy smile alone, thy smile alone.

Oh place beside the transport of that  
hour  
All earth can boast of fair, of rich, and  
bright,  
Wealth's radiant mines, the lofty thrones  
of power, —  
Then ask where first thy lover's choice  
would light?  
On thee alone, on thee alone.

## HER LAST WORDS, AT PARTING.

HER last words, at parting, how *can* I  
forget?  
Deep treasured thro' life, in my heart  
they shall stay;

<sup>1</sup> This and the Songs that follow (as far as page 287) have been published, with music, by Messrs. Addison and Beale, Regent Street.

Like music, whose charm in the soul lingers yet,

When its sounds from the ear have long melted away.

Let Fortune assail me, her threatenings are vain;

Those still-breathing words shall my talisman be, —

“Remember, in absence, in sorrow, and pain,

“There ’s one heart, unchanging, that beats but for thee.”

From the desert’s sweet well tho’ the pilgrim must hie,

Never more of that fresh-springing fountain to taste,

He hath still of its bright drops a treasured supply,

Whose sweetness lends life to his lips thro’ the waste.

So, dark as my fate is still doomed to remain,

These words shall my well in the wilderness be, —

“Remember, in absence, in sorrow, and pain,

“There ’s one heart, unchanging, that beats but for thee.”

LET ’S TAKE THIS WORLD AS  
SOME WIDE SCENE.

LET ’s take this world as some wide scene,

Thro’ which in frail but buoyant boat,

With skies now dark and now serene,

Together thou and I must float;

Beholding oft on either shore

Bright spots where we should love to stay;

But Time plies swift his flying oar,

And away we speed, away, away.

Should chilling winds and rains come on,

We ’ll raise our awning ’gainst the shower;

Sit closer till the storm is gone,

And, smiling, wait a sunnier hour.

And if that sunnier hour should shine,

We ’ll know its brightness can not stay,

But happy while ’t is thine and mine,

Complain not when it fades away.

So shall we reach at last that Fall  
Down which life’s currents all must go, —

The dark, the brilliant, destined all  
To sink into the void below.

Nor even that hour shall want its charms,

If, side by side, still fond we keep,

And calmly, in each other’s arms

Together linked, go down the steep.

### LOVE’S VICTORY.

SING to Love — for, oh, ’t was he  
Who won the glorious day;

Strew the wreaths of victory

Along the conqueror’s way.

Yoke the Muses to his car,

Let them sing each trophy won;

While his mother’s joyous star

Shall light the triumph on.

Hail to Love, to mighty Love,

Let spirits sing around;

While the hill, the dale, and grove,

With “mighty Love” resound;

Or, should a sigh of sorrow steal

Amid the sounds thus echoed o’er,

’T will but teach the god to feel

His victories the more.

See his wings, like amethyst

Of sunny Ind their hue;

Bright as when, by Psyche kist,

They trembled thro’ and thro’.

Flowers spring beneath his feet;

Angel forms beside him run;

While unnumbered lips repeat

“Love’s victory is won!”

Hail to Love, to mighty Love, etc.

### SONG OF HERCULES TO HIS DAUGHTER.<sup>1</sup>

“I ’VE been, oh, sweet daughter,

“To fountain and sea,

“To seek in their water

“Some bright gem for thee.

“Where diamonds were sleeping,

“Their sparkle I sought,

“Where crystal was weeping,

“Its tears I have caught.

<sup>1</sup> Founded on the fable reported by Arrian (in Indis) of Hercules having searched the Indian Ocean, to find the pearl with which he adorned his daughter Pandæa.

"The sea-nymph I 've courted  
 "In rich coral halls;  
 "With Naiads have sported  
 "By bright waterfalls.  
 "But sportive or tender,  
 "Still sought I around  
 "That gem, with whose splendor  
 "Thou yet shalt be crowned.

"And see, while I 'm speaking,  
 "Yon soft light afar;—  
 "The pearl I 've been seeking  
 "There floats like a star!  
 "In the deep Indian Ocean  
 "I see the gem shine,  
 "And quick as light's motion  
 "Its wealth shall be thine."

Then eastward, like lightning,  
 The hero-god flew,  
 His sunny looks brightening  
 The air he went thro'.  
 And sweet was the duty,  
 And hallowed the hour,  
 Which saw thus young Beauty  
 Embellished by Power.

### THE DREAM OF HOME.

WHO has not felt how sadly sweet  
 The dream of home, the dream of  
 home,  
 Steals o'er the heart, too soon to fleet,  
 When far o'er sea or land we roam?  
 Sunlight more soft may o'er us fall,  
 To greener shores our bark may come;  
 But far more bright, more dear than  
 all,  
 That dream of home, that dream of  
 home.

Ask of the sailor youth when far  
 His light bark bounds o'er ocean's  
 foam,  
 What charms him most, when evening's  
 star  
 Smiles o'er the wave? to dream of  
 home.  
 Fond thoughts of absent friends and  
 loves  
 At that sweet hour around him come;  
 His heart's best joy where'er he roves,  
 That dream of home, that dream of  
 home.

### THEY TELL ME THOU 'RT THE FAVORED GUEST.<sup>1</sup>

THEY tell me thou 'rt the favored guest  
 Of every fair and brilliant throng;  
 No wit like thine to wake the jest,  
 No voice like thine to breathe the song;  
 And none could guess, so gay thou art,  
 That thou and I are far apart.

Alas! alas! how different flows  
 With thee and me the time away!  
 Not that I wish thee sad — heaven  
 knows —  
 Still if thou canst, be light and gay;  
 I only know, that without thee  
 The sun himself is dark to me.

Do I thus haste to hall and bower,  
 Among the proud and gay to shine?  
 Or deck my hair with gem and flower,  
 To flatter other eyes than thine?  
 Ah, no, with me love's smiles are past,  
 Thou hadst the first, thou hadst the  
 last.

### THE YOUNG INDIAN MAID.

THERE came a nymph dancing  
 Gracefully, gracefully,  
 Her eye a light glancing  
 Like the blue sea;  
 And while all this gladness  
 Around her steps hung,  
 Such sweet notes of sadness  
 Her gentle lips sung,  
 That ne'er while I live from my memory  
 shall fade  
 The song or the look of that young  
 Indian maid.

Her zone of bells ringing  
 Cheerily, cheerily,  
 Chimed to her singing  
 Light echoes of glee;  
 But in vain did she borrow  
 Of mirth the gay tone,  
 Her voice spoke of sorrow,  
 And sorrow alone.

<sup>1</sup> Part of a translation of some Latin verses, supposed to have been addressed by Hippolyta Taurella to her husband, during his absence at the gay court of Leo the Tenth. The verses may be found in the Appendix to Roscoe's Work.



Nor e'er while I live from my memory  
 shall fade  
 The song or the look of that young  
 Indian maid.

### THE HOMEWARD MARCH.

Be still my heart: I hear them come:  
 Those sounds announce my lover near:  
 The march that brings our warriors home  
 Proclaims he 'll soon be here.

Hark, the distant tread,  
 O'er the mountain's head,  
 While hills and dales repeat the sound;  
 And the forest deer  
 Stand still to hear,  
 As those echoing steps ring round.

Be still my heart, I hear them come,  
 Those sounds that speak my soldier  
 near;  
 Those joyous steps seem winged for  
 home, —  
 Rest, rest, he 'll soon be here.

But hark, more faint the footsteps grow,  
 And now they wind to distant glades;  
 Not here their home, — alas, they go  
 To gladden happier maids!

Like sounds in a dream,  
 The footsteps seem,  
 As down the hills they die away;  
 And the march, whose song  
 So pealed along,  
 Now fades like a funeral lay.

'T is past, 't is o'er, — hush, heart, thy  
 pain!  
 And tho' not here, alas, they come,  
 Rejoice for those, to whom that strain  
 Brings sons and lovers home.

### WAKE UP, SWEET MELODY.

WAKE up, sweet melody!  
 Now is the hour  
 When young and loving hearts  
 Feel most thy power.  
 One note of music, by moonlight's soft  
 ray —  
 Oh, 't is worth thousands heard coldly  
 by day.

Then wake up, sweet melody!  
 Now is the hour  
 When young and loving hearts  
 Feel most thy power.

Ask the fond nightingale,  
 When his sweet flower  
 Loves most to hear his song,  
 In her green bower?  
 Oh, he will tell thee, thro' summer-nights  
 long,  
 Fondest she lends her whole soul to his  
 song.  
 Then wake up, sweet melody!  
 Now is the hour  
 When young and loving hearts  
 Feel most thy power.

### CALM BE THY SLEEP.

CALM be thy sleep as infants' slumbers!  
 Pure as angel thoughts thy dreams!  
 May every joy this bright world numbers  
 Shed o'er thee their mingled beams!  
 Or if, where Pleasure's wing hath glided,  
 There ever must some pang remain,  
 Still be thy lot with me divided, —  
 Thine all the bliss and mine the pain!

Day and night my thoughts shall hover  
 Round thy steps where'er they stray;  
 As, even when clouds his idol cover,  
 Fondly the Persian tracks its ray.  
 If this be wrong, if Heaven offended  
 By worship to its creature be,  
 Then let my vows to both be blended,  
 Half breathed to Heaven and half to  
 thee.

### THE EXILE.

NIGHT waneth fast, the morning star  
 Saddens with light the glimmering sea,  
 Whose waves shall soon to realms afar  
 Waft me from hope, from love, and  
 thee.  
 Coldly the beam from yonder sky  
 Looks o'er the waves that onward stray;  
 But colder still the stranger's eye  
 To him whose home is far away.

Oh, not at hour so chill and bleak,  
 Let thoughts of me come o'er thy  
 breast;

But of the lost one think and speak,  
 When summer suns sink calm to rest.  
 So, as I wander, Fancy's dream  
 Shall bring me o'er the sunset seas,  
 Thy look in every melting beam,  
 Thy whisper in each dying breeze.

### THE FANCY FAIR.

COME, maids and youths, for here we sell  
 All wondrous things of earth and air;  
 Whatever wild romancers tell,  
 Or poets sing, or lovers swear,  
 You 'll find at this our Fancy Fair.

Here eyes are made like stars to shine,  
 And kept for years in such repair,  
 That even when turned of thirty-nine,  
 They 'll hardly look the worse for wear,  
 If bought at this our Fancy Fair.

We 've lots of tears for bards to shower,  
 And hearts that such ill usage bear,  
 That, tho' they 're broken every hour,  
 They 'll still in rhyme fresh breaking  
 bear,  
 If purchased at our Fancy Fair.

As fashions change in every thing,  
 We 've goods to suit each season's  
 air,  
 Eternal friendships for the spring,  
 And endless loves for summer wear, —  
 All sold at this our Fancy Fair.

We 've reputations white as snow,  
 That long will last if used with care,  
 Nay, safe thro' all life's journey go,  
 If packed and marked as "brittle  
 ware," —  
 Just purchased at the Fancy Fair.

### IF THOU WOULDST HAVE ME SING AND PLAY.

If thou wouldst have me sing and play,  
 As once I played and sung,  
 First take this time-worn lute away,  
 And bring one freshly strung.  
 Call back the time when pleasure's sigh  
 First breathed among the strings;  
 And Time himself, in fitting by,  
 Made music with his wings.

But how is this? tho' new the lute,  
 And shining fresh the chords,  
 Beneath this hand they slumber mute,  
 Or speak but dreamy words.  
 In vain I seek the soul that dwelt  
 Within that once sweet shell,  
 Which told so warmly what it felt,  
 And felt what naught could tell.

Oh, ask not then for passion's lay,  
 From lyre so coldly strung;  
 With this I ne'er can sing or play,  
 As once I played and sung.  
 No, bring that long-loved lute again, —  
 Tho' chilled by years it be,  
 If *thou* wilt call the slumbering strain,  
 T' will wake again for thee.

Tho' time have frozen the tuneful stream  
 Of thoughts that gushed along,  
 One look from thee, like summer's beam,  
 Will thaw them into song.  
 Then give, oh give, that wakening ray,  
 And once more blithe and young,  
 Thy bard again will sing and play,  
 As once he played and sung.

### STILL WHEN DAYLIGHT.

STILL when daylight o'er the wave  
 Bright and soft its farewell gave,  
 I used to hear, while light was falling,  
 O'er the wave a sweet voice calling,  
 Mournfully at distance calling.

Ah! once how blest that maid would  
 come,  
 To meet her sea-boy hastening home;  
 And thro' the night those sounds repeat-  
 ing,  
 Hail his bark with joyous greeting,  
 Joyously his light bark greeting.

But, one sad night, when winds were high,  
 Nor earth, nor heaven could hear her cry,  
 She saw his boat come tossing over  
 Midnight's wave, — but not her lover!  
 No, never more her lover.

And still that sad dream loath to leave,  
 She comes with wandering mind at eve,  
 And oft we hear, when night is falling,  
 Faint her voice thro' twilight calling,  
 Mournfully at twilight calling.

## THE SUMMER WEBS.

THE summer webs that float and shine,  
 The summer dews that fall,  
 Tho' light they be, this heart of mine  
 Is lighter still than all.  
 It tells me every cloud is past  
 Which lately seemed to lour;  
 That Hope hath wed young Joy at last,  
 And now 's their nuptial hour!

With light thus round, within, above,  
 With naught to wake one sigh,  
 Except the wish that all we love  
 Were at this moment nigh, —  
 It seems as if life's brilliant sun  
 Had stopt in full career,  
 To make this hour its brightest one,  
 And rest in radiance here.

## MIND NOT THO' DAYLIGHT.

MIND not tho' daylight around us is  
 breaking, —

Who 'd think now of sleeping when  
 morn 's but just waking?

Sound the merry viol, and daylight or  
 not,

Be all for one hour in the gay dance  
 forgot.

See young Aurora up heaven's hill  
 advancing,

Tho' fresh from her pillow, even she too  
 is dancing:

While thus all creation, earth, heaven,  
 and sea,

Are dancing around us, oh, why should  
 not we?

Who 'll say that moments we use thus  
 are wasted?

Such sweet drops of time only flow to be  
 tasted;

While hearts are high beating and harps  
 full in tune,

The fault is all morning's for coming so  
 soon.

## THEY MET BUT ONCE.

THEY met but once, in youth's sweet  
 hour,

And never since that day

Hath absence, time, or grief had power  
 To chase that dream away.

They 've seen the suns of other skies,  
 On other shores have sought delight;  
 But never more to bless their eyes  
 Can come a dream so bright!  
 They met but once, — a day was all  
 Of Love's young hopes they knew;  
 And still their hearts that day recall  
 As fresh as then it flew.

Sweet dream of youth! oh, ne'er again  
 Let either meet the brow  
 They left so smooth and smiling then,  
 Or see what it is now.  
 For, Youth, the spell was only thine,  
 From thee alone the enchantment  
 flows,

That makes the world around thee shine  
 With light thyself bestows.

They met but once, — oh, ne'er again  
 Let either meet the brow  
 They left so smooth and smiling then,  
 Or see what it is now.

## WITH MOONLIGHT BEAMING.

WITH moonlight beaming

Thus o'er the deep,

Who 'd linger dreaming

In idle sleep?

Leave joyless souls to live by day, —

Our life begins with yonder ray;

And while thus brightly

The moments flee,

Our barks skim lightly

The shining sea.

To halls of splendor

Let great ones hie;

Thro' light more tender

Our pathways lie.

While round, from banks of brook or  
 lake,

Our company blithe echoes make;

And as we lend 'em

Sweet word or strain,

Still back they send 'em

More sweet again.

CHILD'S SONG. FROM A  
MASQUE.

I HAVE a garden of my own,  
 Shining with flowers of every hue;  
 I loved it dearly while alone,  
 But I shall love it more with you:



And there the golden bees shall come,  
 In summer-time at break of morn,  
 And wake us with their busy hum  
 Around the Siha's fragrant thorn.

I have a fawn from Aden's land,  
 On leafy buds and berries nurst;  
 And you shall feed him from your  
 hand,  
 Though he may start with fear at  
 first.

And I will lead you where he lies  
 For shelter in the noon-tide heat;  
 And you may touch his sleeping eyes,  
 And feel his little silvery feet.

### THE HALCYON HANGS O'ER OCEAN.

THE halcyon hangs o'er ocean,  
 The sea-lark skims the brine;  
 This bright world 's all in motion,  
 No heart seems sad but mine.

To walk thro' sun-bright places,  
 With heart all cold the while;  
 To look in smiling faces,  
 When we no more can smile;

To feel, while earth and heaven  
 Around thee shine with bliss,  
 To thee no light is given, —  
 Oh, what a doom is this!

### THE WORLD WAS HUSHT.

THE world was husht, the moon above  
 Sailed thro' ether slowly,  
 When near the casement of my love,  
 Thus I whispered lowly, —  
 "Awake, awake, how canst thou sleep?  
 "The field I seek to-morrow  
 "Is one where man hath fame to reap,  
 "And woman gleans but sorrow."

"Let battle's field be what it may,"  
 Thus spoke a voice replying,  
 "Think not thy love, while thou 'rt away,  
 "Will sit here idly sighing.  
 "No — woman's soul, if not for fame,  
 "For love can brave all danger!"  
 Then forth from out the casement came  
 A plumed and armed stranger.

A stranger? No; 't was she, the maid,  
 Herself before me beaming,  
 With casque arrayed and falchion blade  
 Beneath her girdle gleaming!  
 Close side by side, in freedom's fight,  
 That blessed morning found us;  
 In Victory's light we stood ere night,  
 And Love the morrow crowned us!

### THE TWO LOVES.

THERE are two Loves, the poet sings,  
 Both born of Beauty at a birth:  
 The one, akin to heaven, hath wings,  
 The other, earthly, walks on earth.  
 With *this* thro' bowers below we play,  
 With *that* thro' clouds above we soar;  
 With both, perchance, may lose our  
 way:—  
 Then, tell me which,  
 Tell me which shall we adore?

The one, when tempted down from air,  
 At Pleasure's fount to lave his lip,  
 Nor lingers long, nor oft will dare  
 His wing within the wave to dip.  
 While plunging deep and long beneath,  
 The other bathes him o'er and o'er  
 In that sweet current, even to death:—  
 Then, tell me which,  
 Tell me which shall we adore?

The boy of heaven, even while he lies  
 In Beauty's lap, recalls his home;  
 And when most happy, inly sighs  
 For something happier still to come.  
 While he of earth, too fully blest  
 With this bright world to dream of  
 more,  
 Sees all his heaven on Beauty's breast:—  
 Then, tell me which,  
 Tell me which shall we adore?

The maid who heard the poet sing  
 These twin-desires of earth and sky,  
 And saw while one inspired his string,  
 The other glistened in his eye, —  
 To name the earthlier boy ashamed,  
 To chose the other fondly loath,  
 At length all blushing she exclaimed, —  
 "Ask not which,  
 "Oh, ask not which — we 'll worship  
 both.

"The extremes of each thus taught to  
 shun,  
 "With hearts and souls between them  
 given,  
 "When weary of this earth with one,  
 "We 'll with the other wing to  
 heaven."  
 Thus pledged the maid her vow of  
 bliss;  
 And while *one* Love wrote down the  
 oath,  
 The other sealed it with a kiss;  
 And Heaven looked on,  
 Heaven looked on and hallowed both.

### THE LEGEND OF PUCK THE FAIRY.

WOULDST know what tricks, by the pale  
 moonlight,  
 Are played by me, the merry little Sprite,  
 Who wing thro' air from the camp to the  
 court,  
 From king to clown, and of all make  
 sport;  
 Singing, I am the Sprite  
 Of the merry midnight,  
 Who laugh at weak mortals and love the  
 moonlight.

To a miser's bed, where he snoring  
 slept  
 And dreamt of his cash, I slyly crept;  
 Chink, chink o'er his pillow like money  
 I rang,  
 And he waked to catch — but away I  
 sprang,  
 Singing, I am the Sprite, etc.

I saw thro' the leaves, in a damsel's  
 bower,  
 She was waiting her love at that starlight  
 hour:  
 "Hist — hist!" quoth I, with an amorous  
 sigh,  
 And she flew to the door, but away flew I,  
 Singing, I am the Sprite, etc.

While a bard sat inditing an ode to his  
 love,  
 Like a pair of blue meteors I stared from  
 above,

And he swooned — for he thought 't was  
 the ghost, poor man!  
 Of his lady's eyes, while away I ran,  
 Singing, I am the Sprite, etc.

### BEAUTY AND SONG.

DOWN in yon summer vale,  
 Where the rill flows,  
 Thus said a Nightingale  
 To his loved Rose: —  
 "Tho' rich the pleasures  
 "Of song's sweet measures,  
 "Vain were its melody,  
 "Rose, without thee."

Then from the green recess  
 Of her night-bower,  
 Beaming with bashfulness,  
 Spoke the bright flower: —  
 "Tho' morn should lend her  
 "Its sunniest splendor,  
 "What would the Rose be,  
 "Unsung by thee?"

Thus still let Song attend  
 Woman's bright way;  
 Thus still let woman lend  
 Light to the lay.  
 Like stars thro' heaven's sea  
 Floating in harmony  
 Beauty should glide along  
 Circled by Song.

### WHEN THOU ART NIGHT.

WHEN thou art nigh, it seems  
 A new creation round;  
 The sun hath fairer beams,  
 The lute a softer sound.  
 Tho' thee alone I see,  
 And hear alone thy sigh,  
 'T is light, 't is song to me,  
 'T is all — when thou art nigh.

When thou art nigh, no thought  
 Of grief comes o'er my heart;  
 I only think — could aught  
 But joy be where thou art?  
 Life seems a waste of breath,  
 When far from thee I sigh;  
 And death — ay, even death  
 Were sweet, if thou wert nigh.

SONG OF A HYPERBOREAN.

I COME from a land in the sun-bright  
deep,  
Where golden gardens grow;  
Where the winds of the north, becalmed  
in sleep,  
Their conch-shells never blow.<sup>1</sup>  
Haste to that holy Isle with me,  
Haste — haste !

So near the track of the stars are we,<sup>2</sup>  
That oft on night's pale beams  
The distant sounds of their harmony  
Come to our ear, like dreams.  
Then haste to that holy Isle with me,  
etc.

The Moon too brings her world so  
nigh,<sup>3</sup>  
That when the night-seer looks  
To that shadowless orb, in a vernal  
sky,  
He can number its hills and brooks.  
Then, haste, etc.

To the Sun-god all our hearts and lyres<sup>4</sup>  
By day, by night, belong;  
And the breath we draw from his living  
fires,  
We give him back in song.  
Then, haste, etc.

From us descends the maid who brings  
To Delos gifts divine;  
And our wild bees lend their rainbow  
wings  
To glitter on Delphi's shrine.<sup>5</sup>  
Then haste to that holy Isle with  
me,  
Haste — haste !

1 On the Tower of the Winds, at Athens, there is a conch-shell placed in the hands of Boreas. — See *Stuart's Antiquities*. "The north wind," says Herodotus, in speaking of the Hyperboreans, "never blows with them."

2 "*sub ipso siderum cardine jacent.*" — POMPON. MELA.

3 "They can show the moon very near." — DIODOR. SICUL.

4 Hecateus tells us, that this Hyperborean island was dedicated to Apollo; and most of the inhabitants were either priests or songsters.

5 Pausan.

THOU BIDST ME SING.

THOU bidst me sing the lay I sung to thee  
In other days ere joy had left this brow;  
But think, tho' still unchanged the notes  
may be,  
How different feels the heart that  
breathes them now !  
The rose thou wearst to-night is still the  
same  
We saw this morning on its stem so  
gay;  
But, ah ! that dew of dawn, that breath  
which came  
Like life o'er all its leaves, hath past  
away.

Since first that music touched thy heart  
and mine,  
How many a joy and pain o'er both  
have past, —  
The joy, a light too precious long to  
shine, —  
The pain, a cloud whose shadows  
always last.  
And tho' that lay would like the voice  
of home  
Breathe o'er our ear, 't would waken  
now a sigh —  
Ah ! not, as then, for fancied woes to  
come,  
But, sadder far, for real bliss gone by.

CUPID ARMED.

PLACE the helm on thy brow,  
In thy hand take the spear; —  
Thou art armed, Cupid, now,  
And thy battle-hour is near.  
March on ! march on ! thy shaft and bow  
Were weak against such charms;  
March on ! march on ! so proud a foe  
Scorns all but martial arms.

See the darts in her eyes,  
Tipt with scorn, how they shine !  
Every shaft, as it flies,  
Mocking proudly at thine.  
March on ! march on ! thy feathered darts  
Soft bosoms soon might move;  
But ruder arms to ruder hearts  
Must teach what 't is to love.  
Place the helm on thy brow;  
In thy hand take the spear, —  
Thou art armed, Cupid, now,  
And thy battle-hour is near.



## ROUND THE WORLD GOES.

ROUND the world goes, by day and night,

While with it also round go we;  
And in the flight of one day's light  
An image of all life's course we see.  
Round, round, while thus we go round,  
The best thing a man can do,  
Is to make it, at least, a *merry-go-round*,  
By — sending the wine round too.

Our first gay stage of life is when  
Youth in its dawn salutes the eye —  
Season of bliss! Oh, who would n't then  
Wish to cry, "Stop!" to earth and sky?

But, round, round, both boy and girl  
Are whisked thro' that sky of blue;  
And much would their hearts enjoy the whirl,  
If — their heads did n't whirl round too.

Next, we enjoy our glorious noon,  
Thinking all life a life of light;  
But shadows come on, 't is evening soon,  
And ere we can say, "How short!"  
— 't is night.

Round, round, still all goes round,  
Even while I 'm thus singing to you;  
And the best way to make it a *merry-go-round*,  
Is to — chorus my song round too.

OH, DO NOT LOOK SO BRIGHT  
AND BLEST.

OH, do not look so bright and blest,  
For still there comes a fear,  
When brow like thine looks happiest,  
That grief is then most near.  
There lurks a dread in all delight,  
A shadow near each ray,  
That warns us then to fear their flight,  
When most we wish their stay.  
Then look not thou so bright and blest,  
For ah! there comes a fear,  
When brow like thine looks happiest,  
That grief is then most near.

Why is it thus that fairest things  
The soonest fleet and die? —  
That when most light is on their wings,  
They 're then but spread to fly!

And, sadder still, the pain will stay —  
The bliss no more appears;  
As rainbows take their light away,  
And leave us but the tears!  
Then look not thou so bright and blest,  
For ah! there comes a fear,  
When brow like thine looks happiest,  
That grief is then most near.

## THE MUSICAL BOX.

"Look here," said Rose, with laughing eyes,  
"Within this box, by magic hid,  
"A tuneful Sprite imprisoned lies,  
"Who sings to me whene'er he 's bid.  
"Tho' roving once his voice and wing,  
"He 'll now lie still the whole day long;  
"Till thus I touch the magic spring —  
"Then hark, how sweet and blithe his song!"

(*A symphony.*)

"Ah, Rose," I cried, "the poet's lay  
"Must ne'er even Beauty's slave become;  
"Thro' earth and air his song may stray,  
"If all the while his heart 's at home.  
"And tho' in freedom's air he dwell,  
"Nor bond nor chain his spirit knows,  
"Touch but the spring thou knowst so well,  
"And — hark, how sweet the love-song flows!"

(*A symphony.*)

Thus pleaded I for freedom's right;  
But when young Beauty takes the field,  
And wise men seek defence in flight,  
The doom of poets is to yield.  
No more my heart the enchantress braves,  
I 'm now in Beauty's prison hid;  
The Sprite and I are fellow-slaves,  
And I, too, sing whene'er I 'm bid.

WHEN TO SAD MUSIC SILENT  
YOU LISTEN.

WHEN to sad Music silent you listen,  
And tears on those eyelids tremble like dew,

Oh, then there dwells in those eyes as  
they glisten  
A sweet holy charm that mirth never  
knew.

But when some lively strain resounding  
Lights up the sunshine of joy on that  
brow,

Then the young reindeer o'er the hills  
bounding  
Was ne'er in its mirth so graceful as  
thou.

When on the skies at midnight thou  
gazest,

A lustre so pure thy features then  
wear,

That, when to some star that bright eye  
thou raisest,

We feel 't is thy home thou 'rt looking  
for there.

But when the word for the gay dance is  
given,

So buoyant thy spirit, so heartfelt thy  
mirth,

Oh then we exclaim, "Ne'er leave earth  
for heaven,

"But linger still here, to make heaven  
of earth."

#### THE LANGUAGE OF FLOWERS.

FLY swift, my light gazelle,

To her who now lies waking,

To hear thy silver bell

The midnight silence breaking.

And, when thou com'st, with gladsome  
feet,

Beneath her lattice springing,

Ah, well she 'll know how sweet

The words of love thou 'rt bringing.

Yet, no — not words, for they

But half can tell love's feeling;

Sweet flowers alone can say

What passion fears revealing.

A once bright rose's withered leaf,

A towering lily broken, —

Oh these may paint a grief

No words could e'er have spoken.

Not such, my gay gazelle,

The wreath thou speedest over

Yon moonlight dale, to tell

My lady how I love her.

And, what to her will sweeter be

Than gems the richest, rarest, —

From Truth's immortal tree <sup>1</sup>

One fadeless leaf thou bearest.

#### THE DAWN IS BREAKING O'ER US.

THE dawn is breaking o'er us,

See, heaven hath caught its hue!

We 've day's long light before us,

What sport shall we pursue?

The hunt o'er hill and lea?

The sail o'er summer sea?

Oh let not hour so sweet

Unwinged by pleasure fleet.

The dawn is breaking o'er us,

See, heaven hath caught its hue!

We 've day's long light before us,

What sport shall we pursue?

But see, while we 're deciding,

What morning sport to play,

The dial's hand is gliding,

And morn hath past away!

Ah, who 'd have thought that noon

Would o'er us steal so soon, —

That morn's sweet hour of prime

Would last so short a time?

But come, we 've day before us,

Still heaven looks bright and blue;

Quick, quick, ere eve comes o'er us,

What sport shall we pursue?

Alas! why thus delaying?

We 're now at evening's hour;

Its farewell beam is playing

O'er hill and wave and bower.

That light we thought would last,

Behold, even now 't is past;

And all our morning dreams

Have vanished with its beams

But come! 't were vain to borrow

Sad lessons from this lay,

For man will be to-morrow —

Just what he 's been to-day.

<sup>1</sup> The tree called in the East, Amrita, or the Immortal.

# UNPUBLISHED SONGS,

ETC.

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## ASK NOT IF STILL I LOVE.

ASK not if still I love,

Too plain these eyes have told thee;

Too well their tears must prove

How near and dear I hold thee.

If, where the brightest shine,

To see no form but thine,

To feel that earth can show

No bliss above thee,—

If this be love, then know

That thus, that thus, I love thee.

'T is not in pleasure's idle hour

That thou canst know affection's  
power.

No, try its strength in grief or pain;

Attempt as now its bonds to sever,

Thou 'lt find true love's a chain

That binds for ever!

## DEAR? YES.

DEAR? yes, tho' mine no more,

Even this but makes thee dearer;

And love, since hope is o'er,

But draws thee nearer.

Change as thou wilt to me,

The same thy charm must be;

New loves may come to weave

Their witchery o'er thee,

Yet still, tho' false, believe

That I adore thee, yes, still adore  
thee.

Think'st thou that aught but death could  
end

A tie not falsehood's self can rend?

No, when alone, far off I die,

No more to see, no more caress thee,

Even then, my life's last sigh

Shall be to bless thee, yes, still to bless  
thee.

## UNBIND THEE, LOVE.

UNBIND thee, love, unbind thee, love.

From those dark ties unbind thee;

Tho' fairest hand the chain hath wove,

Too long its links have twined thee.

Away from earth!—thy wings were made

In yon mid-sky to hover,

With earth beneath their dove-like shade,

And heaven all radiant over.

Awake thee, boy, awake thee, boy,

Too long thy soul is sleeping;

And thou mayst from this minute's joy

Wake to eternal weeping.

Oh, think, this world is not for thee;

Tho' hard its links to sever;

Tho' sweet and bright and dear they be,

Break or thou'rt lost for ever.

## THERE'S SOMETHING STRANGE.

A BUFFALO SONG.

THERE'S something strange, I know not  
what,

Come o'er me,

Some phantom I've for ever got

Before me.

I look on high and in the sky

'T is shining;

On earth, its light with all things bright

Seems twining.

In vain I try this goblin's spells

To sever;

Go where I will, it round me dwells

For ever.

And then what tricks by day and night

It plays me;

In every shape the wicked sprite

Waylays me.

Sometimes like two bright eyes of blue

'T is glancing;



Sometimes like feet, in slippers neat,  
 Comes dancing.  
 By whispers round of every sort  
 I'm taunted.  
 Never was mortal man, in short,  
 So haunted.

## NOT FROM THEE.

NOT from thee the wound should come,  
 No, not from thee.  
 I care not what or whence my doom,  
 So not from thee!  
 Cold triumph! first to make  
 This heart thy own;  
 And then the mirror break  
 Where fixt thou shin'st alone.  
 Nor from thee the wound should come,  
 Oh, not from thee.  
 I care not what, or whence, my doom,  
 So not from thee.

Yet no—my lips that wish recall;  
 From thee, from thee—  
 If ruin o'er this head must fall,  
 'T will welcome be.  
 Here to the blade I bare  
 This faithful heart;  
 Wound deep—thou 'lt find that there,  
 In every pulse thou art.  
 Yes from thee I'll bear it all:  
 If ruin be  
 The doom that o'er this heart must fall,  
 'T were sweet from thee.

## GUESS, GUESS.

I LOVE a maid, a mystic maid,  
 Whose form no eyes but mine can see;  
 She comes in light, she comes in shade,  
 And beautiful in both is she.  
 Her shape in dreams I oft behold,  
 And oft she whispers in my ear  
 Such words as when to others told,  
 Awake the sigh, or wring the tear;—  
 Then guess, guess, who she,  
 The lady of my love, may be.

I find the lustre of her brow,  
 Come o'er me in my darkest ways;  
 And feel as if her voice, even now,  
 Were echoing far off my lays.  
 There is no scene of joy or woe  
 But she doth gild with influence bright;

And shed o'er all so rich a glow  
 As makes even tears seem full of  
 light:  
 Then guess, guess, who she,  
 The lady of my love, may be.

## WHEN LOVE, WHO RULED.

WHEN Love, who ruled as Admiral o'er  
 His rosy mother's isles of light,  
 Was cruising off the Paphian shore,  
 A sail at sunset hove in sight.  
 "A chase, a chase! my Cupids all,"  
 Said Love, the little Admiral.

Aloft the winged sailors sprung,  
 And, swarming up the mast like bees,  
 The snow-white sails expanding flung,  
 Like broad magnolias to the breeze.  
 "Yo ho, yo ho, my Cupids all!"  
 Said Love, the little Admiral.

The chase was o'er—the bark was  
 caught,  
 The winged crew her freight explored;  
 And found 't was just as Love had  
 thought,  
 For all was contraband aboard.  
 "A prize, a prize, my Cupids all!"  
 Said Love, the little Admiral.

Safe stowed in many a package there,  
 And labelled slyly o'er, as "Glass,"  
 Were lots of all the illegal ware,  
 Love's Custom-House forbids to pass.  
 "O'erhaul, o'erhaul, my Cupids all,"  
 Said Love, the little Admiral.

False curls they found, of every hue,  
 With rosy blushes ready made;  
 And teeth of ivory, good as new,  
 For veterans in the smiling trade.  
 "Ho ho, ho ho, my Cupids all,"  
 Said Love, the little Admiral.

Mock sighs, too,—kept in bags for use,  
 Like breezes bought of Lapland  
 seers,—  
 Lay ready here to be let loose,  
 When wanted, in young spinsters' ears.  
 "Ha ha, ha ha, my Cupids all,"  
 Said Love, the little Admiral.

False papers next on board were found,  
 Sham invoices of flames and darts,  
 Professedly for Paphos bound,  
 But meant for Hymen's golden marts.  
 "For shame, for shame, my Cupids all!"  
 Said Love, the little Admiral.

Nay, still to every fraud awake,  
 Those pirates all Love's signals knew,  
 And hoisted off his flag, to make  
 Rich wards and heiresses *bring-to*.<sup>1</sup>  
 "A foe, a foe, my Cupids all!"  
 Said Love, the little Admiral.

"This must not be," the boy exclaims,  
 "In vain I rule the Paphian seas,  
 "If Love's and Beauty's sovereign names  
 "Are lent to cover frauds like these.  
 "Prepare, prepare, my Cupids all!"  
 Said Love, the little Admiral.

Each Cupid stood with lighted match —  
 A broadside struck the smuggling foe,  
 And swept the whole unhallowed batch  
 Of Falsehood to the depths below.  
 "Huzza, huzza! my Cupids all!"  
 Said Love, the little Admiral.

### STILL THOU FLIEST.

STILL thou fliest, and still I woo thee,  
 Lovely phantom, — all in vain;  
 Restless ever, my thoughts pursue thee,  
 Fleeting ever, thou mock'st their pain.  
 Such doom, of old, that youth betided,  
 Who wooed, he thought, some angel's  
 charms,  
 But found a cloud that from him glided, —  
 As thou dost from these out-stretched  
 arms.

Scarce I've said, "How fair thou shin-  
 est,"  
 Ere thy light hath vanished by;  
 And 't is when thou look'st divinest  
 Thou art still most sure to fly.  
 Even as the lightning, that, dividing  
 The clouds of night, saith, "Look on  
 me,"  
 Then flits again, its splendor hiding, —  
 Even such the glimpse I catch of thee.

1 "To *Bring-to*, to check the course of  
 ship." — *Falconer*.

### THEN FIRST FROM LOVE.

THEN first from Love, in Nature's bowers,  
 Did Painting learn her fairy skill,  
 And cull the hues of loveliest flowers,  
 To picture woman lovelier still.  
 For vain was every radiant hue,  
 Till Passion lent a soul to art,  
 And taught the painter, ere he drew,  
 To fix the model in his heart.

Thus smooth his toil awhile went on,  
 Till, lo, one touch his art defies;  
 The brow, the lip, the blushes shone,  
 But who could dare to paint those eyes?  
 'T was all in vain the painter strove;  
 So turning to that boy divine,  
 "Here take," he said, "the pencil, Love,  
 "No hand should paint such eyes but  
 thine."

### HUSH, SWEET LUTE.

HUSH, sweet Lute, thy songs remind me  
 Of past joys, now turned to pain;  
 Of ties that long have ceased to bind me,  
 But whose burning marks remain.  
 In each tone, some echo falleth  
 On my ear of joys gone by;  
 Every note some dream recalleth  
 Of bright hopes but born to die.

Yet, sweet Lute, though pain it bring me,  
 Once more let thy numbers thrill;  
 Tho' death were in the strain they sing  
 me,  
 I must woo its anguish still.  
 Since no time can e'er recover  
 Love's sweet light when once 't is set, —  
 Better to weep such pleasures over,  
 Than smile o'er any left us yet.

### BRIGHT MOON.

BRIGHT moon, that high in heaven art  
 shining,  
 All smiles, as if within thy bower to-  
 night  
 Thy own Endymion lay reclining,  
 And thou wouldst wake him with a  
 kiss of light! —  
 By all the bliss thy beam discovers,  
 By all those visions far too bright for  
 day,

Which dreaming bards and waking lovers  
Behold, this night, beneath thy linger-  
ing ray; —

I pray thee, queen of that bright heaven,  
Quench not to-night thy love-lamp in  
the sea,

Till Anthe, in this bower, hath given  
Beneath thy beam, her long-vowed  
kiss to me.

Guide hither, guide her steps benighted,  
Ere thou, sweet moon, thy bashful  
crescent hide;

Let Love but in this bower be lighted,  
Then shroud in darkness all the world  
beside.

### LONG YEARS HAVE PAST.

LONG years have past, old friend, since  
we

First met in life's young day;  
And friends long loved by thee and me,  
Since then have dropt away; —  
But enough remain to cheer us on,  
And sweeten, when thus we 're met,  
The glass we fill to the many gone,  
And the few who 're left us yet.

Our locks, old friend, now thinly grow,  
And some hang white and chill;  
While some, like flowers mid Autumn's  
snow,

Retain youth's color still.  
And so, in our hearts, tho' one by one,  
Youth's sunny hopes have set,  
Thank heaven, not all their light is  
gone, —  
We 've some to cheer us yet.

Then here 's to thee, old friend, and  
long

May thou and I thus meet,  
To brighten still with wine and song  
This short life, ere it fleet.  
And still as death comes stealing on,  
Let 's never, old friend, forget,  
Even while we sigh o'er blessings gone,  
How many are left us yet.

### DREAMING FOR EVER.

DREAMING for ever, vainly dreaming,  
Life to the last, pursues its flight;

Day hath its visions fairly beaming,  
But false as those of night.  
The one illusion, the other real,  
But both the same brief dreams at last;  
And when we grasp the bliss ideal,  
Soon as it shines, 't is past.

Here, then, by this dim lake reposing,  
Calmly I 'll watch, while light and  
gloom

Flit o'er its face till night is closing —  
Emblem of life's short doom!  
But tho', by turns, thus dark and shining,  
'T is still unlike man's changeful day,  
Whose light returns not, once declining,  
Whose cloud, once come, will stay.

### THO' LIGHTLY SOUNDS THE SONG I SING.

A SONG OF THE ALPS.

THO' lightly sounds the song I sing to  
thee,

Tho' like the lark's its soaring music be,  
Thou 'lt find even here some mournful  
note that tells

How near such April joy to weeping  
dwells.

'T is 'mong the gayest scenes that often-  
est steal

Those saddening thoughts we fear, yet  
love to feel;

And music never half so sweet appears,  
As when her mirth forgets itself in  
tears.

Then say not thou this Alpine song is  
gay —

It comes from hearts that, like their  
mountain-lay,

Mix joy with pain, and oft when pleas-  
ure's breath

Most warms the surface feel most sad  
beneath.

The very beam in which the snow-wreath  
wears

Its gayest smile is that which wins its  
tears, —

And passion's power can never lend the  
glow

Which wakens bliss, without some touch  
of woe.



## THE RUSSIAN LOVER.

FLEETLY o'er the moonlight snows  
 Speed we to my lady's bower;  
 Swift our sledge as lightning goes,  
 Nor shall stop till morning's hour.  
 Bright, my steed, the northern star  
 Lights us from yon jewelled skies;  
 But, to greet us, brighter far,  
 Morn shall bring my lady's eyes.

Lovers, lulled in sunny bowers,  
 Sleeping out their dream of time,  
 Know not half the bliss that 's ours,  
 In this snowy, icy clime.

Like yon star that livelier gleams  
 From the frosty heavens around,  
 Love himself the keener beams  
 When with snows of coyness crowned.

Fleet then on, my merry steed,  
 Bound, my sledge, o'er hill and  
 dale;—

What can match a lover's speed?  
 See, 't is daylight, breaking pale!  
 Brightly hath the northern star  
 Lit us from yon radiant skies;  
 But, behold, how brighter far  
 Yonder shine my lady's eyes!

A SELECTION FROM THE SONGS IN

# M. P.; OR, THE BLUE-STOCKING:

A COMIC OPERA IN THREE ACTS.

1811.

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## BOAT GLEE.

THE song that lightens the languid way,  
When brows are glowing,  
And faint with rowing,  
Is like the spell of Hope's airy lay,  
To whose sound thro' life we stray;  
The beams that flash on the oar awhile,  
As we row along thro' the waves so  
clear,  
Illume its spray, like the fleeting smile  
That shines o'er sorrow's tear.

Nothing is lost on him who sees  
With an eye that feeling gave;—  
For him there 's a story in every breeze,  
And a picture in every wave.  
Then sing to lighten the languid way;  
When brows are glowing,  
And faint with rowing,  
'T is like the spell of Hope's airy lay,  
To whose sound thro' life we stray.

---

'T is sweet to behold when the billows  
are sleeping,  
Some gay-colored bark moving grace-  
fully by;  
No damp on her deck but the eventide's  
weeping,  
No breath in her sails but the summer  
wind's sigh.

Yet who would not turn with a fonder  
emotion,  
To gaze on the life-boat, tho' rugged  
and worn,

Which often hath wafted o'er hills of  
the ocean  
The lost light of hope to the seaman  
forlorn!

Oh! grant that of those who in life's  
sunny slumber  
Around us like summer-barks idly  
have played,  
When storms are abroad we may find in  
the number  
One friend, like the life-boat, to fly to  
our aid.

---

WHEN Lelia touched the lute,  
Not *then* alone 't was felt,  
But when the sounds were mute,  
In memory still they dwelt.  
Sweet lute! in nightly slumbers  
Still we heard thy morning numbers.

Ah, how could she who stole  
Such breath from simple wire,  
Be led, in pride of soul,  
To string with gold her lyre?  
Sweet lute! thy chords she breaketh;  
Golden now the strings she waketh!

But where are all the tales  
Her lute so sweetly told?  
In lofty themes she fails,  
And soft ones suit not gold.  
Rich lute! we see thee glisten,  
But, alas! no more we listen!

YOUNG Love lived once in a humble  
 shed,  
 Where roses breathing  
 And woodbines wreathing  
 Around the lattice their tendrils spread,  
 As wild and sweet as the life he led.  
 His garden flourisht,  
 For young Hope nourisht  
 The infant buds with beams and  
 showers;  
 But lips, tho' blooming, must still be  
 fed,  
 And not even Love can live on  
 flowers.

Alas! that Poverty's evil eye  
 Should e'er come hither,  
 Such sweets to wither!  
 The flowers laid down their heads to die,  
 And Hope fell sick as the witch drew  
 nigh.  
 She came one morning,  
 Ere Love had warning,  
 And raised the latch, where the young  
 god lay;  
 "Oh ho!" said Love — "is it you?  
 good-by;"  
 So he oped the window and flew  
 away!

SPIRIT of Joy, thy altar lies  
 In youthful hearts that hope like  
 mine;  
 And 't is the light of laughing eyes  
 That leads us to thy fairy shrine.  
 There if we find the sigh, the tear,  
 They are not those to sorrow known;  
 But breathe so soft, and drop so clear,  
 That bliss may claim them for her  
 own.  
 Then give me, give me, while I weep,  
 The sanguine hope that brightens  
 woe,  
 And teaches even our tears to keep  
 The tinge of pleasure as they flow.

The child who sees the dew of night  
 Upon the spangled hedge at morn,  
 Attempts to catch the drops of light,  
 But wounds his finger with the thorn.  
 Thus oft the brightest joys we seek,  
 Are lost when touched, and turned to  
 pain;

The flush they kindle leaves the cheek,  
 The tears they waken long remain.  
 But give me, give me, etc.

To sigh, yet feel no pain,  
 To weep, yet scarce know why;  
 To sport an hour with Beauty's chain,  
 Then throw it idly by;  
 To kneel at many a shrine,  
 Yet lay the heart on none;  
 To think all other charms divine,  
 But those we just have won;  
 This is love, careless love,  
 Such as kindleth hearts that rove.

To keep one sacred flame,  
 Thro' life unchilled, unmoved,  
 To love in wintry age the same  
 As first in youth we loved;  
 To feel that we adore  
 To such refined excess,  
 That tho' the heart would break with  
*more,*  
 We could not live with *less*;  
 This is love, faithful love,  
 Such as saints might feel above.

DEAR aunt, in the olden time of love,  
 When women like slaves were spurned,  
 A maid gave her heart, as she would her  
 glove,  
 To be teased by a fop, and returned!  
 But women grow wiser as men improve,  
 And, tho' beaux, like monkeys, amuse us,  
 Oh! think not we'd give such a delicate  
 gem  
 As the heart to be played with or sullied  
 by them;  
 No, dearest aunt, excuse us.

We may know by the head on Cupid's seal  
 What impression the heart will take;  
 If shallow the head, oh! soon we feel  
 What a poor impression 't will make!  
 Tho' plagued, Heaven knows! by the  
 foolish zeal  
 Of the fondling fop who pursues me,  
 Oh, think not I'd follow their desperate  
 rule,  
 Who get rid of the folly by wedding the  
 fool;  
 No, dearest aunt! excuse me.



WHEN Charles was deceived by the maid  
he loved,

We saw no cloud his brow o'er-casting,  
But proudly he smiled as if gay and un-  
moved,

Tho' the wound in his heart was deep  
and lasting.

And oft at night when the tempest  
rolled

He sung as he paced the dark deck  
over —

“Blow, wind, blow! thou art not so cold  
As the heart of a maid that deceives  
her lover.”

Yet he lived with the happy and seemed  
to be gay,

Tho' the wound but sunk more deep  
for concealing;

And Fortune threw many a thorn in his  
way,

Which, true to one anguish, he trod  
without feeling!

And still by the frowning of Fate unsub-  
dued

He sung as if sorrow had placed him  
above her —

“Frown, Fate, frown! thou art not so  
rude

As the heart of a maid that deceives  
her lover.”

At length his career found a close in  
death,

The close he long wished to his cheer-  
less roving,

For Victory shone on his latest breath,

And he died in a cause of his heart's  
approving.

But still he remembered his sorrow, —  
and still

He sung till the vision of life was over —

“Come, death, come! thou art not so  
chill

As the heart of a maid that deceiv-  
es her lover.”

WHEN life looks lone and dreary,

What light can dispel the gloom?

When Time's swift wing grows weary,

What charm can refresh his plume?

'T is woman whose sweetness beameth

O'er all that we feel or see;

And if man of heaven e'er dreameth,  
'T is when he thinks purely of thee,  
O woman!

Let conquerors fight for glory,  
Too dearly the meed they gain;

Let patriots live in story —

Too often they die in vain;

Give kingdoms to those who choose 'em.

This world can offer to me

No throne like Beauty's bosom,

No freedom like serving thee,

O woman!

### CUPID'S LOTTERY.

A LOTTERY, a Lottery,

In Cupid's court there used to be;

Two roguish eyes

The highest prize

In Cupid's scheming Lottery;

And kisses, too,

As good as new,

Which were n't very hard to win,

For he who won

The eyes of fun

Was sure to have the kisses in

A Lottery, a Lottery, etc.

This Lottery, this Lottery,

In Cupid's court went merrily,

And Cupid played

A Jewish trade

In this his scheming Lottery;

For hearts, we 're told,

In *shares* he sold

To many a fond believing drone,

And cut the hearts

In sixteen parts

So well, each thought the whole his  
own.

*Chor.* — A Lottery, a Lottery, etc.

THO' sacred the tie that our country en-  
twineth,

And dear to the heart her remembrance  
remains,

Yet dark are the ties where no liberty  
shineth,

And sad the remembrance that slavery  
stains.

O thou who wert born in the cot of the  
peasant,

But diest in languor in luxury's dome,

Our vision, when absent — our glory,  
when present —

Where thou art, O Liberty! there is  
my home.

Farewell to the land where in childhood  
I've wandered!

In vain is she mighty, in vain is she  
brave!

Unblest is the blood that for tyrants is  
squandered,

And fame has no wreaths for the brow  
of the slave.

But hail to thee, Albion! who meet'st  
the commotion

Of Europe as calm as thy cliffs meet  
the foam!

With no bonds but the law, and no slave  
but the ocean,

Hail, Temple of Liberty! thou art my  
home.

OH think, when a hero is sighing,

What danger in such an adorer!

What woman can dream of denying

The hand that lays laurels before her?

No heart is so guarded around,

But the smile of a victor will take it;

No bosom can slumber so sound,

But the trumpet of glory will wake it.

Love sometimes is given to sleeping,

And woe to the heart that allows him;

For oh, neither smiling nor weeping

Has power at those moments to rouse  
him.

But tho' he was sleeping so fast,

That the life almost seemed to forsake  
him,

Believe me, one soul-thrilling blast

From the trumpet of glory would wake  
him.

MR. ORATOR PUFF had two tones in his  
voice,

The one squeaking thus, and the other  
down so!

In each sentence he uttered he gave you  
your choice,

For one was B alt, and the rest G be-  
low.

Oh! oh, Orator Puff!

One voice for one orator's surely  
enough.

But he still talked away spite of coughs  
and of frowns,

So distracting all ears with his ups and  
his downs,

That a wag once on hearing the orator  
say,

"My voice is for war," asked him,

"Which of them, pray?"

Oh! oh! etc.

Reeling homewards one evening, top-  
heavy with gin,

And rehearsing his speech on the  
weight of the crown,

He tript near a sawpit, and tumbled  
right in,

"Sinking Fund," the last words as his  
noddle came down.

Oh! oh! etc.

"Help! help!" he exclaimed, in his he  
and she tones,

"Help me out! help me out — I have  
broken my bones!"

"Help you out?" said a Paddy who  
passed, "what a bother!

Why, there 's two of you there, can't  
you help one another?"

Oh! oh! etc.

# MISCELLANEOUS POEMS.

## OCCASIONAL EPILOGUE.

SPOKEN BY MR. CORRY, IN THE CHARACTER OF  
VAPID, AFTER THE PLAY OF THE DRAMATIST,  
AT THE KILKENNY THEATRE.

(*Entering as if to announce the Play.*)

LADIES and Gentlemen, on Monday night,  
For the ninth time — oh accents of delight  
To the poor author's ear, when *three times*  
*three*

With a full bumper crowns his Comedy!  
When, long by money, and the muse,  
forsaken,

He finds at length his jokes and boxes  
taken,

And sees his play-bill circulate — alas,  
The only bill on which his name will pass!  
Thus, Vapid, thus shall Thespian scrolls  
of fame

Thro' box and gallery waft your well-  
known name,

While critic eyes the happy cast shall con,  
And learned ladies spell your *Dram. Per-*  
*son.*

'T is said our worthy Manager<sup>1</sup> intends  
To help my night, and *he*, you know, has  
friends.

Friends, did I say? for fixing friends, or  
*parts,*

Engaging actors, or engaging hearts,  
There's nothing like him! wits, at his  
request,

Are turned to fools, and dull dogs learn  
to jest;

Soldiers, for him, good "trembling  
cowards" make,

And beaus, turned clowns, look ugly for  
his sake;

For him even lawyers talk without a fee,  
For him (oh friendship!) *I* act tragedy!  
In short, like Orpheus, his persuasive  
tricks

Make *boars* amusing, and put life in *sticks*.

<sup>1</sup> The late Mr. Richard Power.

With *such* a manager we can't but  
please,

Tho' London sent us all her loud  
O. P.'s,<sup>2</sup>

Let them come on, like snakes, all hiss  
and rattle,

Armed with a thousand fans, we'd give  
them battle;

You, on our side, R. P.<sup>3</sup> upon our banners,  
Soon should we teach the saucy O. P.'s  
manners:

And show that, here — howe'er John Bull  
may doubt —

In all *our* plays, the Riot-Act's cut  
out;

And, while we skim the cream of many a  
jest,

Your well-timed thunder never sours its  
zest.

Oh gently thus, when three short weeks  
are past,

At Shakspeare's altar,<sup>4</sup> shall we breathe  
our last;

And, ere this long-loved dome to ruin  
nods,

Die all, die nobly, die like demigods!

## EXTRACT

FROM A PROLOGUE WRITTEN AND SPOKEN BY  
THE AUTHOR, AT THE OPENING OF THE  
KILKENNY THEATRE, OCTOBER, 1809.

YET, even here, tho' Fiction rules the  
hour,

There shine some genuine smiles, beyond  
her power;

<sup>2</sup> The brief appellation by which those persons  
were distinguished who, at the opening of the new  
theatre of Covent Garden, clamored for the con-  
tinuance of the old prices of admission.

<sup>3</sup> The initials of our manager's name.

<sup>4</sup> This alludes to a scenic representation then  
preparing for the last night of the performances.



And there are tears, too — tears that  
 Memory sheds  
 Even o'er the feast that mimic fancy  
 spreads,  
 When her heart misses one lamented  
 guest,<sup>1</sup>  
 Whose eye so long threw light o'er all  
 the rest!  
 There, there, indeed, the Muse forgets  
 her task,  
 And drooping weeps behind Thalia's  
 mask.

Forgive this gloom — forgive this joyless  
 strain,  
 Too sad to welcome pleasure's smiling  
 train.  
 But, meeting thus, our hearts will part  
 the lighter,  
 As mist at dawn but makes the setting  
 brighter;  
 Gay Epilogue will shine where Prologue  
 fails —  
 As glow-worms keep their splendor for  
 their tails.

I know not why — but time, methinks,  
 hath past  
 More fleet than usual since we parted last.  
 It seems but like a dream of yester-night,  
 Whose charm still hangs, with fond, de-  
 laying light;  
 And, ere the memory lose one glowing  
 hue  
 Of former joy, we come to kindle new.  
 Thus ever may the flying moments haste  
 With trackless foot along life's vulgar  
 waste,  
 But deeply print and lingeringly move,  
 When thus they reach the sunny spots we  
 love.  
 Oh yes, whatever be our gay career,  
 Let this be still the solstice of the year,  
 Where Pleasure's sun shall at its height  
 remain,  
 And slowly sink to level life again.

### THE SYLPH'S BALL.

A SYLPH, as bright as ever sported  
 Her figure thro' the fields of air,

By an old swarthy Gnome was courted,  
 And, strange to say, he won the fair.

The annals of the oldest witch  
 A pair so sorted could not show,  
 But how refuse? — the Gnome was rich,  
 The Rothschild of the world below;

And Sylphs, like other pretty creatures,  
 Are told, betimes, they must consider  
 Love as an auctioneer of features,  
 Who knocks them down to the best  
 bidder.

Home she was taken to his Mine —  
 A Palace paved with diamonds all —  
 And, proud as Lady Gnome to shine,  
 Sent out her tickets for a Ball.

The *lower* world of course was there,  
 And all the best; but of the *upper*  
 The sprinkling was but shy and rare, —  
 A few old Sylphids who loved supper.

As none yet knew the wondrous Lamp  
 Of DAVY, that renowned Aladdin,  
 And the Gnome's Halls exhaled a damp  
 Which accidents from fire were bad in;

The chambers were supplied with light  
 By many strange but safe devices;  
 Large fire-flies, such as shine at night  
 Among the Orient's flowers and  
 spices; —

Musical flint-mills — swiftly played  
 By elfin hands — that, flashing round,  
 Like certain fire-eyed minstrel maids,  
 Gave out at once both light and sound.

Bologna stones that drink the sun;  
 And water from that Indian sea,  
 Whose waves at night like wild-fire run —  
 Corked up in crystal carefully.

Glow-worms that round the tiny dishes  
 Like little light-houses, were set up;  
 And pretty phosphorescent fishes  
 That by their own gay light were eat  
 up.

'Mong the few guests from Ether came  
 That wicked Sylph whom Love we  
 call —

<sup>1</sup> The late Mr. John Lyster, one of the oldest members and best actors of the Kilkenny Theatrical Society.

My Lady knew him but by name,  
My Lord, her husband, not at all.

Some prudent Gnomes, 't is said, apprised  
That he was coming, and, no doubt  
Alarmed about his torch, advised  
He should by all means be kept out.

But others disapproved this plan,  
And, by his flame tho' somewhat  
frighted,  
Thought Love too much a gentleman  
In such a dangerous place to light it.

However, *there* he was — and dancing  
With the fair Sylph, light as a feather;  
They looked like two fresh sunbeams  
glancing  
At daybreak down to earth together.

And all had gone off safe and well,  
But for that plaguy torch whose light,  
Though not *yet* kindled — who could tell  
How soon, how devilishly, it *might*?

And so it chanced — which, in those dark  
And fireless halls was quite amazing;  
Did we not know how small a spark  
Can set the torch of Love a-blazing.

Whether it came (when close entangled  
In the gay waltz) from her bright eyes,  
Or from the *luciole*, that spangled  
Her locks of jet — is all surmise;

But certain 't is the ethereal girl  
*Did* drop a spark at some odd turning,  
Which by the waltz's windy whirl  
Was fanned up into actual burning

Oh for that Lamp's metallic gauze,  
That curtain of protecting wire,  
Which DAVY delicately draws  
Around illicit, dangerous fire! —

The wall he sets 'twixt Flame and Air,  
(Like that which barred young This-  
be's bliss,)  
Thro' whose small holes this dangerous  
pair  
May see each other but not kiss.<sup>1</sup>

<sup>1</sup> — *partique dedere*  
*ocula quisque suæ, non pervenientia con à.*  
OVID.

At first the torch looked rather blueely, —  
A sign, they say, that no good boded —  
Then quick the gas became unruly,  
And, crack! the ball-room all ex-  
ploded.

Sylphs, gnomes, and fiddlers mixt to-  
gether,  
With all their aunts, sons, cousins,  
nieces,  
Like butterflies in stormy weather,  
Were blown — legs, wings, and tails  
— to pieces!

While, mid these victims of the torch,  
The Sylph, alas, too, bore her part —  
Found lying with a livid scorch  
As if from lightning o'er her heart!

“Well done” — a laughing Goblin said —  
Escaping from this gaseous strife —  
“’T is not the *first* time Love has made  
“A *blow-up* in connubial life!”

#### REMONSTRANCE.

*After a Conversation with Lord John Russell,*  
*in which he had intimated some Idea of giv-*  
*ing up all political Pursuits.*

WHAT! *thou*, with thy genius, thy youth,  
and thy name —  
Thou, born of a Russell — whose in-  
stinct to run  
The accustomed career of thy sires, is  
the same  
As the eagle's, to soar with his eyes  
on the sun!

Whose nobility comes to thee, stamp't  
with a seal,  
Far, far more ennobling than monarch  
e'er set;  
With the blood of thy race, offered up  
for the weal  
Of a nation that swears by that mar-  
tyrdom yet!

Shalt *thou* be faint-hearted and turn from  
the strife,  
From the mighty arena, where all that  
is grand  
And devoted and pure and adorning in  
life,  
'T is for high-thoughted spirits like  
thine to command?

Oh no, never dream it — while good  
men despair  
Between tyrants and traitors, and  
timid men bow,  
Never think for an instant thy country  
can spare  
Such a light from her darkening hori-  
zon as thou.

With a spirit, as meek as the gentlest of  
those  
Who in life's sunny valley lie sheltered  
and warm;  
Yet bold and heroic as ever yet rose  
To the top cliffs of Fortune and  
breasted her storm;

With an ardor for liberty fresh as in  
youth  
It first kindles the bard and gives life  
to his lyre;  
Yet mellowed, even now, by that mild-  
ness of truth  
Which tempers but chills not the  
patriot fire;

With an eloquence — not like those rills  
from a height,  
Which sparkle and foam and in vapor  
are o'er;  
But a current that works out its way  
into light  
Thro' the filtering recesses of thought  
and of lore.

Thus gifted, thou never canst sleep in  
the shade;  
If the stirrings of Genius, the music  
of fame,  
And the charms of thy cause have not  
power to persuade,  
Yet think how to Freedom thou 'rt  
pledged by thy Name.

Like the boughs of that laurel by Del-  
phi's decree  
Set apart for the Fane and its service  
divine,  
So the branches that spring from the  
old Russell tree  
Are by Liberty claimed for the use of  
her Shrine.

### MY BIRTH-DAY.

"MY birth-day" — what a different  
sound  
That word had in my youthful ears!  
And how, each time the day comes  
round,  
Less and less white its mark appears!

When first our scanty years are told,  
It seems like pastime to grow old;  
And as Youth counts the shining links  
That Time around him binds so fast,  
Pleased with the task, he little thinks  
How hard that chain will press at  
last.

Vain was the man, and false as vain,  
Who said<sup>1</sup> — "were he ordained to  
run

"His long career of life again,  
"He would do all that he *had*  
done." —

Ah, 't is not thus the voice that dwells  
In sober birth-days speaks to me;  
Far otherwise — of time it tells,  
Lavished unwisely, carelessly;  
Of counsel mockt; of talents made  
Haply for high and pure designs,  
But oft, like Israel's incense, laid  
Upon unholy, earthly shrines;  
Of nursing many a wrong desire,  
Of wandering after Love too far,  
And taking every meteor fire  
That crost my pathway, for his star. —  
All this it tells, and, could I trace  
The imperfect picture o'er again,  
With power to add, retouch, efface  
The lights and shades, the joy and  
pain,

How little of the past would stay!  
How quickly all should melt away —  
All — but that Freedom of the Mind  
Which hath been more than wealth to  
me;

Those friendships, in my boyhood twined,  
And kept till now unchangingly;  
And that dear home, that saving ark,  
Where Love's true light at last I've  
found,  
Cheering within, when all grows dark  
And comfortless and stormy round!

1 FONTENELLE. — "*Si je recommençais ma  
carrière, je ferais tout ce que j'ai fait.*"



## FANCY.

THE more I've viewed this world, the  
 more I've found,  
 That filled as 't is with scenes and  
 creatures rare,  
 Fancy commands within her own bright  
 round  
 A world of scenes and creatures far  
 more fair.  
 Nor is it that her power can call up there  
 A single charm, that's not from Nature  
 won, —  
 No more than rainbows in their pride can  
 wear  
 A single tint unborrowed from the sun;  
 But 't is the mental medium it shines  
 thro',  
 That lends to Beauty all its charm and  
 hue;  
 As the same light that o'er the level lake  
 One dull monotony of lustre flings,  
 Will, entering in the rounded rain-drop,  
 make  
 Colors as gay as those on angels'  
 wings!

## SONG.

FANNY, DEAREST!

YES! had I leisure to sigh and mourn,  
 Fanny dearest, for thee I'd sigh;  
 And every smile on my cheek should  
 turn  
 To tears when thou art nigh.  
 But between love and wine and sleep,  
 So busy a life I live,  
 That even the time it would take to  
 weep  
 Is more than my heart can give.  
 Then wish me not to despair and pine,  
 Fanny, dearest of all the dears!  
 The Love that 's ordered to bathe in  
 wine,  
 Would be sure to take cold in tears.  
 Reflected bright in this heart of mine,  
 Fanny dearest, thy image lies;  
 But ah! the mirror would cease to shine,  
 If dimmed too often with sighs.  
 They lose the half of beauty's light,  
 Who view it thro' sorrow's tear;  
 And 't is but to see thee truly bright  
 That I keep my eye-beams clear.

Then wait no longer till tears shall flow —  
 Fanny, dearest! the hope is vain;  
 If sunshine cannot dissolve thy snow,  
 I shall never attempt it with rain.

TRANSLATIONS FROM CATUL-  
LUS.

CARM. 70.

*dicebas quondam, etc.*

TO LESBIA.

THOU told'st me, in our days of love,  
 That I had all that heart of thine;  
 That, even to share the couch of Jove,  
 Thou wouldst not, Lesbia, part from  
 mine.

How purely wert thou worshipt then!  
 Not with the vague and vulgar fires  
 Which Beauty wakes in soulless men, —  
 But loved, as children by their sires,

That flattering dream, alas, is o'er; —  
 I know thee now — and tho' these eyes  
 Doat on thee wildly as before,  
 Yet, even in doating, I despise.

Yes, sorceress — mad as it may seem —  
 With all thy craft, such spells adorn  
 thee,  
 That passion even outlives esteem,  
 And I at once adore — and scorn thee.

CARM. II.

*pauca nunciate mea puellæ.*

COMRADES and friends! with whom,  
 where'er  
 The fates have willed thro' life I've  
 roved,  
 Now speed ye home and with you bear  
 These bitter words to her I've loved.

Tell her from fool to fool to run,  
 Where'er her vain caprice may call;  
 Of all her dupes not loving one,  
 But ruining and maddening all.

Bid her forget — what now is past —  
 Our once dear love, whose ruin lies  
 Like a fair flower, the meadow's last,  
 Which feels the ploughshare's edge  
 and dies!

## CARM. 29.

*peninsularum Sirmio, insularumque  
ocelle.*

SWEET Sirmio! thou, the very eye  
Of all peninsulas and isles,  
That in our lakes of silver lie,  
Or sleep enwreathed by Neptune's  
smiles —

How gladly back to thee I fly!  
Still doubting, asking — *can* it be  
That I have left Bithynia's sky,  
And gaze in safety upon thee?

Oh! what is happier than to find  
Our hearts at ease, our perils past;  
When, anxious long, the lightened mind  
Lays down its load of care at last:

When, tired with toil o'er land and deep,  
Again we tread the welcome floor  
Of our own home, and sink to sleep  
On the long-wished-for bed once more.<sup>1</sup>

This, this it is that pays alone  
The ills of all life's former track.—  
Shine out, my beautiful, my own  
Sweet Sirmio, greet thy master back.

And thou, fair Lake, whose water quaffs  
The light of heaven like Lydia's sea,  
Rejoice, rejoice.—let all that laughs  
Abroad, at home, laugh out for me!

## TIBULLUS TO SULPICIA.

*nulla tuum nobis subducat femina lectum, etc.  
Lib. iv. Carm. 13.*

“NEVER shall woman's smile have power  
“To win me from those gentle  
charms!” —

Thus swore I, in that happy hour,  
When Love first gave thee to my arms.

And still alone thou charm'st my sight —  
Still, tho' our city proudly shine  
With forms and faces, fair and bright,  
I see none fair or bright but thine.

1 *o quid solutis est beatius curis,  
cum mens onus reponit, ac peregrino  
labore fessi venimus larem ad nostrum,  
desideratogue acquiescimus lecto.*

Would thou wert fair for only me,  
And couldst no heart but mine allure! —  
To all men else unpleasing be,  
So shall I feel my prize secure.<sup>2</sup>

Oh, love like mine ne'er wants the zest  
Of others' envy, others' praise;  
But, in its silence safely blest,  
Broods o'er a bliss it ne'er betrays.

Charm of my life! by whose sweet power  
All cares are husht, all ills subdued —  
My light in even the darkest hour,  
My crowd in deepest solitude!<sup>3</sup>

No, not tho' heaven itself sent down  
Some maid of more than heavenly  
charms,  
With bliss undreamt thy bard to crown,  
Would he for her forsake those arms!

## IMITATION.

FROM THE FRENCH.

WITH women and apples both Paris and  
Adam  
Made mischief enough in their day: —  
God be praised that the fate of mankind,  
my dear Madam,  
Depends not on *us*, the same way.  
For, weak as I am with temptation to  
grapple,  
The world would have doubly to rue  
thee;  
Like Adam, I 'd gladly take *from* thee  
the apple,  
Like Paris, at once give it *to* thee

## INVITATION TO DINNER.

ADDRESSED TO LORD LANSDOWNE.

September, 1818.

SOME think we bards have nothing real;  
That poets live among the stars so,  
Their very dinners are ideal, —  
(And, heaven knows, too oft they *are*  
so,) —

For instance, that we have, instead  
Of vulgar chops and stews and hashes,

2 *displiceas aliis, sic ego tutus ero.*

3 *tu mihi curarum requies, tu nocte vel atrâ  
lumen, et in solis tu mihi turba locis.*

First course — a Phoenix, at the head,  
 Done in its own celestial ashes;  
 At foot, a cygnet which kept singing  
 All the time its neck was wringing.  
 Side dishes, thus — Minerva's owl,  
 Or any such like learned fowl:  
 Doves, such as heaven's poulterer gets,  
 When Cupid shoots his mother's pets.  
 Larks stewed in Morning's roseate  
 breath,  
 Or roasted by a sunbeam's splendor;  
 And nightingales, berhymed to death —  
 Like young pigs whipt to make them  
 tender.

Such fare may suit those bards, who 're  
 able  
 To banquet at Duke Humphrey's table;  
 But as for me, who 've long been taught  
 To eat and drink like other people;  
 And can put up with mutton, bought  
 Where Bromham<sup>1</sup> rears its ancient  
 steeple —  
 If Lansdowne will consent to share  
 My humble feast, tho' rude the fare,  
 Yet, seasoned by that salt he brings  
 From Attica's salinest springs,  
 'T will turn to dainties; — while the cup,  
 Beneath his influence brightening up,  
 Like that of Baucis, touched by Jove,  
 Will sparkle fit for gods above!

# VERSES TO THE POET CRABBE'S INKSTAND.<sup>2</sup>

WRITTEN MAY, 1832.

ALL, as he left it! — even the pen,  
 So lately at that mind's command,  
 Carelessly lying, as if then  
 Just fallen from his gifted hand.

Have we then lost him? scarce an hour,  
 A little hour, seems to have past,  
 Since Life and Inspiration's power  
 Around that relic breathed their last.

Ah, powerless now — like talisman  
 Found in some vanished wizard's halls,

1 A picturesque village in sight of my cottage, and from which it is separated but by a small verdant valley.

2 Soon after Mr. Crabbe's death, the sons of that gentleman did me the honor of presenting to me the inkstand, pencil, etc., which their distinguished father had long been in the habit of using.

Whose mighty charm with him began,  
 Whose charm with him extinguisht  
 falls.

Yet tho', alas! the gifts that shone  
 Around that pen's exploring track,  
 Be now, with its great master, gone,  
 Nor living hand can call them back;

Who does not feel, while thus his eyes  
 Rest on the enchanter's broken wand,  
 Each earth-born spell it worked arise  
 Before him in succession grand? —

Grand, from the Truth that reigns o'er  
 all;  
 The unshrinking Truth that lets her  
 light  
 Thro' Life's low, dark, interior fall,  
 Opening the whole, severely bright:

Yet softening, as she frowns along,  
 O'er scenes which angels weep to see —  
 Where Truth herself half veils the  
 Wrong,  
 In pity of the Misery.

True bard! — and simple, as the race  
 Of true-born poets ever are,  
 When, stooping from their starry place,  
 They 're children near, tho' gods afar.

How freshly doth my mind recall,  
 'Mong the few days I 've known with  
 thee,  
 One that, most buoyantly of all,  
 Floats in the wake of memory;<sup>3</sup>

When he, the poet, doubly graced,  
 In life, as in his perfect strain,  
 With that pure, mellowing power of  
 Taste,  
 Without which Fancy shines in vain;

Who in his page will leave behind,  
 Pregnant with genius tho' it be,  
 But half the treasures of a mind,  
 Where Sense o'er all holds mastery: —

3 The lines that follow allude to a day passed in company with Mr. Crabbe, many years since, when a party, consisting only of Mr. Rogers, Mr. Crabbe, and the author of these verses, had the pleasure of dining with Mr. Thomas Campbell, at his house at Sydenham.



Friend of long years! of friendship tried  
Thro' many a bright and dark event;  
In doubts, my judge — in taste, my  
guide —  
In all, my stay and ornament!

He, too, was of our feast that day,  
And all were guests of one whose hand  
Hath shed a new and deathless ray  
Around the lyre of this great land;

In whose sea-odes — as in those shells  
Where Ocean's voice of majesty  
Seems still to sound — immortal dwells  
Old Albion's Spirit of the Sea.

Such was our host; and tho', since then,  
Slight clouds have risen 'twixt him and  
me,  
Who would not grasp such hand again,  
Stretched forth again in amity?

Who can, in this short life, afford  
To let such mists a moment stay,  
When thus one frank, atoning word,  
Like sunshine, melts them all away?

Bright was our board that day — tho' *one*  
Unworthy brother there had place;  
As 'mong the horses of the Sun,  
One was, they say, of earthly race.

Yet, *next* to Genius is the power  
Of feeling where true Genius lies;  
And there was light around that hour  
Such as, in memory, never dies;

Light which comes o'er me, as I gaze,  
Thou Relic of the Dead, on thee,  
Like all such dreams of vanisht days,  
Brightly, indeed — but mournfully!

#### TO CAROLINE, VISCOUNTESS VALLETORT.

WRITTEN AT LACOCK ABBEY, JANUARY, 1832.

WHEN I would sing thy beauty's light,  
Such various forms, and all so bright,  
I've seen thee, from thy childhood, wear,  
I know not which to call most fair,  
Nor 'mong the countless charms that  
spring  
For ever round thee, *which* to sing.

When I would paint thee as thou *art*,  
Then all thou *wert* comes o'er my heart —  
The graceful child in Beauty's dawn  
Within the nursery's shade withdrawn,  
Or peeping out — like a young moon  
Upon a world 't will brighten soon.  
Then next in girlhood's blushing hour,  
As from thy own loved Abbey-tower  
I've seen thee look, all radiant, down,  
With smiles that to the hoary frown  
Of centuries round thee lent a ray,  
Chasing even Age's gloom away; —  
Or in the world's resplendent throng,  
As I have markt thee glide along,  
Among the crowds of fair and great  
A spirit, pure and separate,  
To which even Admiration's eye  
Was fearful to approach too nigh; —  
A creature circled by a spell  
Within which nothing wrong could dwell;  
And fresh and clear as from the source,  
Holding thro' life her limpid course,  
Like Arethusa thro' the sea,  
Stealing in fountain purity.

Now, too, another change of light!  
As noble bride, still meekly bright,  
Thou bring'st thy Lord a dower above  
All earthly price, pure woman's love;  
And show'st what lustre Rank receives,  
When with his proud Corinthian leaves  
Her rose thus high-bred Beauty weaves.

Wonder not if, where all 's so fair,  
To choose were more than bard can dare;  
Wonder not if, while every scene  
I've watched thee thro' so bright hath  
been,  
The enamoured Muse should, in her quest  
Of beauty, know not where to rest,  
But, dazzled, at thy feet thus fall,  
Hailing thee beautiful in all!

#### A SPECULATION.

OF all speculations the market holds  
forth,  
The best that I know for a lover of  
pelf,  
Is to buy Marcus up, at the price he is  
worth,  
And then sell him at that which he sets  
on himself.

TO MY MOTHER.

WRITTEN IN A POCKET BOOK, 1822.

THEY tell us of an Indian tree,  
Which, howsoe'er the sun and sky  
May tempt its boughs to wander free,  
And shoot and blossom wide and high,  
Far better loves to bend its arms  
Downward again to that dear earth,  
From which the life that fills and warms  
Its grateful being, first had birth.

'Tis thus, tho' wooed by flattering friends,  
And fed with fame (*if* fame it be)  
This heart, my own dear mother, bends,  
With love's true instinct, back to thee!

LOVE AND HYMEN.

LOVE had a fever — ne'er could close  
His little eyes till day was breaking;  
And wild and strange enough, Heaven  
knows,  
The things he raved about while  
waking.

To let him pine so were a sin; —  
One to whom all the world's a  
debtor —  
So Doctor Hymen was called in,  
And Love that night slept rather better.

Next day the case gave further hope yet,  
Tho' still some ugly fever latent; —  
"Dose, as before" — a gentle opiate,  
For which old Hymen has a patent.

After a month of daily call,  
So fast the dose went on restoring,  
That Love, who first ne'er slept at all,  
Now took, the rogue! to downright  
snoring.

LINES

ON THE

ENTRY OF THE AUSTRIANS INTO  
NAPLES,

1821.

*carbone notati.*

AY — down to the dust with them, slaves  
as they are,  
From this hour let the blood in their  
dastardly veins,

That shrunk at the first touch of Liberty's  
war,  
Be wasted for tyrants, or stagnate in  
chains.

On, on like a cloud, thro' their beautiful  
vales,  
Ye locusts of tyranny, blasting them  
o'er —  
Fill, fill up their wide sunny waters, ye  
sails  
From each slave-mart of Europe and  
shadow their shore!

Let their fate be a mock-word — let men  
of all lands  
Laugh out with a scorn that shall ring  
to the poles,  
When each sword that the cowards let  
fall from their hands  
Shall be forged into fetters to enter  
their souls.

And deep, and more deep, as the iron is  
driven,  
Base slaves! let the whet of their  
agony be,  
To think — as the Doomed often think  
of that heaven  
They had once within reach — that  
they *might* have been free.

Oh shame! when there was not a bosom  
whose heat  
Ever rose'bove the *zero* of Castlereagh's  
heart,  
That did not, like echo, your war-hymn  
repeat,  
And send all its prayers with your  
Liberty's start;

When the world stood in hope — when a  
spirit that breathed  
The fresh air of the olden time whis-  
pered about;  
And the swords of all Italy, half-way  
unsheathed,  
But waited one conquering cry to  
flash out!

When around you the shades of your  
Mighty in fame,  
FILICAJAS and PETRARCHS, seemed  
bursting to view,

And their words and their warnings, like  
tongues of bright flame  
Over Freedom's apostles, fell kindling  
on you !

Oh shame ! that in such a proud moment  
of life  
Worth the history of ages ; when, had  
you but hurled  
One bolt at your tyrant invader, that strife  
Between freemen and tyrants had  
spread thro' the world —

That then — oh ! disgrace upon manhood  
— even then,  
You should falter, should cling to your  
pitiful breath ;  
Cower down into beasts, when you might  
have stood men,  
And prefer the slave's life of prostration  
to death.

It is strange, it is dreadful : — shout,  
Tyranny, shout  
Thro' your dungeons and palaces,  
“ Freedom is o'er ; ” —  
If there lingers one spark of her light,  
tread it out,  
And return to your empire of darkness  
once more.

For if *such* are the braggarts that claim  
to be free,  
Come, Despot of Russia, thy feet let  
me kiss ;  
Far nobler to live the brute bondman of  
thee,  
Than to sully even chains by a struggle  
like this !

#### SCEPTICISM.

ERE Psyche drank the cup that shed  
Immortal Life into her soul,  
Some evil spirit poured, 't is said,  
One drop of Doubt into the bowl —

Which, mingling darkly with the stream,  
To Psyche's lips — she knew not why —  
Made even that blessed nectar seem  
As tho' its sweetness soon would die.

Oft, in the very arms of Love,  
A chill came o'er her heart — a fear  
That Death might, even yet, remove  
Her spirit from that happy sphere.

“ Those sunny ringlets,” she exclaimed,  
Twining them round her snowy fingers ;  
“ That forehead, where a light unnamed,  
“ Unknown on earth, for ever lingers ;

“ Those lips, thro' which I feel the breath  
“ Of Heaven itself, whene'er they  
sever —  
“ Say, are they mine, beyond all death,  
“ My own, hereafter, and for ever ?

“ Smile not — I know that starry brow,  
“ Those ringlets, and bright lips of  
thine,  
“ Will always shine, as they do now —  
“ But shall I live to *see* them shine ? ”

In vain did Love say, “ Turn thine eyes  
“ On all that sparkles round thee here —  
“ Thou 'rt now in heaven where nothing  
dies,  
“ And in these arms — what *canst* thou  
fear ? ”

In vain — the fatal drop, that stole  
Into that cup's immortal treasure,  
Had lodged its bitter near her soul,  
And gave a tinge to every pleasure

And, tho' there ne'er was transport given  
Like Psyche's with that radiant boy,  
Hers is the only face in heaven,  
That wears a cloud amid its joy.

#### A JOKE VERSIFIED.

“ COME, come,” said Tom's father, “ at  
your time of life,  
“ There 's no longer excuse for thus  
playing the rake —  
“ It is time you should think, boy, of  
taking a wife ” —  
“ Why, so it is, father — whose wife  
shall I take ? ”

#### ON THE DEATH OF A FRIEND.

PURE as the mantle, which, o'er him  
who stood  
By Jordan's stream, descended from  
the sky,  
Is that remembrance which the wise and  
good  
Leave in the hearts that love them,  
when they die.



So pure, so precious shall the memory be,  
Bequeathed, in dying, to our souls by  
thee —

So shall the love we bore thee, cherisht  
warm

Within our souls thro' grief and pain  
and strife,

Be, like Elisha's cruse, a holy charm,  
Wherewith to "heal the waters" of  
this life!

### TO JAMES CORRY, ESQ.

ON HIS MAKING ME A PRESENT OF A WINE  
STRAINER.

BRIGHTON, June, 1825.

THIS life, dear Corry, who can doubt? —  
Resembles much friend Ewart's<sup>1</sup> wine,  
When *first* the rosy drops come out,  
How beautiful, how clear they shine!

And thus awhile they keep their tint,  
So free from even a shade with some,  
That they would smile, did you but hint,  
That darker drops would *ever* come.

But soon the ruby tide runs short,  
Each minute makes the sad truth  
plainer,  
Till life, like old and crusty port,  
When near its close, requires a strainer.

*This* friendship can alone confer,  
Alone can teach the drops to pass,  
If not as bright as *once* they were,  
At least unclouded, thro' the glass.

Nor, Corry, could a boon be mine,  
Of which this heart were fonder, vainer,  
Than thus, if life grow like old wine,  
To have *thy* friendship for its strainer.

### FRAGMENT OF A CHARACTER.

HERE lies Factotum Ned at last;  
Long as he breathed the vital air,  
Nothing throughout all Europe past  
In which Ned had n't some small share.

Whoe'er was *in*, whoe'er was *out*,  
Whatever statesmen did or said,  
If not exactly brought about,  
'T was all, at least, contrived by Ned.

<sup>1</sup> A wine-merchant.

With Nap, if Russia went to war,  
'T was owing, under Providence,  
To certain hints Ned gave the Tsar —  
(Vide his pamphlet — price, sixpence.)

If France was beat at Waterloo —  
As all but Frenchmen think she was —  
To Ned, as Wellington well knew,  
Was owing half that day's applause.

Then for his news — no envoy's bag  
E'er past so many secrets thro' it;  
Scarcely a telegraph could wag  
Its wooden finger, but Ned knew it.

Such tales he had of foreign plots,  
With foreign names, one's ear to buzz  
in!  
From Russia, *shefs* and *ofs* in lots,  
From Poland, *owskis* by the dozen.

When George, alarmed for England's  
creed,  
Turned out the last Whig ministry,  
And men asked — who advised the deed?  
Ned modestly confest 't was he.

For tho', by some unlucky miss,  
He had not downright *seen* the King,  
He sent such hints thro' Viscount *This*,  
To Marquis *That*, as clenched the  
thing.

The same it was in science, arts, —  
The Drama, Books, MS. and printed —  
Kean learned from Ned his cleverest  
parts,  
And Scott's last work by him was  
hinted.

Childe Harold in the proofs he read,  
And, here and there, infused some  
soul in 't —  
Nay, Davy's Lamp, till seen by Ned,  
Had — odd enough — an awkward  
hole in 't.

'T was thus, all-doing and all-knowing,  
Wit, statesman, boxer, chymist, singer,  
Whatever was the best pie going,  
In *that* Ned — trust him — had his  
finger.

. . . . .

## WHAT SHALL I SING THEE ?

TO — .

WHAT shall I sing thee? Shall I tell  
Of that bright hour, remembered well  
As tho' it shone but yesterday,  
When loitering idly in the ray  
Of a spring sun I heard o'er-head,  
My name as by some spirit said,  
And, looking up, saw two bright eyes  
Above me from a casement shine,  
Dazzling my mind with such surprise  
As they, who sail beyond the Line,  
Feel when new stars above them rise; —  
And it was thine, the voice that spoke,  
Like Ariel's, in the mid-air then;  
And thine the eye whose lustre broke —  
Never to be forgot again!

What shall I sing thee? Shall I weave  
A song of that sweet summer-eve,  
(Summer, of which the sunniest part  
Was that we, each, had in the heart,)  
When thou and I, and one like thee,  
In life and beauty, to the sound  
Of our own breathless minstrelsy,  
Danced till the sunlight faded round,  
Ourselves the whole ideal Ball,  
Lights, music, company, and all!  
Oh, 't is not in the languid strain  
Of lute like mine, whose day is past,  
To call up even a dream again  
Of the fresh light those moments cast.

## COUNTRY DANCE AND QUADRILLE.

ONE night the nymph called country  
dance —

(Whom folks, of late, have used so ill,  
Preferring a coquette from France,  
That mincing thing, *Mamselle* quadrille —

Having been chased from London down  
To that most humble haunt of all  
She used to' grace — a Country Town —  
Went smiling to the New-Year's Ball.

"Here, here, at least," she cried, "tho'  
driven  
"From London's gay and shining  
tracks —  
"Tho', like a Peri cast from heaven,  
"I've lost, for ever lost, Almack's —

"Tho' not a London Miss alive  
"Would now for her acquaintance  
own me;

"And spinsters, even, of forty-five,  
"Upon their honors ne'er have known  
me;

"Here, here, at least, I triumph still,  
"And — spite of some few dandy  
Lancers,

"Who vainly try to preach Quadrille —  
"See naught but *true-blue* Country  
Dancers.

"Here still I reign, and, fresh in charms,  
"My throne, like Magna Charta, raise  
"Mong sturdy, free-born legs and arms,  
"That scorn the threaten'd *chaine*  
*anglaise*."

'T was thus she said, as mid the din  
Of footmen, and the town sedan,  
She lighted at the King's Head Inn,  
And up the stairs triumphant ran.

The Squires and their Squiressees all,  
With young Squirinas, just *come out*,  
And my Lord's daughters from the Hall,  
(Quadrillers in their hearts no doubt,) —

All these, as light she tript up stairs,  
Were in the cloak-room seen assembling —  
When, hark! some new, outlandish airs,  
From the First Fiddle, set her trembling.

She stops — she listens — *can* it be?  
Alas, in vain her ears would 'scape it —  
It is "*Di tanti palpiti*"  
As plain as English bow can scrape it.

"Courage!" however — in she goes,  
With her best, sweeping country grace;  
When, ah too true, her worst of foes,  
Quadrille, there meets her, face to  
face.

Oh for the lyre, or violin,  
Or kit of that gay Muse, Terpsichore,  
To sing the rage these nymphs were in,  
Their looks and language, airs and  
trickery.

There stood Quadrille, with cat-like face  
(The beau-ideal of French beauty),  
A band-box thing, all art and lace  
Down from her nose-tip to her shoe-  
tie.

Her flounces, fresh from *Victorine* —  
From *Hippolyte*, her rouge and hair —  
Her poetry, from *Lamartine* —  
Her morals, from — the Lord knows  
where.

And, when she danced — so slidingly,  
So near the ground she plied her art,  
You 'd swear her mother-earth and she  
Had made a compact ne'er to part.

Her face too, all the while, sedate,  
No signs of life or motion showing,  
Like a bright *pendule's* dial-plate —  
So still, you 'd hardly think 't was  
*going*.

Full fronting her stood Country Dance —  
A fresh, frank nymph, whom you would  
know  
For English, at a single glance —  
English all o'er, from top to toe.

A little *gauche*, 't is fair to own,  
And rather given to skips and bounces;  
Endangering thereby many a gown,  
And playing, oft, the devil with  
flounces.

Unlike *Mamselle* — who would pref  
(As morally a lesser ill)  
A thousand flaws of character,  
To one vile rumple of a frill.

No rouge did She of Albion wear;  
Let her but run that two-heat race  
She calls a *Set*, not Dian e'er  
Came rosier from the woodland chase.

Such was the nymph, whose soul had in 't  
Such anger now — whose eyes of blue  
(Eyes of that bright, victorious tint,  
Which English maids call "*Water-  
loo*" ) —

Like summer lightnings, in the dusk  
Of a warm evening, flashing broke,

While — to the tune of "Money Musk,"<sup>1</sup>  
Which struck up now — she proudly  
spoke —

"Heard you that strain — that joyous  
strain?

"'T was such as England loved to  
hear,

"Ere thou and all thy frippery train,  
"Corrupted both her foot and ear —

"Ere Waltz, that rake from foreign  
lands,

"Presumed, in sight of all beholders,

"To lay his rude, licentious hands  
"On virtuous English backs and  
shoulders —

"Ere times and morals both grew bad,  
"And, yet unfleeced by funding block-  
heads,

"Happy John Bull not only *had*,  
"But danced to, 'Money in both  
pockets.'

"Alas, the change! — Oh, Londonderry,  
"Where is the land could 'scape dis-  
asters,

"With *such* a Foreign Secretary,  
"Aided by Foreign Dancing Masters?

"Woe to ye, men of ships and shops!  
"Rulers of day-books and of waves!  
"Quadrilled, on one side, into fops,  
"And drilled, on t' other, into slaves!

"Ye, too, ye lovely victims, seen,  
"Like pigeons, trussed for exhibition,  
"With elbows, *à la crapaudine*,  
"And feet, in — God knows what  
position;

"Hemmed in by watchful chaperons,  
"Inspectors of your airs and graces,  
"Who intercept all whispered tones,  
"And read your telegraphic faces;

"Unable with the youth adored,  
"In that grim *cordon* of Mammas,  
"To interchange one tender word,  
"Tho' whispered but in *queue-de-chats*.

<sup>1</sup> An old English country dance.



"Ah did you know how blest we ranged,  
 "Ere vile Quadrille usurpt the fiddle —  
 "What looks in *setting* were exchanged,  
 "What tender words in *down the middle*;

"How many a couple, like the wind,  
 "Which nothing in its course controls,  
 "Left time and chaperons far behind,  
 "And gave a loose to legs and souls;

"How matrimony throve — ere stopt  
 "By this cold, silent, foot-coquetting —  
 "How charmingly one's partner popt  
 "The important question in *poussette-ing*.

"While now, alas — no sly advances —  
 "No marriage hints — all goes on badly —

"Twixt Parson Malthus and French Dances,  
 "We, girls, are at a discount sadly.

"Sir William Scott (now Baron Stowell)  
 "Declares not half so much is made  
 "By Licences — and he must know well —  
 "Since vile Quadrilling spoiled the trade."

She ceased — tears fell from every Miss —  
 She now had touched the true pathetic: —

One such authentic fact as this,  
 Is worth whole volumes theoretic.

Instant the cry was "Country Dance!"  
 And the maid saw, with brightening face,

The Steward of the night advance,  
 And lead her to her birthright place.

The fiddles, which awhile had ceased,  
 Now tuned again their summons sweet,  
 And, for one happy night, at least,  
 Old England's triumph was complete.

#### GAZEL.

HASTE, Maami, the spring is nigh;  
 Already, in the unopened flowers  
 That sleep around us, Fancy's eye  
 Can see the blush of future bowers;  
 And joy it brings to thee and me,  
 My own beloved Maami!

The streamlet frozen on its way,  
 To feed the marble Founts of Kings,  
 Now, loosened by the vernal ray,  
 Upon its path exulting springs —  
 As doth this bounding heart to thee,  
 My ever blissful Maami!

Such bright hours were not made to stay;  
 Enough if they awhile remain,  
 Like Irem's bowers, that fade away,  
 From time to time, and come again.  
 And life shall all one Irem be  
 For us, my gentle Maami.

O haste, for this impatient heart,  
 Is like the rose in Yemen's vale,  
 That rends its inmost leaves apart  
 With passion for the nightingale;  
 So languishes this soul for thee,  
 My bright and blushing Maami!

#### LINES

ON THE DEATH OF

JOSEPH ATKINSON, ESQ., OF  
 DUBLIN.

If ever life was prosperously cast,  
 If ever life was like the lengthened  
 flow

Of some sweet music, sweetness to the  
 last,

'T was his who, mourned by many,  
 sleeps below.

The sunny temper, bright where all is  
 strife,

The simple heart above all worldly  
 wiles;

Light wit that plays along the calm of  
 life,

And stirs its languid surface into smiles;

Pure charity that comes not in a shower,  
 Sudden and loud, oppressing what it  
 feeds,

But, like the dew, with gradual silent  
 power,

Felt in the bloom it leaves along the  
 meads;

The happy grateful spirit, that improves  
 And brightens every gift by fortune  
 given;

That, wander where it will with those it loves,  
Makes every place a home, and home a heaven:

All these were his. — Oh, thou who read'st this stone,

When for thyself, thy children, to the sky

Thou humbly prayest, ask this boon alone,

That ye like him may live, like him may die!

### GENIUS AND CRITICISM.

*scripsit quidem fata, sed sequitur.*

SENECA.

OF old, the Sultan Genius reigned,  
As Nature meant, supreme, alone;  
With mind unchecked, and hands un-  
chained,  
His views, his conquests were his own.

But power like his, that digs its grave  
With its own sceptre, could not last;  
So Genius' self became the slave  
Of laws that Genius' self had past.

As Jove, who forged the chain of Fate,  
Was, ever after, doomed to wear it;  
His nods, his struggles all too late —  
“*Qui semel jussit, semper parat.*”

To check young Genius' proud career,  
The slaves who now his throne invaded,  
Made Criticism his prime Vizir,  
And from that hour his glories faded.

Tied down in Legislation's school,  
Afraid of even his own ambition,  
His very victories were by rule,  
And he was great but by permission.

His most heroic deeds — the same,  
That dazzled, when spontaneous ac-  
tions —  
Now, done by law, seemed cold and tame,  
And shorn of all their first attractions.

If he but stirred to take the air,  
Instant, the Vizir's Council sat —  
“Good Lord, your Highness can't go there —  
“Bless me, your Highness can't do that.”

If, loving pomp, he chose to buy  
Rich jewels for his diadem,  
“The taste was bad, the price was high —  
“A flower were simpler than a gem.”

To please them if he took to flowers —  
“What trifling, what unmeaning things!  
“Fit for a woman's toilet hours,  
“But not at all the style for Kings.”

If, fond of his domestic sphere,  
He played no more the rambling comet —  
“A dull, good sort of man, 't was clear,  
“But, as for great or brave, far from it.”

Did he then look o'er distant oceans,  
For realms more worthy to enthrone him? —  
“Saint Aristotle, what wild notions!  
“Serve a ‘*ne exeat regno*’ on him.”

At length, their last and worst to do,  
They round him placed a guard of watchmen,  
Reviewers, knaves in brown, or blue  
Turned up with yellow—chiefly Scotchmen;

To dog his footsteps all abo  
Like those in Longwood's prison grounds,  
Who at Napoleon's heels rode out,  
For fear the Conqueror should break bounds.

Oh for some Champion of his power,  
Some *Ultra* spirit, to set free,  
As erst in Shakspeare's sovereign hour,  
The thunders of his Royalty! —

To vindicate his ancient line,  
The first, the true, the only one,  
Of Right eternal and divine,  
That rules beneath the blessed sun.

## TO LADY JERSEY,

ON BEING ASKED TO WRITE SOMETHING IN HER ALBUM.

Written at Middleton.

OH albums, albums, how I dread  
Your everlasting scrap and scrawl!  
How often wish that from the dead  
Old Omar would pop forth his head,  
And make a bonfire of you all!

So might I 'scape the spinster band,  
The blushless blues, who, day and  
night,  
Like duns in doorways, take their stand,  
To waylay bards, with book in hand,  
Crying for ever, "Write, sir, write!"

So might I shun the shame and pain,  
That o'er me at this instant come,  
When Beauty, seeking Wit in vain,  
Knocks at the portal of my brain,  
And gets, for answer, "Not at home!"

*November, 1828.*

## TO THE SAME.

ON LOOKING THROUGH HER ALBUM.

No wonder bards, both high and low,  
From Byron down to \* \* \* \* \* and  
me,  
Should seek the fame which all bestow  
On him whose task is praising thee.

Let but the theme be Jersey's eyes,  
At once all errors are forgiven;  
As even old Sternhold still we prize,  
Because, tho' dull, he sings of heaven.

AT NIGHT.<sup>1</sup>

AT night, when all is still around,  
How sweet to hear the distant sound  
Of footstep, coming soft and light!  
What pleasure in the anxious beat,  
With which the bosom flies to meet  
That foot that comes so soft at night!

And then, at night, how sweet to say  
"T is late, my love!" and chide delay,  
Tho' still the western clouds are bright;

<sup>1</sup> These lines allude to a curious lamp, which has for its device a Cupid, with the words "at night" written over him.

Oh! happy, too, the silent press,  
The eloquence of mute caress,  
With those we love exchanged at night!

## TO LADY HOLLAND,

ON NAPOLEON'S LEGACY OF A SNUFF-BOX.

GIFT of the Hero, on his dying day,  
To her, whose pity watched, for ever  
nigh;  
Oh! could he see the proud, the happy  
ray,  
This relic lights up on her generous eye,  
Sighing, he 'd feel how easy 't is to pay  
A friendship all his kingdoms could  
not buy.

*Paris, July, 1821.*

## EPILOGUE.

WRITTEN FOR LADY DACRE'S TRAGEDY OF INA.

LAST night, as lonely o'er my fire I sat,  
Thinking of cues, starts, exits, and — all  
that,  
And wondering much what little knavish  
sprite  
Had put it first in women's heads to  
write: —  
Sudden I saw — as in some witching  
dream —  
A bright-blue glory round my book-case  
beam,  
From whose quick-opening folds of azure  
light  
Out flew a tiny form, as small and bright  
As Puck the Fairy, when he pops his  
head,  
Some sunny morning from a violet bed.  
"Bless me!" I starting cried, "what  
imp are you?" —  
"A small he-devil, Ma'am — my name  
BAS BLEU —  
"A bookish sprite, much given to routs  
and reading;  
"T is I who teach your spinsters of good  
breeding,  
"The reigning taste in chemistry and  
caps,  
"The last new bounds of tuckers and of  
maps,  
"And when the waltz has twirled her  
giddy brain  
"With metaphysics twirl it back again!"



I viewed him, as he spoke — his hose  
were blue,  
His wings — the covers of the last Re-  
view —  
Cerulean, bordered with a jaundice hue,  
And tinselled gayly o'er, for evening  
wear,  
Till the next quarter brings a new-fledged  
pair.  
"Inspired by me — (pursued this waggish  
Fairy) —  
"That best of wives and Sapphos, Lady  
Mary,  
"Votary alike of Crispin and the Muse,  
"Makes her own splay-foot epigrams  
and shoes.  
"For me the eyes of young Camilla shine,  
"And mingle Love's blue brilliances with  
mine;  
"For me she sits apart, from coxcombs  
shrinking,  
"Looks wise — the pretty soul! — and  
*thinks* she's thinking.  
"By my advice Miss Indigo attends  
"Lectures on Memory, and assures her  
friends,  
" 'Pon honor! — (*mimics*) — nothing  
can surpass the plan  
" 'Of that professor — (*trying to recol-  
lect*) — psha! that memory-man —  
" 'That — what's his name? — him I  
attended lately —  
" ' 'Pon honor, he improved *my* memory  
greatly.'"  
Here curtsying low, I asked the blue-  
legged sprite,  
What share he had in this our play to-  
night.  
"Nay, there — (he cried) — there I am  
guiltless quite —  
"What! choose a heroine from that  
Gothic time  
"When no one waltzed and none but  
monks could rhyme;  
"When lovely woman, all unschooled  
and wild,  
"Blushed without art, and without cul-  
ture smiled —  
"Simple as flowers, while yet unclassed  
they shone,  
"Ere Science called their brilliant world  
her own,  
"Ranged the wild, rosy things in learned  
orders,

"And filled with Greek the garden's  
blushing borders! —  
"No, no — your gentle Inas will not  
do —  
"To-morrow evening, when the lights  
burn blue,  
"I'll come — (*pointing downwards*) —  
you understand — till then adieu!"

And *has* the sprite been here? No —  
jest apart —  
Howe'er man rules in science and in  
art,  
The sphere of woman's glories is the  
heart.  
And, if our Muse have sketched with  
pencil true  
The wife — the mother — firm, yet gentle  
too —  
Whose soul, wrapt up in ties itself hath  
spun,  
Trembles, if touched in the remotest  
one;  
Who loves — yet dares even Love himself  
disown,  
When Honor's broken shaft supports his  
throne:  
If such our Ina, she may scorn the evils,  
Dire as they are, of Critics and — Blue  
Devils.

### THE DAY-DREAM.<sup>1</sup>

THEY both were husht; the voice, the  
chords, —  
I heard but once that witching lay;  
And few the notes, and few the words,  
My spell-bound memory brought away;

Traces, remembered here and there,  
Like echoes of some broken strain; —  
Links of a sweetness lost in air,  
That nothing now could join again.

Even these, too, ere the morning fled;  
And, tho' the charm still lingered  
on,  
That o'er each sense her song had shed,  
The song itself was faded, gone; —

1 In these stanzas I have done little more than relate a fact in verse; and the lady, whose singing gave rise to this curious instance of the power of memory in sleep, is Mrs. Robert Arkwright.

Gone, like the thoughts that once were  
ours,

On summer days, ere youth had set;  
Thoughts bright, we know, as summer  
flowers,

Tho' *what* they were we now forget.

In vain with hints from other strains  
I wooed this truant air to come —  
As birds are taught on eastern plains  
To lure their wilder kindred home.

In vain: — the song that Sappho gave,  
In dying, to the mournful sea,  
Not muterslept beneath the wave  
Than this within my memory.

At length, one morning, as I lay  
In that half-waking mood when dreams  
Unwillingly at last gave way  
To the full truth of daylight's beams,

A face — the very face, methought,  
From which had breathed, as from a  
shrine

Of song and soul, the notes I sought —  
Came with its music close to mine;

And sung the long-lost measure o'er, —  
Each note and word, with every tone  
And look, that lent it life before, —  
All perfect, all again my own!

Like parted souls, when, mid the Blest  
They meet again, each widowed sound  
Thro' memory's realm had winged in  
quest  
Of its sweet mate, till all were found.

Nor even in waking did the clew,  
Thus strangely caught, escape again;  
For never lark its matins knew  
So well as now I knew this strain.

And oft when memory's wondrous spell  
Is talked of in our tranquil bower,  
I sing this lady's song, and tell  
The vision of that morning hour.

#### SONG.

WHERE is the heart that would not give  
Years of drowsy days and nights,  
One little hour, like this, to live —  
Full, to the brim, of life's delights?

Look, look around,  
This fairy ground,  
With love-lights glittering o'er;  
While cups that shine  
With freight divine  
Go coasting round its shore.

Hope is the dupe of future hours,  
Memory lives in those gone by;  
Neither can see the moment's flowers  
Springing up fresh beneath the eye,  
Wouldst thou, or thou,  
Forego what 's *now*,  
For all that Hope may say?  
No — Joy's reply,  
From every eye,  
Is, "Live we while we may."

#### SONG OF THE POCO-CURANTE SOCIETY.

*hand curat Hippocrides.*

ERASM. Adag.

To those we love we've drank to-night;  
But now attend and stare not,  
While I the ampler list recite  
Of those for whom WE CARE NOT.

For royal men, howe'er they frown,  
If on their fronts they bear not  
That noblest gem that decks a crown,  
The People's Love — WE CARE NOT.

For slavish men who bend beneath  
A despot yoke, yet dare not  
Pronounce the will whose very breath  
Would rend its links — WE CARE NOT.

For priestly men who covet sway  
And wealth, tho' they declare not;  
Who point, like finger-posts, the way  
They never go — WE CARE NOT.

For martial men who on their sword,  
Howe'er it conquers, wear not  
The pledges of a soldier's word,  
Redeemed and pure — WE CARE NOT

For legal men who plead for wrong,  
And, tho' to lies they swear not,  
Are hardly better than the throng  
Of those who *do* — WE CARE NOT.

For courtly men who feed upon  
The land, like grubs, and spare not  
The smallest leaf where they can sun  
Their crawling limbs — WE CARE NOT.

For wealthy men who keep their mines  
In darkness hid, and share not  
The paltry ore with him who pines  
In honest want — WE CARE NOT.

For prudent men who hold the power  
Of Love aloof, and bare not  
Their hearts in any guardless hour  
To Beauty's shaft — WE CARE NOT.

For all, in short, on land or sea,  
In camp or court, who *are* not,  
Who never *were*, or *e'er will* be  
Good men and true — WE CARE NOT.

# ANNE BOLEYN.

TRANSLATION FROM THE METRICAL  
"Histoire d'Anne Boleyn."

*"S'elle estoit belle et de taille élégante,  
Estoit des yeux encor plus attirante,  
Lesquelz sçavoit bien conduire à propos  
En les tenant quelquefois en repos;  
Aucune foyz envoyant en message  
Porter du cuer le secret tesmoignage."*

MUCH as her form seduced the sight,  
Her eyes could even more surely woo;  
And when and how to shoot their light  
Into men's hearts full well she knew.  
For sometimes in repose she hid  
Their rays beneath a downcast lid;  
And then again, with wakening air,  
Would send their sunny glances out,  
Like heralds of delight, to bear  
Her heart's sweet messages about.

# THE DREAM OF THE TWO SISTERS.

FROM DANTE.

*Nell ora, credo, che dell' oriente  
Prima raggiò nel monte Citerea,  
Che di fuoco d' amor par sempre ardente,  
Giovane e bella in sogno mi pareo  
Donna vedere andar per una landa  
Cogliendo fiori; e cantando dicea:—*

*Sappia qualunque 'l mio nome dimanda,  
Ch' io mi son Lia, e vo movendo 'ntorno  
Le belle mani a farmi una ghirlanda —  
Per piacermi allo specchio qui m' adorno;  
Ma mia suora Rachel mai non si smaga  
Dal suo ammiraglio, e siede tutto il giorno,*

*Ell' è de' suoi begli occhi veder vaga,  
Com' io dell' adornarmi con le mani;  
Lei lo vedere e me l' ovrare appaga.*  
DANTE, *Purg.* canto xxvii.

'T WAS eve's soft hour, and bright, above,  
The star of Beauty beamed,  
While lulled by light so full of love,  
In slumber thus I dreamed —  
Methought, at that sweet hour,  
A nymph came o'er the lea,  
Who, gathering many a flower,  
Thus said and sung to me: —  
"Should any ask what Leila loves,  
"Say thou, To wreathe her hair  
"With flowerets culled from glens and  
groves,  
"Is Leila's only care.

"While thus in quest of flowerets rare,  
"O'er hill and dale I roam,  
"My sister, Rachel, far more fair,  
"Sits lone and mute at home.  
"Before her glass untiring,  
"With thoughts that never stray,  
"Her own bright eyes admiring,  
"She sits the live-long day;  
"While I! — oh, seldom even a look  
"Of self salutes my eye; —  
"My only glass, the limpid brook,  
"That shines and passes by."

# SOVEREIGN WOMAN.

A BALLAD.

THE dance was o'er, yet still in dreams  
That fairy scene went on;  
Like clouds still flusht with daylight  
gleams  
Tho' day itself is gone.  
And gracefully to music's sound,  
The same bright nymphs went gliding  
round;  
While thou, the Queen of all, wert there —  
The Fairest still, where all were fair.

The dream then changed — in halls of  
state,  
I saw thee high enthroned;  
While, ranged around, the wise, the great  
In thee their mistress owned:  
And still the same, thy gentle sway  
O'er willing subjects won its way —  
Till all confest the Right Divine  
To rule o'er man was only thine!



But, lo, the scene now changed again—  
 And borne on plumed steed,  
 I saw thee o'er the battle-plain  
 Our land's defenders lead:  
 And stronger in thy beauty's charms,  
 Than man, with countless hosts in arms,  
 Thy voice, like music, cheered the Free,  
 Thy very smile was victory!

Nor reign such queens on thrones alone—  
 In cot and court the same,  
 Wherever woman's smile is known,  
 Victoria's still her name.  
 For tho' she almost blush to reign,  
 Tho' Love's own flowerets wreath the  
 chain,  
 Disguise our bondage as we will,  
 'T is woman, woman, rules us still.

# COME, PLAY ME THAT SIMPLE AIR AGAIN.

A BALLAD.

COME, play me that simple air again,  
 I used so to love, in life's young  
 day,

And bring, if thou canst, the dreams  
 that then

Were wakened by that sweet lay.

The tender gloom its strain

Shed o'er the heart and brow,

Grief's shadow without its pain—

Say where, where is it now?

But play me the well-known air once  
 more,

For thoughts of youth still haunt its  
 strain,

Like dreams of some far, fairy shore

We never shall see again.

Sweet air, how every note brings back  
 Some sunny hope, some day-dream  
 bright,

That, shining o'er life's early track,  
 Filled even its tears with light.

The new-found life that came

With love's first echoed vow;—

The fear, the bliss, the shame—

Ah—where, where are they now?

But, still the same loved notes prolong,

For sweet 't were thus, to that old lay,

In dreams of youth and love and song,

To breathe life's hour away.

# POEMS FROM THE EPICUREAN.

(1827.)

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## THE VALLEY OF THE NILE.

FAR as the sight can reach, beneath as clear  
And blue a heaven as ever blest this sphere,  
Gardens and pillared streets and porphyry domes  
And high-built temples, fit to be the homes  
Of mighty gods, and pyramids whose hour  
Outlasts all time, above the waters tower!

Then, too, the scenes of pomp and joy that make  
One theatre of this vast peopled lake,  
Where all that Love, Religion, Commerce gives  
Of life and motion, ever moves and lives.  
Here, up the steps of temples, from the wave  
Ascending, in procession slow and grave,  
Priests in white garments go, with sacred wands  
And silver cymbals gleaming in their hands:  
While there, rich barks — fresh from those sunny tracts  
Far off, beyond the sounding cataracts —  
Glide with their precious lading to the sea,  
Plumes of bright birds, rhinoceros' ivory,  
Gems from the isle of Meroë, and those grains  
Of gold, washed down by Abyssinian rains.

Here, where the waters wind into a bay  
Shadowy and cool, some pilgrims on their way  
To Saïs or Bubastus, among beds  
Of lotos flowers that close above their heads,

Push their light barks, and hid as in a bower  
Sing, talk, or sleep away the sultry hour,  
While haply, not far off, beneath a bank  
Of blossoming acacias, many a prank  
Is played in the cool current by a train  
Of laughing nymphs, lovely as she whose chain  
Around two conquerors of the world  
Was cast;  
But, for a third too feeble, broke at last.

## SONG OF THE TWO CUPBEARERS.

### FIRST CUPBEARER.

DRINK of this cup — Osiris sips  
The same in his halls below;  
And the same he gives, to cool the lips  
Of the dead, who downward go.

Drink of this cup — the water within  
Is fresh from Lethe's stream;  
'T will make the past, with all its sin,  
And all its pain and sorrows, seem  
Like a long forgotten dream!

The pleasure, whose charms  
Are steeped in woe;  
The knowledge, that harms  
The soul to know;

The hope, that bright  
As the lake of the waste,  
Allures the sight  
And mocks the taste;

The love, that binds  
Its innocent wreath,  
Where the serpent winds  
In venom beneath! —

All that of evil or false, by thee  
Hath ever been known or seen,  
Shalt melt away in this cup, and be  
Forgot as it never had been!

## SECOND CUPBEARER.

DRINK of this cup — when Isis led  
Her boy of old to the beaming sky,  
She mingled a draught divine and said, —  
“Drink of this cup, thou ’lt never  
die!”

Thus do I say and sing to thee,  
Heir of that boundless heaven on high,  
Though frail and fallen and lost thou be,  
“Drink of this cup, thou ’lt never  
die!”

And Memory, too, with her dreams shall  
come,  
Dreams of a former, happier day,  
When heaven was still the spirit’s home,  
And her wings had not yet fallen away.

Glimpses of glory ne’er forgot,  
That tell, like gleams on a sunset sea,  
What once hath been, what now is not,  
But oh! what again shall brightly be!

## SONG OF THE NUBIAN GIRL.

O ABYSSINIAN tree,  
We pray, we pray to thee;  
By the glow of thy golden fruit  
And the violet hue of thy flower,  
And the greeting mute  
Of thy boughs’ salute  
To the stranger who seeks thy bow

O Abyssinian tree!  
How the traveller blesses thee  
When the light no moon allows,  
And the sunset hour is near,  
And thou bend’st thy boughs  
To kiss his brows,  
Saying, “Come, rest thee here.”  
O Abyssinian tree!  
Thus bow thy head to me!



# THE SUMMER FÊTE.

---

TO THE HONORABLE MRS. NORTON.

---

FOR the groundwork of the following Poem I am indebted to a memorable Fête, given some years since, at Boyle Farm, the seat of the late Lord Henry Fitzgerald. In commemoration of that evening — of which the lady to whom these pages are inscribed was, I well recollect, one of the most distinguished ornaments — I was induced at the time to write some verses, which were afterwards, however, thrown aside unfinished, on my discovering that the same task had been undertaken by a noble poet,<sup>1</sup> whose playful and happy *jeu-d'esprit* on the subject has since been published. It was but lately, that, on finding the fragments of my own sketch among my papers, I thought of founding on them such a description of an imaginary Fête as might furnish me with situations for the introduction of music.

Such is the origin and object of the following Poem, and to MRS. NORTON it is, with every feeling of admiration and regard, inscribed by her father's warmly attached friend,

THOMAS MOORE.

*Sloperton Cottage,  
November 1831.*

<sup>1</sup> Lord Francis Egerton.

## THE SUMMER FETE.

---

"WHERE are ye now, ye summer days,  
"That once inspired the poet's lays?  
"Blest time! ere England's nymphs and  
    swains,  
    "For lack of sunbeams, took to coals —  
"Summers of light, undimmed by rains,  
"Whose only mocking trace remains  
    "In watering-pots and parasols."

Thus spoke a young Patrician maid,  
    As, on the morning of that Fête  
    Which bards unborn shall celebrate,  
She backward drew her curtain's shade,  
And, closing one half-dazzled eye,  
Peeped with the other at the sky —  
The important sky, whose light or gloom  
Was to decide, this day, the doom  
Of some few hundred beauties, wits,  
Blues, Dandies, Swains, and Exquisites.

Faint were her hopes; for June had now  
    Set in with all his usual rigor!  
Young Zephyr yet scarce knowing how  
To nurse a bud, or fan a bough,  
    But Eurus in perpetual vigor;  
And, such the biting summer air,  
That she, the nymph now nestling there —  
Saug as her own bright gems recline  
At night within their cotton shrine —  
Had more than once been caught of late  
Kneeling before her blazing grate,  
Like a young worshipper of fire,  
    With hands uplifted to the flame,  
Whose glow as if to woo them nigher,  
    Thro' the white fingers flushing came.

But oh! the light, the un hoped-for light,  
    That now illumed this morning's  
    heaven!  
Up sprung Iänthe at the sight,  
    Tho' — hark! — the clocks but strike  
    eleven,  
And rarely did the nymph surprise  
Mankind so early with her eyes.

Who now will say that England's sun  
    (Like England's self, these spendthrift  
    days)

His stock of wealth hath near outrun,  
    And must retrench his golden rays —  
Pay for the pride of sunbeams past,  
And to mere moonshine come at last?

"Calumnious thought!" Iänthe cries,  
    While coming mirth lit up each glance,  
And, prescient of the ball, her eyes  
    Already had begun to dance:  
For brighter sun than that which now  
    Sparkled o'er London's spires and  
    towers,  
Had never bent from heaven his brow  
    To kiss Firenze's City of Flowers.

What must it be — if thus so fair  
Mid the smoked groves of Grosvenor  
    Square —

What must it be where Thames is seen  
Gliding between his banks of green,  
While rival villas, on each side,  
Peep from their bowers to woo his tide,  
And, like a Turk between two rows  
Of Harem beauties, on he goes —  
A lover, loved for even the grace  
With which he slides from their embrace.

In one of those enchanted domes,  
    One, the most flowery, cool, and bright  
Of all by which that river roams,  
    The Fête is to be held to-night —  
That Fête already linked to fame,  
    Whose cards, in many a fair one's sight  
(When looked for long, at last they came,)  
    Seemed circled with a fairy light; —  
That Fête to which the cull, the flower  
Of England's beauty, rank and power,  
From the young spinster, just come out,  
    To the old Premier, too long in —  
From legs of far descended gout,  
    To the last new-mustachioed chin —

All were convoked by Fashion's spells  
To the small circle where she dwells,  
Collecting nightly, to allure us,  
Live atoms, which, together hurled,  
She, like another Epicurus,  
Sets dancing thus, and calls "the  
World."

Behold how busy in those bowers  
(Like May-flies in and out of flowers,)  
The countless menials swarming run,  
To furnish forth ere set of sun  
The banquet-table richly laid  
Beneath yon awning's lengthened shade,  
Where fruits shall tempt and wines entice,  
And Luxury's self, at Gunter's call,  
Breathe from her summer-throne of ice  
A spirit of coolness over all.

And now the important hour drew nigh,  
When, 'neath the flush of evening's sky,  
The west-end "world" for mirth let  
loose,

And moved, as he of Syracuse<sup>1</sup>  
Ne'er dreamt of moving worlds, by force

Of four-horse power, had all combined  
Thro' Grosvenor Gate to speed their  
course,

Leaving that portion of mankind,  
Whom they call "Nobody," behind;—  
No star for London's feasts to-day,  
No moon of beauty, new this May,  
To lend the night her crescent ray;—  
Nothing, in short, for ear or eye,  
But veteran belles and wits gone by,  
The relics of a past beau-monde,  
A world like Cuvier's, long dethroned!  
Even Parliament this evening nods  
Beneath the harangues of minor Gods,

On half its usual opiate's share;  
The great dispensers of repose,  
The first-rate furnishers of prose  
Being all called to — prose elsewhere.

Soon as thro' Grosvenor's lordly square<sup>2</sup>—  
That last impregnable redoubt,  
Where, guarded with Patrician care,  
Primeval Error still holds out—

1 Archimedes.

2 I am not certain whether the Dowagers of this Square have yet yielded to the innovations of Gas and Police, but at the time when the above lines were written they still obstinately persevered in their old *régime*; and would not suffer themselves to be either well guarded or well lighted.

Where never gleam of gas must dare  
'Gainst ancient Darkness to revolt,  
Nor smooth Macadam hope to spare  
The dowagers one single jolt;—  
Where, far too stately and sublime  
To profit by the lights of time,  
Let Intellect march how it will,  
They stick to oil and watchmen still:—  
Soon as thro' that illustrious square

The first epistolary bell,  
Sounding by fits upon the air,  
Of parting pennies rung the knell;  
Warned by that tell-tale of the hours,  
And by the day-light's westering beam,  
The young Iänthe, who, with flowers  
Half crowned, had sat in idle dream  
Before her glass, scarce knowing where  
Her fingers roved thro' that bright hair,  
While, all capriciously, she now  
Dislodged some curl from her white  
brow,

And now again replaced it there;—  
As tho' her task was meant to b  
One endless change of ministry—  
A routing-up of Loves and Graces,  
But to plant others in their places.

Meanwhile — what strain is that which  
floats

Thro' the small boudoir near — like notes  
Of some young bird, its task repeating  
For the next linnet music-meeting?  
A voice it was, whose gentle sounds  
Still kept a modest octave's bounds,  
Nor yet had ventured to exalt  
Its rash ambition to *B alt*,  
That point towards which when ladies  
rise,

The wise man takes his hat and — flies.  
Tones of a harp, too, gently played,  
Came with this youthful voice com-  
muning;

Tones true, for once, without the aid  
Of that infictive process, tuning —  
A process which must oft have given  
Poor Milton's ears a deadly wound;  
So pleased, among the joys of Heaven,  
He specifies "harps *ever* tuned."<sup>3</sup>

She who now sung this gentle strain  
Was our young nymph's still younger  
sister —

3 — their golden harps they took —  
Harps *ever* tuned. "*Paradise Lost*," book  
iii.



Scarce ready yet for Fashion's train  
 In their light legions to enlist her,  
 But counted on, as sure to bring  
 Her force into the field next spring.

The song she thus, like Jubal's shell,  
 Gave forth "so sweetly and so well,"  
 Was one in Morning Post much famed,  
 From a *divine* collection, named,  
 "Songs of the Toilet" — every Lay  
 Taking for subject of its Muse,  
 Some branch of feminine array,  
 Some item, with full scope, to choose,  
 From diamonds down to dancing shoes;  
 From the last hat that Herbault's hands  
 Bequeathed to an admiring world,  
 Down to the latest flounce that stands  
 Like Jacob's Ladder — or expands  
 Far forth, tempestuously unfurled.

Speaking of one of these new Lays,  
 The Morning Post thus sweetly says:—  
 "Not all that breathes from Bishop's lyre,  
 "That Barnett dreams, or Cooke conceives,  
 "Can match for sweetness, strength, or fire,  
 "This fine Cantata upon Sleeves.  
 "The very notes themselves reveal  
 "The cut of each new sleeve so well;  
 "A flat betrays the *Imbécilles*,<sup>1</sup>  
 "Light fugues the flying lappets tell;  
 "While rich cathedral chords awake  
 "Our homage for the *Manches d'É-  
 vêque*."

'T was the first opening song — the Lay  
 Of all least deep in toilet-lore;  
 That the young nymph, to while away  
 The tiring-hour, thus warbled o'er:—

### SONG.

ARRAY thee, love, array thee, love,  
 In all thy best array thee;  
 The sun 's below — the moon 's above —  
 And Night and Bliss obey thee.  
 Put on thee all that 's bright and rare,  
 The zone, the wreath, the gem,  
 Not so much gracing charms so fair,  
 As borrowing grace from them.

<sup>1</sup> The name given to those large sleeves that hang loosely.

Array thee, love, array thee, love,  
 In all that 's bright array thee;  
 The sun 's below — the moon 's above —  
 And Night and Bliss obey thee.

Put on the plumes thy lover gave,  
 The plumes, that, proudly dancing,  
 Proclaim to all, where'er they wave,  
 Victorious eyes advancing.  
 Bring forth the robe whose hue of heaven  
 From thee derives such light,  
 That Iris would give all her seven  
 To boast but *one* so bright.  
 Array thee, love, array thee, love, etc.

Now hie thee, love, now hie thee, love,  
 Thro' Pleasure's circles hie thee,  
 And hearts, where'er thy footsteps move,  
 Will beat when they come nigh thee.  
 Thy every word shall be a spell,  
 Thy every look a ray,  
 And tracks of wondering eyes shall tell  
 The glory of thy way!  
 Now hie thee, love, now hie thee, love,  
 Thro' Pleasure's circles hie thee,  
 And hearts, where'er thy footsteps move,  
 Shall beat when they come nigh thee.

Now in his Palace of the West,  
 Sinking to slumber, the bright Day,  
 Like a tired monarch fanned to rest,  
 Mid the cool airs of Evening lay;  
 While round his couch's golden rim  
 The gaudy clouds, like courtiers,  
 Crept —  
 Struggling each other's light to dim,  
 And catch his last smile e'er he slept.  
 How gay, as o'er the gliding Thames  
 The golden eve its lustre poured,  
 Shone out the high-born knights and  
 Dames  
 Now grouped around that festal board;  
 A living mass of plumes and flowers,  
 As tho' they 'd robbed both birds and  
 Bowers —  
 A peopled rainbow, swarming thro'  
 With habitants of every hue;  
 While, as the sparkling juice of France  
 High in the crystal brimmers flowed,  
 Each sunset ray that mixt by chance  
 With the wine's sparkles, showed  
 How sunbeams may be taught to dance.

If not in written form exprest,  
 'T was known at least to every guest,  
 That, tho' not bidden to parade  
 Their scenic powers in masquerade,  
 (A pastime little found to thrive  
 In the bleak fog of England's skies,  
 Where wit 's the thing we best contrive,  
 As masqueraders, to *disguise*,)  
 It yet was hoped — and well that hope  
 Was answered by the young and gay —  
 That in the toilet's task to-day  
 Fancy should take her wildest scope; —  
 That the rapt milliner should be  
 Let loose thro' fields of poesy,  
 The tailor, in inventive trance,  
 Up to the heights of Epic clamber,  
 And all the regions of Romance  
 Be ransackt by the *femme de chambre*.

Accordingly, with gay Sultanas,  
 Rebeccas, Sapphos, Roxalanas —  
 Circassian slaves whom Love would pay  
 Half his maternal realms to ransom; —  
 Young nuns, whose chief religion lay  
 In looking most profanely handsome; —  
 Muses in muslin — pastoral maids  
 With hats from the *Arcade-ian* shades,  
 And fortune-tellers, rich, 't was plain,  
 As fortune-hunters formed their train.

With these and more such female groups,  
 Were mixt no less fantastic troops  
 Of male exhibitors — all willing  
 To look even more than usual braggadocios; —  
 Beau tyrants, smock-faced braggadocios,  
 And brigands, charmingly ferocious; —  
 M. P.'s turned Turks, good Moslems then,  
 Who, last night, voted for the Greeks;  
 And Friars, stanch No-Popery men,  
 In close confab with Whig Caciques.

But where is she — the nymph whom late  
 We left before her glass delaying,  
 Like Eve, when by the lake she sate,  
 In the clear wave her charms surveying,  
 And saw in that first glassy mirror  
 The first fair face that lured to error.  
 "Where is she," ask'st thou? — watch  
 all looks  
 As centring to one point they bear,  
 Like sun-flowers by the sides of brooks,  
 Turned to the sun — and she is there.  
 Even in disguise, oh never doubt  
 By her own light you 'd track her out:

As when the moon, close shawled in fog,  
 Steals as she thinks, thro' heaven *incog*,  
 Tho' hid herself, some sidelong ray,  
 At every step, detects her way.

But not in dark disguise to-night  
 Hath our young heroine veiled her  
 light; —  
 For see, she walks the earth, Love's own,  
 His wedded bride, by holiest vow  
 Pledged in Olympus, and made known  
 To mortals by the type which now  
 Hangs glittering on her snowy brow,  
 That butterfly, mysterious trinket,  
 Which means the Soul (tho' few would  
 think it),  
 And sparkling thus on brow so white,  
 Tells us we 've Psyche here to-night!

But hark! some song hath caught her  
 ears —  
 And, lo, how pleased, as tho' she 'd  
 ne'er  
 Heard the Grand Opera of the Spheres,  
 Her goddess-ship approves the air;  
 And to a mere terrestrial strain,  
 Inspired by naught but pink champagne,  
 Her butterfly as gayly nods  
 As tho' she sate with all her train  
 At some great Concert of the Gods,  
 With Phœbus, leader — Jove, director,  
 And half the audience drunk with nectar.

From the male group the carol came —  
 A few gay youths whom round the  
 board  
 The last-tried flask's superior fame  
 Had lured to taste the tide it poured;  
 And one who from his youth and lyre  
 Seemed grandson to the Teian sire,  
 Thus gayly sung, while, to his song,  
 Replied in chorus the gay throng: —

## SONG.

SOME mortals there may be, so wise, or  
 so fine,  
 As in evenings like this no enjoyment  
 to see;  
 But, as I 'm not particular — wit, love,  
 and wine,  
 Are for one night's amusement suffi-  
 cient for me.

Nay—humble and strange as my tastes  
may appear—

If driven to the worst, I could manage,  
thank Heaven,

To put up with eyes such as beam round  
me here,

And such wine as we 're sipping, six  
days out of seven.

So pledge me a bumper—your sages  
profound

May be blest, if they will, on their  
own patent plan:

But as we are *not* sages, why—send the  
cup round—

We must only be happy the best way  
we can.

A reward by some king was once offered,  
we 're told,

To whoe'er could invent a new bliss  
for mankind;

But talk of *new* pleasures!—give me  
but the old,

And I 'll leave your inventors all new  
ones they find.

Or should I, in quest of fresh realms of  
bliss,

Set sail in the pinnace of Fancy some  
day,

Let the rich rosy sea I embark on be this,  
And such eyes as we 've here be the  
stars of my way!

In the mean time, a bumper—your An-  
gels, on high,

May have pleasures unknown to life's  
limited span;

But, as we are *not* Angels, why—let  
the flask fly—

We must only be happy *all* ways that  
we can.

Now nearly fled was sunset's light,

Leaving but so much of its beam

As gave to objects, late so bright,

The coloring of a shadowy dream;

And there was still where Day had set

A flush that spoke him loath to die—

A last link of his glory yet,

Binding together earth and sky.

Say, why is it that twilight best

Becomes even brows the loveliest?

That dimness with its softening Touch

Can bring out grace unfelt before,

And charms we ne'er can see too much,

When seen but half enchant the more?

Alas, it is that every joy

In fulness finds its worst alloy,

And half a bliss, but hoped or guessed,

Is sweeter than the whole possess; —

That Beauty, when least shone upon,

A creature most ideal grows;

And there 's no light from moon or sun

Like that Imagination throws; —

It is, alas, that Fancy shrinks

Even from a bright reality,

And turning inly, feels and thinks

Far heavenlier things than e'er will *be*.

Such was the effect of twilight's hour

On the fair groups that, round and  
round,

From glade to grot, from bank to bower,

Now wandered thro' this fairy ground;

And thus did Fancy—and champagne—

Work on the sight their dazzling spells,

Till nymphs that looked at noon-day  
plain,

Now brightened in the gloom to  
belles;

And the brief interval of time,

'Twixt after dinner and before,

To dowagers brought back their prime,

And shed a halo round two-score.

Meanwhile, new pastimes for the eye,

The ear, the fancy, quick succeed;

And now along the waters fly

Light gondoles, of Venetian breed,

With knights and dames who, calm re-  
clined,

Lisp out love-sonnets as they glide—

Astonishing old Thames to find

Such doings on his moral tide.

So bright was still that tranquil river,

With the last shaft from Daylight's quiver.

That many a group in turn were seen

Embarking on its wave serene;

And, 'mong the rest, in chorus gay,

A band of mariners, from the isles

Of sunny Greece, all song and smiles,

As smooth they floated, to the play

Of their oar's cadence, sung this lay: —

### TRIO.

OUR home is on the sea, boy,

Our home is on the sea;



When Nature gave  
The ocean-wave,  
She mark it for the Free.  
Whatever storms befall, boy,  
Whatever storms befall,  
The island bark  
Is Freedom's ark,  
And floats her safe thro' all.

Behold yon sea of isles, boy,  
Behold yon sea of isles,  
Where every shore  
Is sparkling o'er  
With Beauty's richest smiles.  
For us hath Freedom claimed, boy,  
For us hath Freedom claimed  
Those ocean-nests  
Where Valor rests  
His eagle wing untamed.

And shall the Moslem dare, boy,  
And shall the Moslem dare,  
While Grecian hand  
Can wield a brand,  
To plant his Crescent there?  
No — by our fathers, no, boy,  
No, by the Cross we show —  
From Maina's rills  
To Thracia's hills  
All Greece re-echoes "No!"

### SONG.

SMOOTHLY flowing thro' verdant vales,  
Gentle river, thy current runs,  
Sheltered safe from winter gales,  
Shaded cool from summer suns.  
Thus our Youth's sweet moments glide,  
Fenced with flowery shelter round;  
No rude tempest wakes the tide,  
All its path is fairy ground.

But, fair river, the day will come,  
When, wooed by whispering groves in  
vain,  
Thou 'lt leave those banks, thy shaded  
home,  
To mingle with the stormy main.  
And thou, sweet Youth, too soon wilt  
pass  
Into the world's unsheltered sea,  
Where, once thy wave hath mixt, alas,  
All hope of peace is lost for thee.

Next turn we to the gay saloon,  
Resplendent as a summer noon,  
Where, 'neath a pendent wreath of  
lights,  
A Zodiac of flowers and tapers —  
(Such as in Russian ball-rooms sheds  
Its glory o'er young dancers' heads) —  
Quadrille performs her mazy rites,  
And reigns supreme o'er slides and  
capers; —  
Working to death each opera strain,  
As, with a foot that ne'er reposes,  
She jigs thro' sacred and profane,  
From "Maid and Magpie" up to  
"Moses;"<sup>1</sup> —  
Wearing out tunes as fast as shoes,  
Till fagged Rossini scarce respire;  
Till Meyerbeer for mercy sues,  
And Weber at her feet expires.

And now the set hath ceased — the  
bows  
Of fiddlers taste a brief repose,  
While light along the painted floor,  
Arm within arm, the couples stray,  
Talking their stock of nothings o'er,  
Till — nothing 's left at last to say.  
When, lo! — most opportunely sent —  
Two Exquisites, a he and she,  
Just brought from Dandyland, and meant  
For Fashion's grand Menagerie,  
Entered the room — and scarce were  
there  
When all flocked round them, glad to  
share  
At any monsters, any where.

<sup>1</sup> In England the *partition* of this opera of Rossini was transferred to the story of Peter the Hermit; by which means the indecorum of giving such names as "Moÿse," "Pharaon," etc., to the dancers selected from it (as was done in Paris), has been avoided.

Some thought them perfect, to their tastes;

While others hinted that the waists  
(That in particular of the *he* thing)  
Left far too ample room for breathing:  
Whereas, to meet these critics' wishes,

The isthmus there should be so small,  
That Exquisites, at last, like fishes,

Must manage not to breathe at all.  
The female (these same critics said),

Tho' orthodox from toe to chin,  
Yet lacked that spacious width of head

To hat of toadstool much akin —  
That build of bonnet, whose extent  
Should, like a doctrine of dissent,  
Puzzle church-doors to let it in.

However — sad as 't was, no doubt,  
That nymph so smart should go about,  
With head unconscious of the place  
It *ought* to fill in Infinite Space —  
Yet all allowed that, of *her kind*,  
A prettier show 't was hard to find;  
While of that doubtful genus, "dressy  
men,"

The male was thought a first-rate specimen.

Such *Savans*, too, as wisht to trace  
The manners, habits, of this race —  
To know what rank (if rank at all)  
'Mong reasoning things to them should  
fall —

What sort of notions heaven imparts  
To high-built heads and tight-laced  
hearts,

And how far Soul, which, Plato says,  
Abhors restraint, can act in stays —  
Might now, if gifted with discerning,  
Find opportunities of learning:  
As these two creatures — from their pout  
And frown, 't was plain — had just fallen  
out;

And all their little thoughts, of course,  
Were stirring in full fret and force; —  
Like mites, thro' microscope espied,  
A world of nothings magnified.

But mild the vent such beings seek,  
The tempest of their souls to speak:  
As Opera swains to fiddles sigh,  
To fiddles fight, to fiddles die,  
Even so this tender couple set  
Their well-bred woes to a Duet.

## WALTZ DUET.<sup>1</sup>

HE.

LONG as I waltzed with only thee,  
Each blissful Wednesday that went by,  
Nor stylish Stultz, nor neat Nugee  
Adorned a youth so blest as I.

Oh! ah! ah! oh!

Those happy days are gone —  
heighho!

SHE.

Long as with thee I skimmed the ground,  
Nor yet was scorned for Lady Jane,  
No blither nymph tetotumed round  
To Collinet's immortal strain.

Oh! ah! etc.

Those happy days are gone —  
heighho!

HE.

With Lady Jane now whirled about,  
I know no bounds of time or breath;  
And, should the charmer's head hold  
out,

My heart and heels are hers till death.

Oh! ah! etc.

Still round and round thro' life  
we 'll go.

SHE.

To Lord Fitznoodle's eldest son,  
A youth renowned for waistcoats  
smart,

I now have given (excuse the pun)

A vested interest in my heart.

Oh! ah! etc.

Still round and round with him I 'll  
go.

HE.

What if, by fond remembrance led  
Again to wear our mutual chain,  
For me thou cut'st Fitznoodle dead,  
And I *levant* from Lady Jane.

Oh! ah! etc.

Still round and round again we 'll  
go.

<sup>1</sup> It is hardly necessary to remind the reader that this Duet is a parody of the often-translated and parodied ode of Horace, "*donec gratus eram tibi*," etc.

SHE.

Tho' he the Noodle honors give,  
 And thine, dear youth, are not so high,  
 With thee in endless waltz I 'd live,  
 With thee, to Weber's Stop-Waltz,  
 die!  
 Oh! ah! etc.  
 Thus round and round thro' life  
 we 'll go.

[*Exeunt waltzing.*]

While thus, like motes that dance away  
 Existence in a summer ray,  
 These gay things, born but to quadrille,  
 The circle of their doom fulfil —  
 (That dancing doom whose law decrees  
 That they should live on the alert  
 toe

A life of ups-and-downs, like keys  
 Of Broadwood's in a long concerto: —)

While thus the fiddle's spell, *within*,  
 Calls up its realm of restless sprites,  
*Without*, as if some Mandarin  
 Were holding there his Feast of  
 Lights,  
 Lamps of all hues, from walks and  
 bowers,

Broke on the eye, like kindling flowers,  
 Till, budding into light, each tree  
 Bore its full fruit of brilliancy.

Here shone a garden — lamps all o'er,  
 As tho' the Spirits of the Air  
 Had taken it in their heads to pour  
 A shower of summer meteors there; —  
 While here a lighted shrubbery led  
 To a small lake that sleeping lay,  
 Cradled in foliage, but, o'er-head,  
 Open to heaven's sweet breath and  
 ray;  
 While round its rim there burning stood  
 Lamps, with young flowers beside them  
 bedded,  
 That shrunk from such warm neighbor-  
 hood,  
 And, looking bashful in the flood,  
 Blushed to behold themselves so wed-  
 ded.

Hither, to this embowered retreat,  
 Fit but for nights so still and sweet;

Nights, such as Eden's calm recall  
 In its first lonely hour, when all  
 So silent is, below, on high,  
 That if a star falls down the sky,  
 You almost think you hear it fall —  
 Hither, to this recess, a few,  
 To shun the danciers' wildering noise,  
 And give an hour, ere night-time flew,  
 To music's more ethereal joys,  
 Came with their voices — ready all  
 As Echo waiting for a call —  
 In hymn or ballad, dirge or glee,  
 To weave their mingling minstrelsy.  
 And first a dark-eyed nymph, arrayed —  
 Like her whom Art hath deathless made,  
 Bright Mona Lisa<sup>1</sup> — with that braid  
 Of hair across the brow, and one  
 Small gem that in the centre shone —  
 With face, too, in its form resembling  
 Da Vinci's Beauties — the dark eyes,  
 Now lucid as thro' crystal trembling,  
 Now soft as if suffused with sighs —  
 Her lute that hung beside her took,  
 And, bending o'er it with shy look,  
 More beautiful, in shadow thus,  
 Than when with life most luminous,  
 Past her light finger o'er the chords,  
 And sung to them these mournful  
 words: —

## SONG.

BRING hither, bring thy lute, while day  
 is dying —

Here will I lay me and list to thy song;  
 Should tones of other days mix with its  
 sighing,

Tones of a light heart, now banisht  
 so long,  
 Chase them away — they bring but pain,  
 And let thy theme be woe again.

Sing on, thou mournful lute — day is fast  
 going,

Soon will its light from thy chords die  
 away;

One little gleam in the west is still glow-  
 ing,

When that hath vanisht, farewell to  
 thy lay.

Mark, how it fades! — see, it is fled!  
 Now, sweet lute, be thou, too, dead.

<sup>1</sup> The celebrated portrait by Leonardo da Vinci, which he is said to have occupied four years in painting. — *Vasari*, vol. vii.



The group that late in garb of Greeks  
 Sung their light chorus o'er the tide—  
 Forms, such as up the wooded creeks  
 Of Helle's shore at noon-day glide,  
 Or nightly on her glistening sea,  
 Woo the bright waves with melody—  
 Now linked their triple league again  
 Of voices sweet, and sung a strain,  
 Such as, had Sappho's tuneful ear  
 But caught it, on the fatal steep,  
 She would have paused, entranced, to  
 hear,  
 And for that day deferred her leap.

## SONG AND TRIO.

ON one of those sweet nights that oft  
 Their lustre o'er the Ægean fling,  
 Beneath my casement, low and soft,  
 I heard a Lesbian lover sing;  
 And, listening both with ear and thought,  
 These sounds upon the night-breeze  
 caught—

“Oh, happy as the gods is he,  
 “Who gazes at this hour on thee!”

The song was one by Sappho sung,  
 In the first love-dreams of her lyre,  
 When words of passion from her tongue  
 Fell like a shower of living fire.

And still, at close of every strain,  
 I heard these burning words again—  
 “Oh, happy as the gods is he,  
 “Who listens at this hour to thee!”

Once more to Mona Lisa turned  
 Each asking eye—nor turned in vain;  
 Tho' the quick, transient blush that  
 burned

Bright o'er her cheek and died again,  
 Showed with what inly shame and fear  
 Was uttered what all loved to hear.

Yet not to sorrow's languid lay  
 Did she her lute-song now devote;  
 But thus, with voice that like a ray  
 Of southern sunshine seemed to float—  
 So rich with climate was each note—  
 Called up in every heart a dream  
 Of Italy with this soft theme:—

## SONG.

OH, where art thou dreaming,  
 On land, or on sea?  
 In my lattice is gleaming  
 The watch-light for thee;

And this fond heart is glowing  
 To welcome thee home,  
 And the night is fast going,  
 But thou art not come:  
 No, thou com'st not!

'T is the time when night-flowers  
 Should wake from their rest;  
 'T is the hour of all hours,  
 When the lute singeth best.  
 But the flowers are half sleeping  
 Till *thy* glance they see;  
 And the husht lute is keeping  
 Its music for thee.

Yet, thou com'st not!

Scarce had the last word left her lip,  
 When a light, boyish form, with trip  
 Fantastic, up the green walk came,  
 Prankt in gay vest to which the  
 flame

Of every lamp he past, or blue  
 Or green or crimson, lent its hue;  
 As tho' a live chameleon's skin  
 He had despoiled, to robe him in.  
 A zone he wore of clattering shells,  
 And from his lofty cap, where shone  
 A peacock's plume, there dangled bells  
 That rung as he came dancing on.  
 Close after him, a page—in dress  
 And shape, his miniature express—  
 An ample basket, filled with store  
 Of toys and trinkets, laughing bore;  
 Till, having reached this verdant seat,  
 He laid it at his master's feet,  
 Who, half in speech and half in song,  
 Chanted this invoice to the throng:—

## SONG.

WHO 'll buy?—'t is Folly's shop, who  
 'll buy?—

We've toys to suit all ranks and ages;  
 Besides our usual fools' supply,  
 We've lots of playthings, too, for  
 sages.

For reasoners here 's a juggler's cup  
 That fullest seems when nothing 's in  
 it;

And nine-pins set, like systems, up,  
 To be knocked down the following  
 minute.

Who 'll buy?—'t is Folly's shop,  
 who 'll buy?

Gay caps we here of foolscap make,  
 For bards to wear in dog-day weather;  
 Or bards the bells alone may take,  
 And leave to wits the cap and feather.  
 Tetotums we 've for patriots got,  
 Who court the mob with antics humble;  
 Like theirs the patriot's dizzy lot,  
 A glorious spin, and then — a tumble.  
 Who 'll buy, etc.

Here, wealthy misers to inter,  
 We 've shrouds of neat post-obit paper;  
 While, for their heirs, we 've *quicksilver*,  
 That, fast as they can wish, will caper.  
 For aldermen we 've dials true,  
 That tell no hour but that of dinner;  
 For courtly parsons sermons new,  
 That suit alike both saint and sinner.  
 Who 'll buy, etc.

No time we 've now to name our terms,  
 But, whatsoe'er the whims that seize  
 you,  
 This oldest of all mortal firms,  
 Folly and Co., will try to please you.  
 Or, should you wish a darker hue  
 Of goods than *we* can recommend you,  
 Why then (as we with lawyers do)  
 To Knavery's shop next door we'll send  
 you.  
 Who 'll buy, etc.

While thus the blissful moments rolled,  
 Moments of rare and fleeting light,  
 That show themselves, like grains of gold  
 In the mine's refuse, few and bright;  
 Behold where, opening far away,  
 The long Conservatory's range,  
 Stript of the flowers it wore all day,  
 But gaining lovelier in exchange,  
 Presents, on Dresden's costliest ware,  
 A supper such as Gods might share.

Ah much-loved Supper! — blithe repast  
 Of other times, now dwindling fast,  
 Since Dinner far into the night  
 Advanced the march of appetite;  
 Deployed his never-ending forces  
 Of various vintage and three courses,  
 And, like those Goths who played the  
 dickens  
 With Rome and all her sacred chickens,  
 Put Supper and her fowls so white,  
 Legs, wings, and drumsticks, all to flight.

Now waked once more by wine — whose  
 tide

Is the true Hippocrene, where glide  
 The Muse's swans with happiest wing,  
 Dipping their bills before they sing —  
 The minstrels of the table greet  
 The listening ear with descant sweet: —

## SONG AND TRIO.

THE LEVÉE AND COUCHÉE.

CALL the Loves around,  
 Let the whispering sound  
 Of their wings be heard alone,  
 Till soft to rest  
 My Lady blest  
 At this bright hour hath gone.  
 Let Fancy's beams  
 Play o'er her dreams,  
 Till, touched with light all through,  
 Her spirit be  
 Like a summer sea,  
 Shining and slumbering too.  
 And, while thus husht she lies,  
 Let the whispered chorus rise —  
 "Good evening, good evening, to our  
 Lady's bright eyes."

But the day-beam breaks,  
 See, our Lady wakes!  
 Call the Loves around once more,  
 Like stars that wait  
 At Morning's gate,  
 Her first steps to adore.  
 Let the veil of night  
 From her dawning sight  
 All gently pass away,  
 Like mists that flee  
 From a summer sea,  
 Leaving it full of day.  
 And, while her last dream flies,  
 Let the whispered chorus rise —  
 "Good morning, good morning, to our  
 Lady's bright eyes."

## SONG.

IF to see thee be to love thee,  
 If to love thee be to prize  
 Naught of earth or heaven above thee,  
 Nor to live but for those eyes:  
 If such love to mortal given,  
 Be wrong to earth, be wrong to heaven,  
 'T is not for thee the fault to blame,  
 For from those eyes the madness came.

Forgive but thou the crime of loving,  
 In this heart more pride 't will raise  
 To be thus wrong with thee approving,  
 Than right with all a world to praise!

But say, while light these songs resound,  
 What means that buzz of whispering  
 round,

From lip to lip — as if the Power  
 Of Mystery, in this gay hour,  
 Had thrown some secret (as we fling  
 Nuts among children) to that ring  
 Of rosy, restless lips, to be  
 Thus scrambled for so wantonly?  
 And, mark ye, still as each reveals  
 The mystic news, her hearer steals  
 A look towards yon enchanted chair,

Where, like the Lady of the Masque,  
 A nymph, as exquisitely fair  
 As Love himself for bride could ask,  
 Sits blushing deep, as if aware  
 Of the winged secret circling there.  
 Who is this nymph? and what, oh Muse,  
 What, in the name of all odd things  
 That woman's restless brain pursues,  
 What mean these mystic whisperings?

Thus runs the tale:—yon blushing maid,  
 Who sits in beauty's light arrayed,  
 While o'er her leans a tall young Dervise,  
 (Who from her eyes, as all observe, is  
 Learning by heart the Marriage Service,)   
 Is the bright heroine of our song,—  
 The Love-wed Psyche, whom so long  
 We've missed among this mortal train,  
 We thought her winged to heaven again.

But no — earth still demands her smile;  
 Her friends, the Gods, must wait awhile.  
 And if, for maid of heavenly birth,

A young Duke's proffered heart and  
 hand

Be things worth waiting for on earth,  
 Both are, this hour, at her command.

To-night, in yonder half-lit shade,  
 For love concerns expressly meant,

The fond proposal first was made,  
 And love and silence blusht consent.  
 Parents and friends (all here, as Jews,  
 Enchanters, house-maids, Turks, Hin-  
 doos,)

Have heard, approved, and blest the tie;  
 And now, hadst thou a poet's eye,  
 Thou might'st behold, in the air, above  
 That brilliant brow, triumphant Love,  
 Holding, as if to drop it down  
 Gently upon her curls, a crown  
 Of Ducal shape — but, oh, such gems!  
 Pilfered from Peri diadems,  
 And set in gold like that which shines  
 To deck the Fairy of the Mines:  
 In short, a crown all glorious — such as  
 Love orders when he makes a Duchess.

But see, 't is morn in heaven; the Sun  
 Up in the bright orient hath begun  
 To canter his immortal team;

And, tho' not yet arrived in sight,  
 His leaders' nostrils send a steam  
 Of radiance forth, so rosy bright  
 As makes their onward path all light.  
 What 's to be done? if Sol will be  
 So deuced early, so must we;  
 And when the day thus shines outright,  
 E'en dearest friends must bid good night.  
 So, farewell, scene of mirth and mask-  
 ing,

Now almost a by-gone tale;  
 Beauties, late in lamp-light basking,

Now, by daylight, dim and pale;  
 Harpers, yawning o'er your harps,  
 Scarcely knowing flats from sharps;  
 Mothers who, while bored you keep  
 Time by nodding, nod to sleep;  
 Heads of hair, that stood last night  
*Crêpé*, crispy, and upright,

But have now, alas, one sees, a  
 Leaning like the tower of Pisa;

Fare ye well — thus sinks away  
 All that 's mighty, all that 's bright;  
 Tyre and Sidon had their day,

And even a Ball — has but its night!



## EVENINGS IN GREECE.

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IN thus connecting together a series of Songs by a thread of poetical narrative, my chief object has been to combine Recitation with Music, so as to enable a greater number of persons to join in the performance, by enlisting as readers those who may not feel willing or competent to take a part as singers.

The Island of Zea where the scene is laid was called by the ancients Ceos, and was the birthplace of Simonides, Bacchylides, and other eminent persons. An account of its present state may be found in the Travels of Dr. Clarke, who says, that "it appeared to him to be the best cultivated of any of the Grecian Isles."—Vol. vi. p. 174.

T. M.

# EVENINGS IN GREECE.

## FIRST EVENING.

"THE sky is bright — the breeze is fair,  
"And the mainsail flowing, full and free —

"Our farewell word is woman's prayer,  
"And the hope before us — Liberty!

"Farewell, farewell.

"To Greece we give our shining blades,

"And our hearts to you, young Zea  
Maids!

"The moon is in the heavens above,

"And the wind is on the foaming sea —

"Thus shines the star of woman's love

"On the glorious strife of Liberty!

"Farewell, farewell.

"To Greece we give our shining blades,

"And our hearts to you, young Zea  
Maids!"

Thus sung they from the bark, that  
now

Turned to the sea its gallant prow,  
Bearing within it hearts as brave,  
As e'er sought Freedom o'er the wave;  
And leaving on that islet's shore,

Where still the farewell beacons burn,  
Friends that shall many a day look o'er  
The long, dim sea for their return.

Virgin of Heaven! speed their way —

Oh, speed their way, — the chosen  
flower,

Of Zea's youth, the hope and stay

Of parents in their wintry hour,

The love of maidens and the pride

Of the young, happy, blushing bride,

Whose nuptial wreath has not yet died —

All, all are in that precious bark,  
Which now, alas! no more is seen —  
Tho' every eye still turns to mark  
The moonlight spot where it had been.

Vainly you look, ye maidens, sires,  
And mothers, your beloved are gone! —  
Now may you quench those signal fires,  
Whose light they long looked back  
upon

From their dark deck — watching the  
flame

As fast it faded from their view,  
With thoughts, that, but for manly shame,  
Had made them droop and weep like  
you.

Home to your chambers! home, and pray  
For the bright coming of that day,  
When, blest by heaven, the Cross shall  
sweep

The Crescent from the Ægean deep,  
And your brave warriors, hastening back,  
Will bring such glories in their track,  
As shall, for many an age to come,  
Shed light around their name and home.

There is a Fount on Zea's isle,  
Round which, in soft luxuriance, smile  
All the sweet flowers, of every kind,  
On which the sun of Greece looks  
down,

Pleased as a lover on the crown  
His mistress for her brow hath twined,  
When he beholds each floweret there,  
Himself had wisht her most to wear;  
Here bloomed the laurel-rose,<sup>1</sup> whose  
wreath

Hangs radiant round the Cypriot  
shrines,

1 "*Nerium Oleander*. In Cyprus it retains its ancient name, *Rhododaphne*, and the Cypriots

And here those bramble-flowers, that breathe

Their odor into Zante's wines: <sup>1</sup>—  
The splendid woodbine that, at eve,  
To grace their floral diadems,  
The lovely maids of Patmos weave: <sup>2</sup>—  
And that fair plant whose tangled stems

Shine like a Nereid's hair, <sup>3</sup> when spread,  
Dishevelled, o'er her azure bed;—  
All these bright children of the clime,  
(Each at its own most genial time,  
The summer, or the year's sweet prime,)  
Like beautiful earth-stars, adorn

The Valley where that Fount is born:  
While round, to grace its cradle green,  
Groups of Velani oaks are seen  
Towering on every verdant height—  
Tall, shadowy, in the evening light,  
Like Genii set to watch the birth  
Of some enchanted child of earth—

Fair oaks that over Zea's vales,  
Stand with their leafy pride unfurled;  
While Commerce from her thousand sails

Scatters their fruit throughout the world: <sup>4</sup>

'T was here—as soon as prayer and sleep

(Those truest friends to all who weep)  
Had lightened every heart, and made  
Even sorrow wear a softer shade—

'T was here, in this secluded spot,  
Amid whose breathings calm and sweet  
Grief might be soothed if not forgot,  
The Zean nymphs resolved to meet  
Each evening now, by the same light  
That saw their farewell tears that night;

adorn their churches with the flowers on feast-days."—*Journal of Dr. Sibthorpe, Walpole's Turkey.*

1 *Id.*

2 *Lonicera caprifolium*, used by the girls of Patmos for garlands.

3 *Cuscuta europæa*. "From the twisting and twining of the stems, it is compared by the Greeks to the dishevelled hair of the Nereids."—*Walpole's Turkey.*

4 "The produce of the island in these acorns alone amounts annually to fifteen thousand quintals."—*Clarke's Travels.*

And try if sound of lute and song,  
If wandering mid the moonlight flowers

In various talk, could charm along  
With lighter step, the lingering hours,  
Till tidings of that Bark should come,  
Or Victory waft their warriors home!

When first they met—the wonted smile

Of greeting having gleamed awhile—  
'T would touch even Moslem heart to see  
The sadness that came suddenly  
O'er their young brows, when they looked round

Upon that bright, enchanted ground;  
And thought how many a time with those  
Who now were gone to the rude wars  
They there had met at evening's close,  
And danced till morn outshone the stars!

But seldom long doth hang the eclipse  
Of sorrow o'er such youthful breasts—  
The breath from her own blushing lips,  
That on the maiden's mirror rests,  
Not swifter, lighter from the glass,  
Than sadness from her brow doth pass.

Soon did they now, as round the Well  
They sat, beneath the rising moon—  
And some with voice of awe would tell  
Of midnight fays and nymphs who dwell

In holy founts—while some would tune

Their idle lutes that now had lain  
For days without a single strain;—  
And others, from the rest apart,  
With laugh that told the lightened heart,  
Sat whispering in each other's ear  
Secrets that all in turn would hear;—  
Soon did they find this thoughtless play  
So swiftly steal their griefs away,

That many a nymph tho' pleased the while,

Reproached her own forgetful smile,  
And sighed to think she *could* be gay.

Among these maidens there was one  
Who to Leucadia <sup>5</sup> late had been—

5 Now Santa Maura—the island, from whose cliffs Sappho leaped into the sea.



Had stood beneath the evening sun

On its white towering cliffs and seen  
The very spot where Sappho sung  
Her swan-like music, ere she sprung  
(Still holding, in that fearful leap,  
By her loved lyre,) into the deep,  
And dying quenched the fatal fire,  
At once, of both her heart and lyre.

Mutely they listened all — and well  
Did the young travelled maiden tell  
Of the dread height to which that steep  
Beetles above the eddying deep <sup>1</sup> —  
Of the lone sea-birds, wheeling round  
The dizzy edge with mournful sound —  
And of those scented lilies <sup>2</sup> found  
Still blooming on that fearful place —  
As if called up by Love to grace  
The immortal spot o'er which the last  
Bright footsteps of his martyr past!

While fresh to every listener's thought  
These legends of Leucadia brought  
All that of Sappho's hapless flame  
Is kept alive, still watcht by Fame —  
The maiden, tuning her soft lute,  
While all the rest stood round her,  
mute,

Thus sketched the languishment of soul,  
That o'er the tender Lesbian stole;  
And in a voice whose thrilling tone  
Fancy might deem the Lesbian's own,  
One of those fervid fragments gave,

Which still, — like sparkles of Greek  
Fire,

Undying, even beneath the wave, —  
Burn on thro' Time and ne'er expire.

### SONG.

As o'er her loom the Lesbian Maid

In love-sick languor hung her head,  
Unknowing where her fingers strayed,  
She weeping turned away, and said,

"Oh, my sweet Mother — 't is in vain —  
"I cannot weave, as once I wove —

<sup>1</sup> "The precipice, which is fearfully dizzy, is about one hundred and fourteen feet from the water, which is of a profound depth, as appears from the dark blue color and the eddy that plays round the pointed and projecting rocks." — *Goodisson's Ionian Isles*.

<sup>2</sup> See Mr. Goodisson's very interesting description of all these circumstances.

"So wildered is my heart and brain

"With thinking of that youth I  
love!" <sup>3</sup>

Again the web she tried to trace,

But tears fell o'er each tangled thread;  
While looking in her mother's face,  
Who watchful o'er her leaned, she  
said,

"Oh, my sweet Mother — 't is in vain —

"I can not weave, as once I wove —

"So wildered is my heart and brain

"With thinking of that youth I  
love!"

A silence followed this sweet air,

As each in tender musing stood,  
Thinking, with lips that moved in  
prayer,

Of Sappho and that fearful flood:

While some who ne'er till now had  
known

How much their hearts resembled  
hers,

Felt as they made her griefs their own,  
That *they* too were Love's wor-  
shippers.

At length a murmur, all but mute,

So faint it was, came from the lute

Of a young melancholy maid,

Whose fingers, all uncertain played

From chord to chord, as if in chase

Of some lost melody, some strain

Of other times, whose faded trace

She sought among those chords again.

Slowly the half-forgotten theme

(Tho' born in feelings ne'er forgot)

Came to her memory — as a beam

Falls broken o'er some shaded spot; —

And while her lute's sad symphony

Filled up each sighing pause between;

And Love himself might weep to see

What ruin comes where he hath  
been —

As withered still the grass is found

Where fays have danced their merry  
round —

Thus simply to the listening throng

She breathed her melancholy song: —

<sup>3</sup> I have attempted, in these four lines, to give some idea of that beautiful fragment of

## SONG.

WEeping for thee, my love, thro' the  
 long day,  
 Lonely and wearily life wears away.  
 Weeping for thee, my love, thro' the  
 long night —  
 No rest in darkness, no joy in light!  
 Naught left but Memory whose dreary  
 tread  
 Sounds thro' this ruined heart, where all  
 lies dead —  
 Wakening the echoes of joy long fled!

Of many a stanza, this alone  
 Had 'scaped oblivion — like the one  
 Stray fragment of a wreck which thrown  
 With the lost vessel's name ashore  
 Tells who they were that live no more.

When thus the heart is in a vein  
 Of tender thought, the simplest strain  
 Can touch it with peculiar power —  
 As when the air is warm, the scent  
 Of the most wild and rustic flower  
 Can fill the whole rich element —  
 And in such moods the homeliest tone  
 That 's linked with feelings, once our  
 own —  
 With friends or joys gone by — will be  
 Worth choirs of loftiest harmony!

But some there were among the group  
 Of damsels there too light of heart  
 To let their spirits longer droop,  
 Even under music's melting art;  
 And one upspringing with a bound  
 From a low bank of flowers, looked  
 round  
 With eyes that tho' so full of light  
 Had still a trembling tear within;  
 And, while her fingers in swift flight  
 Flew o'er a fairy mandolin,  
 Thus sung the song her lover late  
 Had sung to her — the eve before  
 That joyous night, when as of yore  
 All Zea met to celebrate  
 The Feast of May on the sea-shore.

Sappho, beginning *γλυκεῖα μάτηρ*, which represents so truly (as Warton remarks) "the languor and listlessness of a person deeply in love."

## SONG.

WHEN the Balaika <sup>1</sup>  
 Is heard o'er the sea,  
 I 'll dance the Romaika  
 By moonlight with thee.  
 If waves then advancing  
 Should steal on our play,  
 Thy white feet in dancing  
 Shall chase them away.<sup>2</sup>  
 When the Balaika  
 Is heard o'er the sea,  
 Thou 'lt dance the Romaika  
 My own love, with me.

Then at the closing  
 Of each merry lay,  
 How sweet 't is, reposing  
 Beneath the night ray!  
 Or if declining  
 The moon leave the skies,  
 We 'll talk by the shining  
 Of each other's eyes.

Oh then how featly  
 The dance we 'll renew,  
 Treading so fleetly  
 Its light mazes thro':<sup>3</sup>  
 Till stars, looking o'er us  
 From heaven's high bowers,  
 Would change their bright chorus  
 For one dance of ours!  
 When the Balaika  
 Is heard o'er the sea,  
 Thou 'lt dance the Romaika,  
 My own love, with me.

1 This word is defrauded here, I suspect, of a syllable; Dr. Clarke, if I recollect right, makes it "Balalaika."

2 "I saw above thirty parties engaged in dancing the Romaika upon the sand; in some of these groups, the girl who led them chased the retreating wave." — *Douglas on the Modern Greeks*.

3 "In dancing the Romaika [says Mr. Douglas] they begin in slow and solemn step till they have gained the time, but by degrees the air becomes more sprightly; the conductress of the dance sometimes setting to her partner, sometimes darting before the rest, and leading them through the most rapid revolutions; sometimes crossing under the hands, which are held up to let her pass, and giving as much liveliness and intricacy as she can to the figures, into which she conducts her companions, while their business is to follow her in all her movements, without breaking the chain, or losing the measure."

How changingly for ever veers  
The heart of youth 'twixt smiles and  
tears!

Even as in April the light vane  
Now points to sunshine, now to rain.  
Instant this lively lay dispelled

The shadow from each blooming brow,  
And Dancing, joyous Dancing, held  
Full empire o'er each fancy now.

But say — *what* shall the measure be?

"Shall we the old Romaika tread,"  
(Some eager asked) "as anciently  
" 'T was by the maids of Delos led,  
" When slow at first, then circling fast,  
" As the gay spirits rose — at last,  
" With hand in hand like links enlocked,  
" Thro' the light air they seemed to flit

" In labyrinthine maze, that mocked  
" The dazzled eye that followed it? "  
Some called aloud "the Fountain  
Dance!" —

While one young, dark-eyed Amazon,  
Whose step was air-like and whose  
glance

Flashed, like a sabre in the sun,  
Sportively said, "Shame on these soft  
" And languid strains we hear so oft.  
" Daughters of Freedom! have not we  
" Learned from our lovers and our sires  
" The Dance of Greece, while Greece  
was free —

" That Dance, where neither flutes nor  
lyres,

" But sword and shield clash on the ear

" A music tyrants quake to hear? <sup>1</sup>

" Heroines of Zea, arm with me

" And dance the dance of Victory!"

Thus saying, she, with playful grace,  
Loosed the wide hat, that o'er her face  
(From Anatolia <sup>2</sup> came the maid)

Hung shadowing each sunny charm;  
And with a fair young armorer's aid,  
Fixing it on her rounded arm,  
A mimic shield with pride displayed;

<sup>1</sup> For a description of the Pyrrhic Dance see De Guys, etc. — It appears from Apuleius (*lib. x.*) that this war-dance was, among the ancients, sometimes performed by females.

<sup>2</sup> See the *costume* of the Greek women of Natolia in Castellan's "*Mœurs des Othomans.*"

Then, springing towards a grove that  
spread

Its canopy of foliage near,  
Plucked off a lance-like twig, and said,  
"To arms, to arms!" while o'er her  
head

She waved the light branch, as a  
spear.

Promptly the laughing maidens all  
Obeyed their Chief's heroic call; —  
Round the shield-arm of each was tied  
Hat, turban, shawl, as chance might  
be;

The grove, their verdant armory,  
Falchion and lance<sup>3</sup> alike supplied;  
And as their glossy locks, let free,  
Fell down their shoulders carelessly,  
You might have dreamed you saw a  
throng

Of youthful Thyads, by the beam  
Of a May moon, bounding along  
Peneus' silver-eddied<sup>4</sup> stream!

And now they stept, with measured  
tread,

Martially o'er the shining field;  
Now to the mimic combat led  
(A heroine at each squadron's head),  
Struck lance to lance and sword to  
shield:

While still, thro' every varying feat,  
Their voices heard in contrast sweet  
With some of deep but softened sound  
From lips of aged sires around,  
Who smiling watched their children's  
play —

Thus sung the ancient Pyrrhic lay: —

### SONG.

"RAISE the buckler — poise the lance —  
"Now here — now there — retreat —  
advance!"

Such were the sounds to which the war-  
rior boy  
Danced in those happy days when  
Greece was free;

<sup>3</sup> The sword was the weapon chiefly used in this dance.

<sup>4</sup> Homer, *Il. 2.* 753.



When Sparta's youth, even in the hour  
of joy,  
Thus trained their steps to war and  
victory.

"Raise the buckler — poise the lance —  
"Now here — now there — retreat —  
advance!"

Such was the Spartan warriors' dance.  
"Grasp the falchion—gird the shield—  
"Attack — defend — do all but yield."

Thus did thy sons, oh Greece, one glori-  
ous night,  
Dance by a moon like this, till o'er  
the sea

That morning dawned by whose immortal  
light

They nobly died for thee and liberty!<sup>1</sup>  
"Raise the buckler — poise the lance —  
"Now here — now there — retreat —  
advance!"

Such was the Spartan heroes' dance.

Scarce had they closed this martial lay  
When, flinging their light spears away,  
The combatants, in broken ranks,  
All breathless from the war-field fly;  
And down upon the velvet banks  
And flowery slopes exhausted lie,  
Like rosy huntresses of Thrace,  
Resting at sunset from the chase.

"Fond girls!" an aged Zean said —  
One who himself had fought and bled,  
And now with feelings half delight,  
Half sadness, watched their mimic fight—  
"Fond maids! who thus with War can  
jest —

"Like Love in Mars's helmet drest,  
"When, in his childish innocence,  
"Pleased with the shade that helmet  
flings,

"He thinks not of the blood that thence  
"Is dropping o'er his snowy wings.

"Ay — true it is, young patriot maids,  
"If Honor's arm still won the fray,  
"If luck but shone on righteous blades,  
"War were a game for gods to play!

1 It is said that Leonidas and his companions employed themselves, on the eve of the battle, in music and the gymnastic exercises of their country.

"But, no, alas! — hear one, who well  
"Hath tracked the fortunes of the  
brave —

"Hear *me*, in mournful ditty, tell  
"What glory waits the patriot's  
grave: " —

### SONG.

As by the shore, at break of day,  
A vanquish'd Chief expiring lay,  
Upon the sands, with broken sword,  
He traced his farewell to the Free;  
And, there, the last unfinished word  
He dying wrote was "Liberty!"

At night a Sea-bird shrieked the knell  
Of him who thus for Freedom fell;  
The words he wrote, ere evening came,  
Were covered by the sounding sea; —  
So pass away the cause and name  
Of him who dies for Liberty!

That tribute of subdued applause

A charmed but timid audience pays,  
That murmur which a minstrel draws  
From hearts that feel but fear to praise,  
Followed this song, and left a pause  
Of silence after it, that hung  
Like a fixt spell on every tongue.

At length a low and tremulous sound  
Was heard from midst a group that round  
A bashful maiden stood to hide  
Her blushes while the lute she tried —  
Like roses gathering round to veil  
The song of some young nightingale,  
Whose trembling notes steal out between  
The clustered leaves, herself unseen.  
And while that voice in tones that more  
Thro' feeling than thro' weakness err'd,  
Came with a stronger sweetness o'er  
The attentive ear, this strain was  
heard: —

### SONG.

I SAW from yonder silent cave,<sup>2</sup>  
Two Fountains running side by side;

2 "This morning we paid our visit to the Cave of Trophonius, and the Fountains of Memory and Oblivion, just upon the water of Hercyna, which flows through stupendous rocks." — *Williams's Travels in Greece.*

The one was Memory's limpid wave,  
 The other cold Oblivion's tide.  
 "Oh Love!" said I, in thoughtless mood,  
 As deep I drank of Lethe's stream,  
 "Be all my sorrows in this flood  
 "Forgotten like a vanisht dream!"

But who could bear that gloomy blank  
 Where joy was lost as well as pain?  
 Quickly of Memory's fount I drank,  
 And brought the past all back again;  
 And said, "Oh Love! whate'er my lot,  
 "Still let this soul to thee be true—  
 "Rather than have one bliss forgot,  
 "Be all my pains remembered too!"

The group that stood around to shade  
 The blushes of that bashful maid,  
 Had by degrees as came the lay  
 More strongly forth retired away,  
 Like a fair shell whose valves divide  
 To show the fairer pearl inside:  
 For such she was—a creature, bright  
 And delicate as those day-flowers,  
 Which while they last make up in light  
 And sweetness what they want in hours.

So rich upon the ear had grown  
 Her voice's melody—its tone  
 Gathering new courage as it found  
 An echo in each bosom round—  
 That, ere the nymph with downcast eye  
 Still on the chords, her lute laid by,  
 "Another Song," all lips exclaimed,  
 And each some matchless favorite named;  
 While blushing as her fingers ran  
 O'er the sweet chords she thus began:—

#### SONG.

OH, Memory, how coldly  
 Thou paintest joy gone by:  
 Like rainbows, thy pictures  
 But mournfully shine and die  
 Or if some tints thou keepest,  
 That former days recall,  
 As o'er each line thou weapest,  
 Thy tears efface them all.

But, Memory, too truly  
 Thou paintest grief that's past;  
 Joy's colors are fleeting,  
 But those of Sorrow last.

And, while thou bring'st before us  
 Dark pictures of past ill,  
 Life's evening closing o'er us  
 But makes them darker still.

So went the moonlight hours along,  
 In this sweet glade; and so with song  
 And witching sounds—not such as they,  
 The cymbalists of Ossa, played,  
 To chase the moon's eclipse away,<sup>1</sup>  
 But soft and holy—did each maid  
 Lighten her heart's eclipse awhile,  
 And win back Sorrow to a smile.

Not far from this secluded place,  
 On the sea-shore a ruin stood;—  
 A relic of the extinguisht race,  
 Who once looked o'er that foamy flood,  
 When fair Ioulis<sup>2</sup> by the light  
 Of golden sunset on the sight  
 Of mariners who sailed that sea,  
 Rose like a city of chrysolite  
 Called from the wave by witchery.  
 This ruin—now by barbarous hands  
 Debased into a motley shed,  
 Where the once splendid column stands  
 Inverted on its leafy head—  
 Formed, as they tell in times of old  
 The dwelling of that bard whose lay  
 Could melt to tears the stern and cold,  
 And sadden mid their mirth the gay—  
 Simonides,<sup>3</sup> whose fame thro' years  
 And ages past still bright appears—  
 Like Hesperus, a star of tears!

'T was hither now—to catch a view  
 Of the white waters as they played  
 Silently in the light—a few  
 Of the more restless damsels strayed;  
 And some would linger mid the scent  
 Of hanging foliage that perfumed  
 The ruined walls; while others went  
 Culling whatever floweret bloomed

<sup>1</sup> This superstitious custom of the Thessalians exists also, as Pietro della Valle tells us, among the Persians.

<sup>2</sup> An ancient city of Zea, the walls of which were of marble. Its remains (says Clarke) "extend from the shore, quite into a valley watered by the streams of a fountain, whence Ioulis received its name."

<sup>3</sup> Zea was the birthplace of this poet, whose verses are by Catullus called "tears."

In the lone leafy space between,  
Where gilded chambers once had been;  
Or, turning sadly to the sea,  
Sent o'er the wave a sigh unblest  
To some brave champion of the Free —  
Thinking, alas, how cold might be  
At that still hour his place of rest !

Meanwhile there came a sound of song  
From the dark ruins — a faint strain,  
As if some echo that among  
Those minstrel halls had slumbered long  
Were murmuring into life again.

But, no — the nymphs knew well the  
tone —

A maiden of their train, who loved  
Like the night-bird to sing alone,  
Had deep into those ruins roved,  
And there, all other thoughts forgot,  
Was warbling o'er, in lone delight,  
A lay that, on that very spot,  
Her lover sung one moonlight  
night:—

## SONG.

AH ! where are they, who heard, in former  
hours,  
The voice of Song in these neglected  
bowers?

They are gone — all gone !

The youth who told his pain in such  
sweet tone  
That all who heard him wisht his pain  
their own —

He is gone — he is gone !

And she who while he sung sat listening by  
And thought to strains like these 't were  
sweet to die —

She is gone — she too is gone !

'T is thus in future hours some bard will  
say

Of her who hears and him who sings this  
lay —

They are gone — they both are  
gone !

The moon was now, from heaven's steep,  
Bending to dip her silvery urn  
Into the bright and silent deep —  
And the young nymphs, on their return

From those romantic ruins, found  
Their other playmates ranged around  
The sacred Spring, prepared to tune  
Their parting hymn,<sup>1</sup> ere sunk the moon,  
To that fair Fountain by whose stream  
Their hearts had formed so many a  
dream.

Who has not read the tales that tell  
Of old Eleusis' sacred Well,  
Or heard what legend-songs recount  
Of Syra and its holy Fount,<sup>2</sup>  
Gushing at once from the hard rock

Into the laps of living flowers —  
Where village maidens loved to flock,  
On summer-nights and like the Hours  
Linked in harmonious dance and song,  
Charmed the unconscious night along ;  
While holy pilgrims on their way  
To Delos' isle stood looking on,  
Enchanted with a scene so gay,  
Nor sought their boats till morning  
shone.

Such was the scene this lovely glade  
And its fair inmates now displayed,  
As round the Fount in linked ring  
They went in cadence slow and light  
And thus to that enchanted Spring  
Warbled their Farewell for the  
night:—

## SONG.

HERE, while the moonlight dim  
Falls on that mossy brim,  
Sing we our Fountain Hymn,  
Maidens of Zea !  
Nothing but Music's strain,  
When Lovers part in pain,  
Soothes till they meet again,  
Oh, Maids of Zea !

1 These "Songs of the Well," as they were called among the ancients, still exist in Greece. *De Guys* tells us that he has seen "the young women in Prince's Island, assembled in the evening at a public well, suddenly strike up a dance, while others sung in concert to them."

2 "The inhabitants of Syra, both ancient and modern, may be considered as the worshippers of water. The old fountain, at which the nymphs of the island assembled in the earliest ages, exists in its original state; the same rendezvous as it was formerly, whether of love and gallantry, or of gossiping and tale-telling. It is near to the town, and the most limpid water gushes continually from the solid rock. It is regarded by the inhabitants with a degree of religious veneration."



Bright Fount so clear and cold  
 Round which the nymphs of old  
 Stood with their locks of gold,  
 Fountain of Zea!  
 Not even Castaly,  
 Famed tho' its streamlet be,  
 Murmurs or shines like thee,  
 Oh, Fount of Zea!

Thou, while our hymn we sing,  
 Thy silver voice shalt bring,  
 Answering, answering,  
 Sweet Fount of Zea!  
 For of all rills that run  
 Sparkling by moon or sun  
 Thou art the fairest one,  
 Bright Fount of Zea!

tion; and they preserve a tradition, that the pilgrims of old time, in their way to Delos, resorted hither for purification." — *Clarke*.

Now, by those stars that glance  
 Over heaven's still expanse,  
 Weave we our mirthful dance,  
 Daughters of Zea!  
 Such as in former days  
 Danced they by Dian's rays  
 Where the Eurotas strays,<sup>1</sup>  
 Oh, Maids of Zea!

But when to merry feet  
 Hearts with no echo beat,  
 Say, can the dance be sweet?  
 Maidens of Zea!  
 No, naught but Music's strain,  
 When lovers part in pain,  
 Soothes till they meet again,  
 Oh, Maids of Zea!

1 "*qualis in Eurotæ ripis, aut per juga Cynthi exercet Diana choros.*" — *Vergil*.

## SECOND EVENING.

### SONG.

WHEN evening shades are falling  
 O'er Ocean's sunny sleep,  
 To pilgrims' hearts recalling  
 Their home beyond the deep;  
 When rest o'er all descending  
 The shores with gladness smile,  
 And lutes their echoes blending  
 Are heard from isle to isle,  
 Then, Mary, Star of the Sea,<sup>2</sup>  
 We pray, we pray, to thee!

The noon-day tempest over,  
 Now Ocean toils no more,  
 And wings of halcyons hover  
 Where all was strife before.  
 Oh thus may life in closing  
 Its short tempestuous day  
 Beneath heaven's smile reposing  
 Shine all its storms away:

Thus, Mary, Star of the Sea,  
 We pray, we pray, to thee!

On Helle's sea the light grew dim  
 As the last sounds of that sweet hymn  
 Floated along its azure tide —  
 Floated in light as if the lay  
 Had mixt with sunset's fading ray  
 And light and song together died.  
 So soft thro' evening's air had breathed  
 That choir of youthful voices wreathed  
 In many-linked harmony,  
 That boats then hurrying o'er the sea  
 Paused when they reached this fairy  
 shore,  
 And lingered till the strain was o'er.

Of those young maids who 've met to  
 fleet  
 In song and dance this evening's  
 hours,

2 One of the titles of the Virgin: — "*Maria illuminatrix, sive Stella Maris.*" — *Isidor*.

Far happier now the bosoms beat  
Than when they last adorned these  
bowers;

For tidings of glad sound had come,  
At break of day from the far isles—  
Tidings like breath of life to some,—  
That Zea's sons would soon wing home,  
Crowned with the light of Victory's  
smiles

To meet that brightest of all meeds  
That wait on high, heroic deeds,  
When gentle eyes that scarce for tears  
Could trace the warrior's parting  
track,

Shall like a misty morn that clears  
When the long-absent sun appears  
Shine out all bliss to hail him back.

How fickle still the youthful breast! —  
More fond of change than a young  
moon,

No joy so new was e'er possess'd  
But Youth would leave for newer  
soon.

These Zean nymphs tho' bright the spot  
Where first they held their evening  
play

As ever fell to fairy's lot  
To wanton o'er by midnight's ray,  
Had now exchanged that sheltered scene  
For a wide glade beside the sea —  
A lawn whose soft expanse of green  
Turned to the west sun smilingly  
As tho' in conscious beauty bright  
It joyed to give him light for light.

And ne'er did evening more serene  
Look down from heaven on lovelier  
scene.

Calm lay the flood around while fleet  
O'er the blue shining element  
Light barks as if with fairy feet  
That stirred not the husht waters  
went;

Some that ere rosy eve fell o'er  
The blushing wave, with mainsail free,  
Had put forth from the Attic shore,  
Or the near Isle of Ebony;—  
Some, Hydriot barks that deep in caves  
Beneath Colonna's pillared cliffs,  
Had all day lurked and o'er the waves  
Now shot their long and dart-like  
skiffs.

Woe to the craft however fleet  
These sea-hawks in their course shall  
meet,

Laden with juice of Lesbian vines,  
Or rich from Naxos' emery mines;  
For not more sure, when owlets flee  
O'er the dark crags of Pendelee,  
Doth the night-falcon mark his prey,  
Or pounce on it more fleet than they.

And what a moon now lights the glade  
Where these young island nymphs are  
met!

Full-orbed yet pure as if no shade  
Had touched its virgin lustre yet;  
And freshly bright as if just made  
By Love's own hands of new-born light  
Stolen from his mother's star to-night.

On a bold rock that o'er the flood  
Jutted from that soft glade there stood  
A Chapel, fronting towards the sea, —  
Built in some by-gone century, —  
Where nightly as the seaman's mark  
When waves rose high or clouds were  
dark,

A lamp bequeathed by some kind Saint  
Shed o'er the wave its glimmer faint,  
Waking in way-worn men a sigh  
And prayer to heaven as they went by.  
'T was there, around that rock-built shrine

A group of maidens and their sires  
Had stood to watch the day's decline,  
And as the light fell o'er their lyres  
Sung to the Queen-Star of the Sea  
That soft and holy melody.

But lighter thoughts and lighter song  
Now woo the coming hours along.  
For mark, where smooth the herbage lies,  
Yon gay pavilion curtained deep  
With silken folds thro' which bright eyes  
From time to time are seen to peep;  
While twinkling lights that to and fro  
Beneath those veils like meteors go,  
Tell of some spells at work and keep  
Young fancies chained in mute suspense,  
Watching what next may shine from  
thence,

Nor long the pause ere hands unseen  
That mystic curtain backward drew  
And all that late but shone between  
In half-caught gleams now burst to  
view.

A picture 't was of the early days  
Of glorious Greece ere yet those rays  
Of rich, immortal Mind were hers  
That made mankind her worshippers;  
While yet unsung her landscapes shone  
With glory lent by heaven alone;  
Nor temples crowned her nameless hills,  
Nor Muse immortalized her rills;  
Nor aught but the mute poesy  
Of sun and stars and shining sea  
Illumed that land of bards to be.  
While prescient of the gifted race  
That yet would realm so blest adorn  
Nature took pains to deck the place  
Where glorious Art was to be born.

Such was the scene that mimic stage  
Of Athens and her hills portrayed;  
Athens in her first, youthful age,  
Ere yet the simple violet braid,<sup>1</sup>  
Which then adorned her had shone  
down  
The glory of earth's loftiest crown.  
While yet undreamed, her seeds of Art  
Lay sleeping in the marble mine —  
Sleeping till Genius bade them start  
To all but life in shapes divine;  
Till deified the quarry shone  
And all Olympus stood in stone!

There in the foreground of that scene,  
On a soft bank of living green  
Sate a young nymph with her lap full  
Of newly gathered flowers, o'er which  
She graceful leaned intent to cull  
All that was there of hue most rich,  
To form a wreath such as the eye  
Of her young lover who stood by,  
With pallet mingled fresh might choose  
To fix by Painting's rainbow hues.

The wreath was formed; the maiden  
raised  
Her speaking eyes to his, while he —  
Oh *not* upon the flowers now gazed,  
But on that bright look's witchery.  
While, quick as if but then the thought  
Like light had reached his soul, he  
caught  
His pencil up and warm and true  
As life itself that love-look drew:

And, as his raptured task went on,  
And forth each kindling feature shone,  
Sweet voices thro' the moonlight air  
From lips as moonlight fresh and pure  
Thus hailed the bright dream passing  
there,  
And sung the Birth of Portraiture.<sup>2</sup>

## SONG.

As once a Grecian maiden wove  
Her garland mid the summer bowers,  
There stood a youth with eyes of love  
To watch her while she wreathed the  
flowers.  
The youth was skilled in Painting's art,  
But ne'er had studied woman's brow,  
Nor knew what magic hues the heart  
Can shed o'er Nature's charms till now.

## CHORUS.

Blest be Love to whom we owe  
All that 's fair and bright below.

His hand had pictured many a rose,  
And sketched the rays that light the  
brook;  
But what were these or what were those  
To woman's blush, to woman's look?  
"Oh, if such magic power there be,  
"This, this," he cried, "is all my prayer,  
"To paint that living light I see  
"And fix the soul that sparkles there."

His prayer as soon as breathed was  
heard;  
His pallet touched by Love grew warm,  
And Painting saw her hues transferred  
From lifeless flowers to woman's form.  
Still as from tint to tint he stole,  
The fair design shone out the more  
And there was now a life, a soul,  
Where only colors glowed before.

Then first carnations learned to speak  
And lilies into life were brought;  
While mantling on the maiden's cheek  
Young roses kindled into thought.  
Then hyacinths their darkest dyes  
Upon the locks of Beauty threw;

2 The whole of this scene was suggested by Pliny's account of the artist Pausias and his mistress Glycera, *Lib.* 35. c. 40.

1 "Violet-crowned Athens." — *Pindar*.



And violets transformed to eyes  
Inshrined a soul within their blue.

## CHORUS.

Blest be Love to whom we owe  
All that's fair and bright below.  
Song was cold and Painting dim  
Till song and Painting learned from him.

Soon as the scene had closed, a cheer  
Of gentle voices old and young  
Rose from the groups that stood to hear  
This tale of yore so aptly sung;  
And while some nymphs in haste to tell

The workers of that fairy spell  
How crowned with praise their task had been

Stole in behind the curtained scene,  
The rest in happy converse strayed —

Talking that ancient love-tale o'er —  
Some to the groves that skirt the glade,  
Some to the chapel by the shore,  
To look what lights were on the sea,  
And think of the absent silently.

But soon that summons known so well  
Thro' bower and hall in Eastern lands,  
Whose sound more sure than gong or bell

Lovers and slaves alike commands, —  
The clapping of young female hands,  
Calls back the groups from rock and field

To see some new-formed scene revealed; —

And fleet and eager down the slopes  
Of the green glade like antelopes  
When in their thirst they hear the sound  
Of distant rills, the light nymphs bound.

Far different now the scene — a waste  
Of Libyan sands, by moonlight's ray;  
An ancient well, whereon were traced  
The warning words, for such as stray  
Unarmed there, "Drink and away!"<sup>1</sup>

1 The traveller Shaw mentions a beautiful rill in Barbary, which is received into a large basin called *Shrub wee krub*, "Drink and away" — there being great danger of meeting with thieves and assassins in such places.

While near it from the night-ray screened,  
And like his bells in husht repose,  
A camel slept — young as if weaned  
When last the star Canopus rose.<sup>2</sup>

Such was the back-ground's silent scene; —

While nearer lay fast slumbering too  
In a rude tent with brow serene  
A youth whose cheeks of way-worn hue  
And pilgrim-bonnet told the tale  
That he had been to Mecca's Vale:  
Haply in pleasant dreams, even now  
Thinking the long wished hour is come  
When o'er the well-known porch at home

His hand shall hang the aloe bough —  
Trophy of his accomplished vow.<sup>3</sup>

But brief his dream — for now the call  
Of the camp-chiefs from rear to van,  
"Bind on your burdens,"<sup>4</sup> wakes up all  
The widely slumbering caravan;  
And thus meanwhile to greet the ear  
Of the young pilgrim as he wakes,  
The song of one who lingering near  
Had watched his slumber, cheerly breaks.

## SONG.

UP and march! the timbrel's sound  
Wakes the slumbering camp around;  
Fleet thy hour of rest hath gone,  
Armed sleeper, up, and on!  
Long and weary is our way  
O'er the burning sands to day;  
But to pilgrim's homeward feet  
Even the desert's path is sweet.

2 The Arabian shepherd has a peculiar ceremony in weaning the young camel: when the proper time arrives, he turns the camel towards the rising star, Canopus, and says, "Do you see Canopus? from this moment you taste not another drop of milk." — *Richardson*.

3 "Whoever returns from a pilgrimage to Mecca hangs this plant (the mitre-shaped Aloe) over his street door, as a token of his having performed this holy journey." — *Hasselquist*.

4 This form of notice to the caravans to prepare for marching was applied by Hafiz to the necessity of relinquishing the pleasures of this world, and preparing for death: — "For me what room is there for pleasure in the bower of Beauty, when every moment the bell makes proclamation, 'Bind on your burdens'?"

When we lie at dead of night,  
Looking up to heaven's light,  
Hearing but the watchman's tone  
Faintly chanting "God is one,"<sup>1</sup>  
Oh what thoughts then o'er us come  
Of our distant village home,  
Where that chant when evening sets  
Sounds from all the minarets.

Cheer thee! — soon shall signal lights,  
Kindling o'er the Red-Sea heights,  
Kindling quick from man to man,  
Hail our coming caravan:<sup>2</sup>  
Think what bliss that hour will be!  
Looks of home again to see,  
And our names again to hear  
Murmured out by voices dear.

So past the desert dream away,  
Fleeting as his who heard this lay.  
Nor long the pause between, nor moved  
The spell-bound audience from that  
spot;

While still as usual Fancy roved  
On to the joy that yet was not: —  
Fancy who hath no present home,  
But builds her bower in scenes to come,  
Walking for ever in a light  
That flows from regions out of sight.

But see by gradual dawn descried  
A mountain realm — rugged as e'er  
Upraised to heaven its summits bare,  
Or told to earth with frown of pride  
That Freedom's falcon nest was there,  
Too high for hand of lord or king  
To hood her brow, or chain her wing.

'Tis Maina's land — her ancient hills,  
The abode of nymphs<sup>3</sup> — her countless  
rills  
And torrents in their downward dash  
Shining like silver thro' the shade

<sup>1</sup> The watchmen, in the camp of the caravans, go their rounds, crying one after another, "God is one," etc.

<sup>2</sup> "It was customary," says Irwin, "to light up fires on the mountains, within view of Cosseir, to give notice of the approach of the caravans that came from the Nile."

<sup>3</sup> — *virginibus bacchata Laconis  
Taygeta.* VERGIL.

Of the sea-pine and flowering ash —  
All with a truth so fresh portrayed  
As wants but touch of life to be  
A world of warm reality.

And now light bounding forth a band  
Of mountaineers, all smiles, ad-  
vance —  
Nymphs with their lovers hand in hand  
Linked in the Ariadne dance;<sup>4</sup>  
And while, apart from that gay throng,  
A minstrel youth in varied song  
Tells of the loves, the joys, the ills  
Of these wild children of the hills,  
The rest by turns or fierce or gay  
As war or sport inspires the lay  
Follow each change that wakes the  
strings  
And act what thus the lyrist sings:—

#### SONG.

No life is like the mountaineer's,  
His home is near the sky,  
Where throned above this world he hears  
Its strife at distance die.  
Or should the sound of hostile drum  
Proclaim below, "We come — we  
come,"  
Each crag that towers in air  
Gives answer, "Come who dare!"  
While like bees from dell and dingle,  
Swift the swarming warriors mingle,  
And their cry "Hurra!" will be,  
"Hurra, to victory!"

Then when battle's hour is over  
See the happy mountain lover  
With the nymph who 'll soon be bride  
Seated blushing by his side, —  
Every shadow of his lot  
In her sunny smile forgot.  
Oh, no life is like the mountaineer's,  
His home is near the sky,  
Where throned above this world he hears  
Its strife at distance die.  
Nor only thus thro' summer suns  
His blithe existence cheerly runs —  
Even winter bleak and dim  
Brings joyous hours to him;

<sup>4</sup> See, for an account of this dance, De Guy's Travels.

When his rifle behind him flinging  
He watches the roe-buck springing,  
And away, o'er the hills away  
Re-echoes his glad "hurra."

Then how blest when night is closing,  
By the kindled hearth reposing,  
To his rebeck's drowsy song,  
He beguiles the hour along;  
Or provoked by merry glances  
To a brisker movement dances,  
Till, weary at last, in slumber's chain,  
He dreams o'er chase and dance again,  
Dreams, dreams them o'er again.

As slow that minstrel at the close  
Sunk while he sung to feigned repose,  
Aptly did they whose mimic art  
Followed the changes of his lay  
Portray the lull, the nod, the start,  
Thro' which as faintly died away  
His lute and voice, the minstrel past,  
Till voice and lute lay hushed at last.

But now far other song came o'er  
Their startled ears — song that at first  
As solemnly the night-wind bore  
Across the wave its mournful burst,  
Seemed to the fancy like a dirge  
Of some lone Spirit of the Sea,  
Singing o'er Helle's ancient surge  
The requiem of her Brave and Free.

Sudden amid their pastime pause  
The wondering nymphs; and as the  
sound  
Of that strange music nearer draws,  
With mute-inquiring eye look round,  
Asking each other what can be  
The source of this sad minstrelsy?  
Nor longer can they doubt, the song  
Comes from some island-bark which  
now  
Courses the bright waves swift along  
And soon perhaps beneath the brow  
Of the Saint's Rock will shoot its prow.

Instantly all with hearts that sighed  
'Twixt fear's and fancy's influence,  
Flew to the rock and saw from thence  
A red-sailed pinnacle towards them glide,  
Whose shadow as it swept the spray  
Scattered the moonlight's smiles away.

Soon as the mariners saw that throng  
From the cliff gazing, young and old,  
Sudden they slacked their sail and song,  
And while their pinnacle idly rolled  
On the light surge, these tidings  
told:—

'T was from an isle of mournful name,  
From Missolonghi, last they came —  
Sad Missolonghi sorrowing yet  
O'er him, the noblest Star of Fame  
That e'er in life's young glory set! —  
And now were on their mournful way,  
Wafting the news thro' Helle's  
isles;—

News that would cloud even Freedom's  
ray  
And sadden Victory mid her smiles.

Their tale thus told and heard with pain,  
Out spread the galliot's wings again;  
And as she sped her swift career  
Again that Hymn rose on the ear —  
"Thou art not dead — thou art not  
dead!"

As oft 't was sung in ages flown  
Of him, the Athenian, who to shed  
A tyrant's blood poured out his own.

### SONG.

THOU art not dead — thou art not  
dead! <sup>1</sup>

No, dearest Harmodius, no.  
Thy soul to realms above us fled  
Tho' like a star it dwells o'er head  
Still lights this world below.  
Thou art not dead — thou art not dead!  
No, dearest Harmodius, no.

Thro' isles of light where heroes tread  
And flowers ethereal blow,  
Thy god-like Spirit now is led,  
Thy lip with life ambrosial fed  
Forgets all taste of woe.  
Thou art not dead — thou art not dead!  
No, dearest Harmodius, no.

The myrtle round that falchion spread  
Which struck the immortal blow,  
Throughout all time with leaves un-  
shed —

1 φίλαθ' Ἀρμόδι' οὔπα τέθνηκας.



The patriot's hope, the tyrant's dread —  
 Round Freedom's shrine shall grow.  
 Thou art not dead — thou art not dead!  
 No, dearest Harmodius, no.

Where hearts like thine have broke or  
 bled,

Tho' quenched the vital glow,  
 Their memory lights a flame instead,  
 Which even from out the narrow bed  
 Of death its beams shall throw.  
 Thou art not dead — thou art not dead!  
 No, dearest Harmodius, no.

Thy name, by myriads sung and said,  
 From age to age shall go,  
 Long as the oak and ivy wed,  
 As bees shall haunt Hymettus' head,  
 Or Helle's waters flow.  
 Thou art not dead — thou art not dead!  
 No, dearest Harmodius, no.

'Mong those who lingered listening  
 there, —

Listening with ear and eye as long  
 As breath of night could towards them  
 bear

A murmur of that mournful song, —  
 A few there were in whom the lay  
 Had called up feelings far too sad  
 To pass with the brief strain away,  
 Or turn at once to theme more glad;  
 And who in mood untuned to meet  
 The light laugh of the happier train,  
 Wandered to seek some moonlight seat  
 Where they might rest, in converse  
 sweet,  
 Till vanisht smiles should come  
 again.

And seldom e'er hath noon of night  
 To sadness lent more soothing light.  
 On one side in the dark blue sky  
 Lonely and radiant was the eye  
 Of Jove himself, while on the other  
 'Mong tiny stars that round her  
 gleamed,

The young moon like the Roman mother  
 Among her living "jewels" beamed.<sup>1</sup>

Touched by the lovely scenes around,  
 A pensive maid — one who, tho' young,

<sup>1</sup> See "Alciphron," p. 353.

Had known what 't was to see unwound  
 The ties by which her heart had clung—  
 Wakened her soft tamboura's sound,  
 And to its faint accords thus sung: —

### SONG.

CALM as beneath its mother's eyes  
 In sleep the smiling infant lies,  
 So watched by all the stars of night  
 Von landscape sleeps in light.  
 And while the night-breeze dies away,  
 Like relics of some faded strain,  
 Loved voices, lost for many a day,  
 Seem whispering round again.  
 Oh youth! oh love! ye dreams that shed  
 Such glory once — where are ye fled?

Pure ray of light that down the sky  
 Art pointing like an angel's wand,  
 As if to guide to realms that lie  
 In that bright sea beyond:  
 Who knows but in some brighter deep  
 Than even that tranquil, moon-lit main,  
 Some land may lie where those who weep  
 Shall wake to smile again!

With cheeks that had regained their  
 power  
 And play of smiles, — and each bright  
 eye  
 Like violets after morning's shower  
 The brighter for the tears gone by,  
 Back to the scene such smiles should grace  
 These wandering nymphs their path re-  
 trace,  
 And reach the spot with rapture new  
 Just as the veils asunder flew  
 And a fresh vision burst to view.

There by her own bright Attic flood,  
 The blue-eyed Queen of Wisdom stood;—  
 Not as she haunts the sage's dreams,  
 With brow unveiled, divine, severe;  
 But softened as on bards she beams  
 When fresh from Poesy's high sphere  
 A music not her own she brings,  
 And thro' the veil which Fancy flings  
 O'er her stern features gently sings.

But who is he — that urchin nigh,  
 With quiver on the rose-trees hung,  
 Who seems just dropt from yonder sky,

And stands to watch that maid with eye  
 So full of thought for one so young? —  
 That child — but, silence! lend thine ear,  
 And thus in song the tale thou 'lt hear:—

## SONG.

As Love one summer eve was straying,  
 Who should he see at that soft hour  
 But young Minerva gravely playing  
 Her flute within an olive bower.  
 I need not say, 't is Love's opinion  
 That grave or merry, good or ill,  
 The sex all bow to his dominion,  
 As woman will be woman still.

Tho' seldom yet the boy hath given  
 To learned dames his smiles or sighs,  
 So handsome Pallas looked that even  
 Love quite forgot the maid was wise.  
 Besides, a youth of his discerning  
 Knew well that by a shady rill  
 At sunset hour whate'er her learning  
 A woman will be woman still.

Her flute he praised in terms extatic, —  
 Wishing it dumb, nor cared how  
 soon;—

For Wisdom's notes, howe'er chromatic,  
 To Love seem always out of tune.

But long as he found face to flatter,  
 The nymph found breath to shake and  
 thrill;

As, weak or wise — it does n't matter —  
 Woman at heart is woman still.

Love changed his plan, with warmth ex-  
 claiming,

"How rosy was her lips' soft dye!"  
 And much that flute the flatterer blaming,  
 For twisting lips so sweet awry.

The nymph looked down, beheld her  
 features

Reflected in the passing rill,  
 And started, shocked — for, ah, ye  
 creatures!

Even when divine you're women still.

Quick from the lips it made so odious,  
 That graceless flute the Goddess took,  
 And while yet filled with breath melo-  
 dious,

Flung it into the glassy brook;

Where as its vocal life was fleeting  
 Adown the current, faint and shrill,  
 'T was heard in plaintive tone repeating,  
 "Woman, alas, vain woman still!"

An interval of dark repose —  
 Such as the summer lightning knows,  
 'Twixt flash and flash, as still more bright  
 The quick revealment comes and goes,  
 Opening each time the veils of night,  
 To show within a world of light —  
 Such pause, so brief, now past between  
 This last gay vision and the scene

Which now its depth of light disclosed.  
 A bower it seemed, an Indian bower,

Within whose shade a nymph reposed,  
 Sleeping away noon's sunny hour —  
 Lovely as she, the Sprite, who weaves  
 Her mansion of sweet Durva leaves,  
 And there, as Indian legends say,  
 Dreams the long summer hours away.  
 And mark how charmed this sleeper seems  
 With some hid fancy — she, too, dreams!  
 Oh for a wizard's art to tell

The wonders that now bless her sight!  
 'T is done — a truer, holier spell  
 Than e'er from wizard's lip yet fell

Thus brings her vision all to light:—

## SONG.

"WHO comes so gracefully

"Gliding along

"While the blue rivulet

"Sleeps to her song;

"Song richly vying

"With the faint sighing

"Which swans in dying

"Sweetly prolong?"

So sung the shepherd-boy

By the stream's side,

Watching that fairy boat

Down the flood glide,

Like a bird winging,

Thro' the waves bringing

That Syren, singing

To the husht tide.

"Stay," said the shepherd-boy,

"Fairy-boat, stay,

"Linger, sweet minstrelsy,

"Linger a day."

But vain his pleading,  
Past him, unheeding,  
Song and boat, speeding,  
Glided away.

So to our youthful eyes  
Joy and hope shone;  
So while we gazed on them  
Fast they flew on; —  
Like flowers declining  
Even in the twining,  
One moment shining,  
And the next gone!

Soon as the imagined dream went by,  
Uprised the nymph, with anxious eye  
Turned to the clouds as tho' some boon  
She waited from that sun-bright dome,  
And marvelled that it came not soon  
As her young thoughts would have it  
come.

But joy is in her glance! — the wing  
Of a white bird is seen above;  
And oh, if round his neck he bring  
The long-wished tidings from her love,  
Not half so precious in her eyes  
Even that high-omened bird<sup>1</sup> would  
be,  
Who dooms the brow o'er which he  
flies  
To wear a crown of royalty.

She had herself last evening sent  
A winged messenger whose flight  
Thro' the clear, roseate element,  
She watched till lessening out of sight  
Far to the golden West it went,  
Wasting to him, her distant love,  
A missive in that language wrought  
Which flowers can speak when aptly  
wove,  
Each hue a word, each leaf a thought.

And now — oh speed of pinion, known  
To Love's light messengers alone! —  
Ere yet another evening takes  
Its farewell of the golden lakes,  
She sees another envoy fly,  
With the wished answer, thro' the sky.

1 The Huma,

# SONG.

WELCOME sweet bird, thro' the sunny air  
winging,  
Swift hast thou come o'er the far-shin-  
ing sea,  
Like Seba's dove on thy snowy neck  
bringing  
Love's written vows from my lover to  
me.  
Oh, in thy absence what hours did I  
number! —  
Saying oft, "Idle bird, how could he  
rest?"  
But thou art come at last, take now thy  
slumber,  
And lull thee in dreams of all thou  
lov'st best.

Yet dost thou droop — even now while  
I utter  
Love's happy welcome, thy pulse dies  
away;  
Cheer thee, my bird — were it life's  
ebbing flutter,  
This fondling bosom should woo it to  
stay.  
But no — thou 'rt dying — thy last task  
is over —  
Farewell, sweet martyr to Love and to  
me!  
The smiles thou hast wakened by news  
from my lover,  
Will now all be turned into weeping  
for thee.

While thus this scene of song (their last  
For the sweet summer season) past,  
A few presiding nymphs whose care  
Watched over all invisibly,  
As do those guardian sprites of air  
Whose watch we feel but cannot see,  
Had from the circle — scarcely missed,  
Ere they were sparkling there again —  
Glad like fairies to assist  
Their handmaids on the moonlight  
plain,  
Where, hid by intercepting shade  
From the stray glance of curious eyes,  
A feast of fruits and wines was laid —  
Soon to shine out, a glad surprise!

And now the moon, her ark of light  
Steering thro' Heaven, as tho' she bore



In safety thro' that deep of night  
 Spirits of earth, the good, the bright,  
 To some remote immortal shore,  
 Had half-way sped her glorious way,  
 When round reclined on hillocks green  
 In groups beneath that tranquil ray,  
 The Zeans at their feast were seen.  
 Gay was the picture — every maid  
 Whom late the lighted scene displayed,  
 Still in her fancy garb arrayed; —  
 The Arabian pilgrim, smiling here  
 Beside the nymph of India's sky;  
 While there the Mainiote mountaineer  
 Whispered in young Minerva's ear,  
 And urchin Love stood laughing by.

Meantime the elders round the board,  
 By mirth and wit themselves made  
 young,  
 High cups of juice Zacynthian poured,  
 And while the flask went round thus  
 sung: —

## SONG.

Up with the sparkling brimmer,  
 Up to the crystal brim;  
 Let not a moon-beam glimmer  
 'Twixt the flood and brim.  
 When hath the world set eyes on  
 Aught to match this light,  
 Which o'er our cup's horizon  
 Dawns in bumpers bright?

Truth in a deep well lieth —  
 So the wise aver:  
 But Truth the fact denieth —  
 Water suits not her.  
 No, her abode's in brimmers,  
 Like this mighty cup —  
 Waiting till we, good swimmers,  
 Dive to bring her up.

Thus circled round the song of glee,  
 And all was tuneful mirth the while,  
 Save on the cheeks of some whose  
 smile

As fixt they gaze upon the sea,  
 Turns into paleness suddenly!  
 What see they there? a bright blue light  
 That like a meteor gliding o'er  
 The distant wave grows on the sight,  
 As tho' 't were winged to Zea's shore.

To some, 'mong those who came to gaze,  
 It seemed the night-light far away  
 Of some lone fisher by the blaze  
 Of pine torch luring on his prey;  
 While others, as 'twixt awe and mirth  
 They breathed the blest Panaya's<sup>1</sup>  
 name,

Vowed that such light was not of earth  
 But of that drear, ill-omen'd flame  
 Which mariners see on sail or mast  
 When Death is coming in the blast.  
 While marvelling thus they stood, a maid  
 Who sate apart with downcast eye,  
 Nor yet had like the rest surveyed  
 That coming light which now was nigh,  
 Soon as it met her sight, with cry  
 Of pain-like joy, " 'T is he! 't is he!"  
 Loud she exclaimed, and hurrying by  
 The assembled throng, rushed towards  
 the sea.

At burst so wild, alarmed, amazed,  
 All stood like statues mute and gazed  
 Into each other's eyes to seek  
 What meant such mood in maid so meek?

Till now, the tale was known to few,  
 But now from lip to lip it flew: —  
 A youth, the flower of all the band,  
 Who late had left this sunny shore,  
 When last he kist that maiden's hand,  
 Lingered to kiss it o'er and o'er,  
 By his sad brow too plainly told  
 The ill-omened thought which crost  
 him then,  
 That once those hands should lose their  
 hold,

They ne'er would meet on earth again!  
 In vain his mistress sad as he,  
 But with a heart from 'Self as free  
 As generous woman's only is,  
 Veiled her own fears to banish his: —  
 With frank rebuke but still more vain,  
 Did a rough warrior who stood by  
 Call to his mind this martial strain,  
 His favorite once, ere Beauty's eye  
 Had taught his soldier-heart to sigh: —

## SONG.

MARCH! nor heed those arms that hold  
 thee,  
 Tho' so fondly close they come;

<sup>1</sup> The name which the Greeks give to the Virgin Mary.

Closer still will they enfold thee  
 When thou bring'st fresh laurels home.  
 Dost thou dote on woman's brow?  
 Dost thou live but in her breath?  
 March! — one hour of victory now  
 Wins thee woman's smile till death.

Oh what bliss when war is over  
 Beauty's long-missed smile to meet,  
 And when wreaths our temples cover  
 Lay them shining at her feet.  
 Who would not that hour to reach  
 Breathe out life's expiring sigh, —  
 Proud as waves that on the beach  
 Lay their war-crests down and die.

There! I see thy soul is burning —  
 She herself who clasps thee so  
 Paints, even now, thy glad returning,  
 And while clasping bids thee go.  
 One deep sigh to passion given,  
 One last glowing tear and then —  
 March! — nor rest thy sword till Heaven  
 Brings thee to those arms again.

Even then ere loath their hands could part  
 A promise the youth gave which bore  
 Some balm unto the maiden's heart,  
 That, soon as the fierce fight was o'er,  
 To home he 'd speed, if safe and free —  
 Nay, even if dying, still would come,  
 So the blest word of "Victory!"  
 Might be the last he 'd breathe at home.  
 "By day," he cried, "thou 'lt know my  
 bark;  
 "But should I come thro' midnight  
 dark,  
 "A blue light on the prow shall tell  
 "That Greece hath won and all is well!"

Fondly the maiden every night,  
 Had stolen to seek that promised light;  
 Nor long her eyes had now been turned  
 From watching when the signal burned.  
 Signal of joy — for her, for all —  
 Fleety the boat now nears the land,  
 While voices from the shore-edge call  
 For tidings of the long-wished band.

Oh the blest hour when those who 've  
 been  
 Thro' peril's paths by land or sea  
 Locked in our arms again are seen  
 Smiling in glad security;

When heart to heart we fondly strain,  
 Questioning quickly o'er and o'er —  
 Then hold them off to gaze again  
 And ask, tho' answered oft before,  
 If they *indeed* are ours once more?

Such is the scene so full of joy  
 Which welcomes now this warrior-boy,  
 As fathers, sisters, friends all run  
 Bounding to meet him — all but one,  
 Who, slowest on his neck to fall,  
 Is yet the happiest of them all.

And now behold him circled round  
 With beaming faces at that board,  
 While cups with laurel foliage crowned,  
 Are to the coming warriors poured —  
 Coming, as he, their herald, told,  
 With blades from victory scarce yet  
 cold,  
 With hearts untouched by Moslem steel  
 And wounds that home's sweet breath  
 will heal.

"Ere morn," said he, — and while he  
 spoke  
 Turned to the east, where clear and  
 pale  
 The star of dawn already broke —  
 "We 'll greet on yonder wave their  
 sail!"  
 Then wherefore part? all, all agree  
 To wait them here beneath this bower;  
 And thus, while even amidst their glee,  
 Each eye is turned to watch the sea,  
 With song they cheer the anxious  
 hour.

### SONG.

"'T is the Vine! 't is the Vine!" said  
 the cup-loving boy  
 As he saw it spring bright from the earth,  
 And called the young Genii of Wit, Love,  
 and Joy,  
 To witness and hallow its birth.  
 The fruit was full grown, like a ruby it  
 flamed  
 Till the sun-beam that kist it looked  
 pale:  
 "'T is the Vine! 't is the Vine!" every  
 Spirit exclaimed  
 "Hail, hail to the Wine-tree, all hail!"

First, fleet as a bird to the summons Wit  
flew,  
While a light on the vine-leaves there  
broke

In flashes so quick and so brilliant all  
knew

'T was the light from his lips as he  
spoke.

"Bright tree! let thy nectar but cheer  
me," he cried,

"And the fount of Wit never can fail:"

"'T is the Vine! 't is the Vine!" hills  
and valleys reply,

"Hail, hail to the Wine-tree, all hail!"

Next Love as he leaned o'er the plant to  
admire

Each tendril and cluster it wore,

From his rosy mouth sent such a breath  
of desire,

As made the tree tremble all o'er.

Oh! never did flower of the earth, sea, or  
sky,

Such a soul-giving odor inhale:

"'T is the Vine! 't is the Vine!" all re-  
echo the cry,

"Hail, hail to the Wine-tree, all hail!"

Last, Joy, without whom even Love and  
Wit die,

Came to crown the bright hour with  
his ray;

And scarce had that mirth-waking tree  
met his eye,

When a laugh spoke what Joy could  
not say;—

A laugh of the heart which was echoed  
around

Till like music it swelled on the gale:

"'T is the Vine! 't is the Vine!" laugh-  
ing myriads resound,

"Hail, hail to the Wine-tree, all hail!"



# ALCIPHRON:

## A FRAGMENT.

### LETTER I.

FROM ALCIPHRON AT ALEXANDRIA TO CLEON  
AT ATHENS.

WELL may you wonder at my flight  
From those fair Gardens in whose  
bowers

Lingers whate'er of wise and bright,  
Of Beauty's smile or Wisdom's light,  
Is left to grace this world of ours.

Well may my comrades as they roam  
On such sweet eves as this inquire

Why I have left that happy home

Where all is found that all desire,  
And Time hath wings that never tire;

Where bliss in all the countless shapes

That Fancy's self to bliss hath given  
Comes clustering round like road-side  
grapes

That woo the traveller's lip at even;  
Where Wisdom flings not joy away —

As Pallas in the stream they say

Once flung her flute — but smiling owns

That woman's lip can send forth tones

Worth all the music of those spheres

So many dream of but none hears;

Where Virtue's self puts on so well

Her sister Pleasure's smile that, loath

From either nymph apart to dwell,

We finish by embracing both.

Yes, such the place of bliss, I own,  
From all whose charms I just have flown;  
And even while thus to thee I write,

And by the Nile's dark flood recline,  
Fondly, in thought I wing my flight  
Back to those groves and gardens bright,

And often think by this sweet light

How lovelily they all must shine;

Can see that graceful temple throw

Down the green slope its lengthened  
shade,

While on the marble steps below

There sits some fair Athenian maid,

Over some favorite volume bending;

And by her side a youthful sage  
Holds back the ringlets that descend-  
ing

Would else o'ershadow all the page.  
But hence such thoughts! — nor let me  
grieve

O'er scenes of joy that I but leave,

As the bird quits awhile its nest

To come again with livelier zest.

And now to tell thee — what I fear

Thou 'lt gravely smile at — *why* I 'm  
here.

Tho' thro' my life's short, sunny dream,

I 've floated without pain or care

Like a light leaf down pleasure's stream,

Caught in each sparkling eddy there;

Tho' never Mirth awakened a strain

That my heart echoed not again;

Yet have I felt, when even most gay,

Sad thoughts — I knew not whence or  
why —

Suddenly o'er my spirit fly,

Like clouds that ere we 've time to say

"How bright the sky is!" shade the  
sky.

Sometimes so vague, so undefined

Were these strange darkenings of my  
mind —

While naught but joy around me beamed

So causelessly they 've come and flown,

That not of life or earth they seemed,

But shadows from some world un-  
known.

More oft, however, 't was the thought

How soon that scene with all its  
play

Of life and gladness must decay —

Those lips I prest, the hands I caught —

Myself — the crowd that mirth had  
brought  
Around me — swept like weeds away !

This thought it was that came to shed  
O'er rapture's hour its worst alloys;  
And close as shade with sunshine wed  
Its sadness with my happiest joys.  
Oh, but for this disheartening voice  
Stealing amid our mirth to say  
That all in which we most rejoice  
Ere night may be the earth-worm's  
prey —

But for this bitter — only this —  
Full as the world is brimmed with bliss,  
And capable as feels my soul  
Of draining to its dregs the whole,  
I should turn earth to heaven and be,  
If bliss made Gods, a Deity !

Thou know'st that night — the very last  
That 'mong my Garden friends I past —  
When the School held its feast of mirth  
To celebrate our founder's birth.  
And all that He in dreams but saw

When he set Pleasure on the throne  
Of this bright world and wrote her law  
In human hearts was felt and known —  
*Not* in unreal dreams but true,  
Substantial joy as pulse e'er knew —  
By hearts and bosoms, that each felt  
*Itself* the realm where Pleasure dwelt.

That night when all our mirth was o'er,  
The minstrels silent, and the feet  
Of the young maidens heard no more —

So stilly was the time, so sweet,  
And such a calm came o'er that scene,  
Where life and revel late had been —  
Lone as the quiet of some bay  
From which the sea hath ebbd away —  
That still I lingered, lost in thought,  
Gazing upon the stars of night,  
Sad and intent as if I sought

Some mournful secret in their light;  
And asked them mid that silence why  
Man, glorious man, alone must die,  
While they, less wonderful than he,  
Shine on thro' all eternity.

That night — thou haply may'st forget  
Its loveliness — but 't was a night  
To make earth's meanest slave regret  
Leaving a world so soft and bright.

On one side in the dark blue sky  
Lonely and radiant was the eye  
Of Jove himself, while on the other,  
'Mong stars that came out one by one,  
The young moon — like the Roman  
mother

Among her living jewels — shone.<sup>1</sup>  
"Oh that from yonder orbs," I thought,  
"Pure and eternal as they are,  
"There could to earth some power be  
brought,  
"Some charm with their own essence  
fraught  
"To make man deathless as a star,  
"And open to his vast desires  
"A course, as boundless and sublime  
"As that which waits those comet-fires,  
"That burn and roam throughout all  
time!"

While thoughts like these absorbed my  
mind,

That weariness which earthly bliss  
However sweet still leaves behind,  
As if to show how earthly 't is,  
Came lulling o'er me and I laid  
My limbs at that fair statue's base —  
That miracle, which Art hath made  
Of all the choice of Nature's grace —  
To which so oft I've knelt and sworn,  
That could a living maid like her  
Unto this wondering world be born,  
I would myself turn worshipper.

Sleep came then o'er me — and I seemed  
To be transported far away  
To a bleak desert plain where gleamed  
One single, melancholy ray,  
Throughout that darkness dimly shed  
From a small taper in the hand  
Of one who pale as are the dead  
Before me took his spectral stand,  
And said while awfully a smile  
Came o'er the wanness of his cheek —  
"Go and beside the sacred Nile  
"You 'll find the Eternal Life you  
seek."

Soon as he spoke these words the hue  
Of death o'er all his features grew  
Like the pale morning when o'er night  
She gains the victory full of light;

1 See "Evenings in Greece," p. 346.

While the small torch he held became  
 A glory in his hand whose flame  
 Brightened the desert suddenly,  
 Even to the far horizon's line —  
 Along whose level I could see  
 Gardens and groves that seemed to  
 shine  
 As if then o'er them freshly played  
 A vernal rainbow's rich cascade;  
 And music floated every where,  
 Circling, as 't were itself the air,  
 And spirits on whose wings the hue  
 Of heaven still lingered round me flew,  
 Till from all sides such splendors broke,  
 That with the excess of light I woke!

Such was my dream; — and I confess  
 Tho' none of all our creedless school  
 E'er conned, believed, or revered less  
 The fables of the priest-led fool  
 Who tells us of a soul, a mind,  
 Separate and pure within us shrined,  
 Which is to live — ah, hope too  
 bright! —

For ever in yon fields of light;  
 Who fondly thinks the guardian eyes  
 Of Gods are on him — as if blest  
 And blooming in their own blue skies  
 The eternal Gods were not too wise  
 To let weak man disturb their rest! —  
 Tho' thinking of such creeds as thou  
 And all our Garden sages think,  
 Yet is there something, I allow,  
 In dreams like this — a sort of link  
 With worlds unseen which from the  
 hour

I first could lisp my thoughts till now  
 Hath mastered me with spell-like power.

And who can tell, as we're combined  
 Of various atoms — some refined,  
 Like those that scintillate and play  
 In the fixt stars — some gross as they  
 That frown in clouds or sleep in clay —  
 Who can be sure but 't is the best

And brightest atoms of our frame,  
 Those most akin to stellar flame,  
 That shine out thus, when we're at  
 rest; —

Even as the stars themselves whose light  
 Comes out but in the silent night.  
 Or is it that there lurks indeed  
 Some truth in Man's prevailing creed

And that our Guardians from on high  
 Come in that pause from toil and sin  
 To put the senses' curtain by  
 And on the wakeful soul look in!

Vain thought! — but yet, howe'er it be,  
 Dreams more than once have proved to  
 me

Oracles, truer far than Oak  
 Or Dove or Tripod ever spoke.  
 And 't was the words — thou 'lt hear and  
 smile —

The words that phantom seemed to  
 speak —

“Go and beside the sacred Nile  
 “You 'll find the Eternal Life you  
 seek” —

That haunting me by night, by day,  
 At length as with the unseen hand  
 Of Fate itself urged me away  
 From Athens to this Holy Land;  
 Where 'mong the secrets still untaught,  
 The mysteries that as yet nor sun  
 Nor eye hath reached — oh, blessed  
 thought! —  
 May sleep this everlasting one.

Farewell — when to our Garden friends  
 Thou talk'st of the wild dream that sends  
 The gayest of their school thus far,  
 Wandering beneath Canopus' star,  
 Tell them that wander where he will  
 Or howsoe'er they now condemn  
 His vague and vain pursuit he still  
 Is worthy of the School and them; —  
 Still all their own — nor e'er forgets  
 Even while his heart and soul pursue  
 The Eternal Light which never sets,  
 The many meteor joys that do,  
 But seeks them, hails them with delight  
 Where'er they meet his longing sight.  
 And if his life *must* wane away  
 Like other lives at least the day,  
 The hour it lasts shall like a fire  
 With incense fed in sweets expire.

## LETTER II.

FROM THE SAME TO THE SAME.

*Memphis.*

'T is true, alas — the mysteries and the  
 lore  
 I came to study on this wondrous shore,



Are all forgotten in the new delights,  
The strange, wild joys that fill my days  
and nights.

Instead of dark, dull oracles that speak  
From subterranean temples, those *I* seek  
Come from the breathing shrines where  
Beauty lives,

And Love, her priest, the soft responses  
gives.

Instead of honoring Isis in those rites  
At Coptos held, I hail her when she lights  
Her first young crescent on the holy  
stream —

When wandering youths and maidens  
watch her beam

And number o'er the nights she hath to  
run,

Ere she again embrace her bridegroom  
sun.

While o'er some mystic leaf that dimly  
lends

A clew into past times the student bends,  
And by its glimmering guidance learns  
to tread

Back thro' the shadowy knowledge of the  
dead —

The only skill, alas, *I* yet can claim  
Lies in deciphering some new loved-one's  
name —

Some gentle missive hinting time and  
place,

In language soft as Memphian reed can  
trace.

And where — oh where 's the heart that  
could withstand

The unnumbered witcheries of this sun-  
born land,

Where first young Pleasure's banner was  
unfurled

And Love hath temples ancient as the  
world!

Where' mystery like the veil by Beauty  
worn

Hides but to win and shades but to  
adorn;

Where that luxurious melancholy born  
Of passion and of genius sheds a gloom  
Making joy holy; — where the bower and  
tomb

Stand side by side and Pleasure learns  
from Death

The instant value of each moment's  
breath.

Couldst thou but see how like a poet's  
dream

This lovely land now looks! — the glori-  
ous stream

That late between its banks was seen to  
glide

'Mong shrines and marble cities on each  
side

Glittering like jewels strung along a  
chain

Hath now sent forth its waters, and o'er  
plain

And valley like a giant from his bed  
Rising with outstretched limbs hat-  
grandly spread.

While far as sight can reach beneath as  
clear

And blue a heaven as ever blest our  
sphere,

Gardens and pillared streets and porphyry  
domes

And high-built temples fit to be the  
homes

Of mighty Gods, and pyramids whose  
hour

Outlasts all time above the waters tower!

Then, too, the scenes of pomp and joy  
that make

One theatre of this vast, peopled lake,  
Where all that Love, Religion, Commerce  
gives

Of life and motion ever moves and lives.  
Here, up the steps of temples from the  
wave

Ascending in procession slow and grave,  
Priests in white garments go, with sacred  
wands

And silver cymbals gleaming in their  
hands;

While there, rich barks — fresh from  
those sunny tracts

Far off beyond the sounding cataracts —  
Glide with their precious lading to the  
sea,

Plumes of bright birds, rhinoceros ivory,  
Gems from the Isle of Meroe, and those  
grains

Of gold washed down by Abyssinian  
rains.

Here, where the waters wind into a  
bay

Shadowy and cool some pilgrims on their  
way

To Saïs or Bubastus among beds  
 Of lotus flowers that close above their  
 heads  
 Push their light barks, and there as in a  
 bower,  
 Sing, talk, or sleep away the sultry hour;  
 Oft dipping in the Nile, when faint with  
 heat,  
 That leaf from which its waters drink  
 most sweet. —  
 While haply not far off beneath a bank  
 Of blossoming acacias many a prank  
 Is played in the cool current by a train  
 Of laughing nymphs, lovely as she,<sup>1</sup> whose  
 chain  
 Around two conquerors of the world was  
 cast,  
 But, for a third too feeble, broke at last.

For oh! believe not them who dare to  
 brand  
 As poor in charms the women of this  
 land.  
 Tho' darkened by that sun whose spirit  
 flows  
 Tho' every vein and tinges as it goes,  
 'T is but the embrowning of the fruit  
 that tells  
 How rich within the soul of ripeness  
 dwells —  
 The hue their own dark sanctuaries  
 wear,  
 Announcing heaven in half-caught  
 glimpses there.  
 And never yet did tell-tale looks set free  
 The secret of young hearts more tenderly.  
 Such eyes! — long, shadowy, with that  
 languid fall  
 Of the fringed lids which may be seen in  
 all  
 Who live beneath the sun's too ardent  
 rays —  
 Lending such looks as on their marriage  
 days  
 Young maids cast down before a bride-  
 groom's gaze!  
 Then for their grace — mark but the  
 nymph-like shapes  
 Of the young village girls, when carry-  
 ing grapes  
 From green Anthylla or light urns of  
 flowers —

Not our own Sculpture in her happiest  
 hours  
 E'er imaged forth even at the touch of  
 him<sup>2</sup>  
 Whose touch was life, more luxury of  
 limb!  
 Then, canst thou wonder if mid scenes  
 like these  
 I should forget all graver mysteries,  
 All lore but Love's, all secrets but that  
 best  
 In heaven or earth, the art of being blest!  
 Yet are there times — tho' brief I own  
 their stay,  
 Like summer-clouds that shine them-  
 selves away —  
 Moments of gloom, when even these  
 pleasures pall  
 Upon my saddening heart and I recall  
 That Garden dream — that promise of a  
 power,  
 Oh, were there such! — to lengthen out  
 life's hour,  
 On, on, as thro' a vista far away  
 Opening before us into endless day!  
 And chiefly o'er my spirit did this  
 thought  
 Come on that evening — bright as ever  
 brought  
 Light's golden farewell to the world —  
 when first  
 The eternal pyramids of Memphis burst  
 Awfully on my sight — standing sublime  
 'Twixt earth and heaven, the watch-  
 towers of Time,  
 From whose lone summit when his reign  
 hath past  
 From earth for ever he will look his last!

There hung a calm and solemn sunshine  
 round  
 Those mighty monuments, a hushing  
 sound  
 In the still air that circled them which  
 stole  
 Like music of past times into my soul.  
 I thought what myriads of the wise and  
 brave  
 And beautiful had sunk into the grave,  
 Since earth first saw these wonders —  
 and I said  
 "Are things eternal only for the Dead?"

"Hath Man no loftier hope than this  
 which dooms  
 "His only lasting trophies to be tombs?  
 "But *it is* not so — earth, heaven, all  
 nature shows  
 "He *may* become immortal — *may* un-  
 close  
 "The wings within him wrapt, and  
 proudly rise  
 "Redeemed from earth, a creature of  
 the skies!  
 "And who can say, among the written  
 spells  
 "From Hermes' hand that in these  
 shrines and cells  
 "Have from the Flood lay hid there  
 may not be  
 "Some secret clew to immortality,  
 "Some amulet whose spell can keep  
 life's fire  
 "Awake within us never to expire!  
 "'T is known that on the Emerald Table,<sup>1</sup>  
 hid  
 "For ages in yon loftiest pyramid,  
 "The Thrice-Great<sup>2</sup> did himself engrave  
 of old  
 "The chymic mystery that gives end-  
 less gold.  
 "And why may not this mightier secret  
 dwell  
 "Within the same dark chambers? who  
 can tell  
 "But that those kings who by the writ-  
 ten skill  
 "Of the Emerald Table called forth gold  
 at will  
 "And quarries upon quarries heapt and  
 hurled,  
 "To build them domes that might out-  
 stand the world —  
 "Who knows but that the heavenlier art  
 which shares  
 "The life of Gods with man was also  
 theirs —  
 "That they themselves, triumphant o'er  
 the power  
 "Of fate and death, are living at this  
 hour;  
 "And these, the giant homes they still  
 possess,

"Not tombs but everlasting palaces  
 "Within whose depths hid from the  
 world above  
 "Even now they wander with the few  
 they love,  
 "Thro' subterranean gardens, by a light  
 "Unknown on earth which hath nor  
 dawn nor night!  
 "Else, why those deathless structures?  
 why the grand  
 "And hidden halls that undermine this  
 land?  
 "Why else hath none of earth e'er dared  
 to go  
 "Thro' the dark windings of that realm  
 below,  
 "Nor aught from heaven itself except  
 the God  
 "Of Silence thro' those endless laby-  
 rinth trod?"  
 Thus did I dream — wild, wandering  
 dreams, I own,  
 But such as haunt me ever, if alone,  
 Or in that pause 'twixt joy and joy I  
 be,  
 Like a ship husht between two waves at  
 sea.  
 Then do these spirit whisperings like the  
 sound  
 Of the Dark Future come appalling  
 round;  
 Nor can I break the trance that holds  
 me then,  
 Till high o'er Pleasure's surge I mount  
 again!  
 Even now for new adventure, new de-  
 light,  
 My heart is on the wing; — this very  
 night,  
 The Temple on that island half-way o'er  
 From Memphis' gardens to the eastern  
 shore  
 Sends up its annual rite<sup>3</sup> to her whose  
 beams  
 Bring the sweet time of night-flowers and  
 dreams;  
 The nymph who dips her urn in silent  
 lakes  
 And turns to silvery dew each drop it  
 takes; —

<sup>1</sup> See Notes on the Epicurean.

<sup>2</sup> The Hermes Trismegistus.

<sup>3</sup> The great Festival of the Moon.



Oh! not our Dian of the North who  
chains

In vestal ice the current of young veins,  
But she who haunts the gay Bubastian<sup>1</sup>  
grove

And owns she sees from her bright heaven  
above,

Nothing on earth to match that heaven  
but Love.

Think then what bliss will be abroad to-  
night! —

Besides those sparkling nymphs who  
meet the sight

Day after day, familiar as the sun,  
Coy buds of beauty yet unbreathed upon

And all the hidden loveliness that lies, —  
Shut up as are the beams of sleeping eyes

Within these twilight shrines — to-night  
shall be

Let loose like birds for this festivity!

And mark, 't is nigh; already the sun bids  
His evening farewell to the Pyramids,

As he hath done age after age till they  
Alone on earth seem ancient as his ray;

While their great shadows stretching  
from the light

Look like the first colossal steps of Night  
Stretching across the valley to invade

The distant hills of porphyry with their  
shade.

Around, as signals of the setting beam,  
Gay, gilded flags on every house-top

gleam:  
While, hark! — from all the temples a

rich swell  
Of music to the Moon — farewell — fare-  
well.

### LETTER III.

FROM THE SAME TO THE SAME.

*Memphis.*

THERE is some star — or may it be  
That moon we saw so near last night —

Which comes athwart my destiny  
For ever with misleading light.

If for a moment pure and wise  
And calm I feel there quick doth fall

A spark from some disturbing eyes,  
That thro' my heart, soul, being flies,

And makes a wildfire of it all.

<sup>1</sup> Bubastis, or Isis, was the Diana of the  
Egyptian mythology.

I've seen — oh, Cleon, that this earth  
Should e'er have given such beauty  
birth! —

That man — but, hold — hear all that  
past

Since yester-night from first to last.

The rising of the Moon, calm, slow,  
And beautiful, as if she came

Fresh from the Elysian bowers below,  
Was with a loud and sweet acclaim

Welcomed from every breezy height,  
Where crowds stood waiting for her

light.  
And well might they who viewed the  
scene

Then lit up all around them, say  
That never yet had Nature been

Caught sleeping in a lovelier ray  
Or rivalled her own noon-tide face

With purer show of moonlight grace.

Memphis — still grand, tho' not the same  
Unrivalled Memphis that could seize

From ancient Thebes the crown of Fame,  
And wear it bright thro' centuries —

Now, in the moonshine, that came down  
Like a last smile upon that crown,

Memphis, still grand, among her lakes,  
Her pyramids and shrines of fire,

Rose like a vision that half breaks  
On one who dreaming still awakes

To music from some midnight choir:  
While to the west — where gradual sinks

In the red sands from Libya rolled,  
Some mighty column or fair sphynx

That stood in kingly courts of old —  
It seemed as, mid the pomps that shone

Thus gayly round him Time looked on,  
Waiting till all now bright and blest,

Should sink beneath him like the rest

No sooner had the setting sun  
Proclaimed the festal rite begun,

And mid their idol's fullest beams  
The Egyptian world was all afloat,

Than I who live upon these streams  
Like a young Nile-bird turned my boat

To the fair island on whose shores  
Thro' leafy palms and sycamores

Already shone the moving lights  
Of pilgrims hastening to the rites.

While, far around, like ruby sparks  
Upon the water, lighted barks,

Of every form and kind — from those  
 That down Syene's cataract shoots,  
 To the grand, gilded barge that rows  
 To tambour's beat and breath of flutes,  
 And wears at night in words of flame  
 On the rich prow its master's name; —  
 All were alive and made this sea  
 Of cities busy as a hill  
 Of summer ants caught suddenly  
 In the overflowing of a rill:

Landed upon the isle, I soon  
 Thro' marble alleys and small groves  
 Of that mysterious palm she loves,  
 Reached the fair Temple of the Moon;  
 And there — as slowly thro' the last  
 Dim-lighted vestibule I past —  
 Between the porphyry pillars twined  
 With palm and ivy, I could see  
 A band of youthful maidens wind  
 In measured walk half dancingly,  
 Round a small shrine on which was placed  
 That bird<sup>1</sup> whose plumes of black and  
 white  
 Wear in their hue by Nature traced  
 A type of the moon's shadowed light.

In drapery like woven snow  
 These nymphs were clad; and each below  
 The rounded bosom loosely wore  
 A dark blue zone or bandelet,  
 With little silver stars all o'er  
 As are the skies at midnight set.  
 While in their tresses, braided thro',  
 Sparkled that flower of Egypt's lakes,  
 The silvery lotus in whose hue  
 As much delight the young Moon takes  
 As doth the Day-God to behold  
 The lofty bean-flower's buds of gold.  
 And, as they gracefully went round  
 The worshippt bird, some to the beat  
 Of castanets, some to the sound  
 Of the shrill sistrum timed their feet;  
 While others at each step they took  
 A tinkling chain of silver shook.

They seemed all fair — but there was one  
 On whom the light had not yet shone,  
 Or shone but partly — so downcast  
 She held her brow, as slow she past.  
 And yet to me there seemed to dwell  
 A charm about that unseen face —

1 The Ibis.

A something in the shade that fell  
 Over that brow's imagined grace  
 Which won me more than all the best  
 Outshining beauties of the rest.  
 And *her* alone my eyes could see,  
 Enchained by this sweet mystery;  
 And *her* alone I watched as round  
 She glided o'er that marble ground,  
 Stirring not more the unconscious air  
 Than if a Spirit were moving there.  
 Till suddenly, wide open flew  
 The Temple's folding gates and threw  
 A splendor from within, a flood  
 Of glory where these maidens stood.  
 While with that light — as if the same  
 Rich source gave birth to both — there  
 came  
 A swell of harmony as grand  
 As e'er was born of voice and hand,  
 Filling the gorgeous aisles around  
 With luxury of light and sound.

Then was it, by the flash that blazed  
 Full o'er her features — oh 't was  
 then,  
 As startingly her eyes she raised,  
 But quick let fall their lids again,  
 I saw — not Psyche's self when first  
 Upon the threshold of the skies  
 She paused, while heaven's glory burst  
 Newly upon her downcast eyes,  
 Could look more beautiful or blush  
 With holier shame than did this maid,  
 Whom now I saw in all that gush  
 Of splendor from the aisles, displayed.  
 Never — tho' well thou know'st how  
 much  
 I've felt the sway of Beauty's star —  
 Never did her bright influence touch  
 My soul into its depths so far;  
 And had that vision lingered there  
 One minute more I should have flown,  
 Forgetful *who* I was and where,  
 And at her feet in worship thrown  
 Proffered my soul thro' life her own.

But scarcely had that burst of light  
 And music broke on ear and sight,  
 Than up the aisle the bird took wing  
 As if on heavenly mission sent,  
 While after him with graceful spring  
 Like some unearthly creatures, meant

To live in that mixt element  
Of light and song the young maids  
went;

And she who in my heart had thrown  
A spark to burn for life was flown.

In vain I tried to follow; — bands

Of reverend chanters filled the aisle:  
Where'er I sought to pass, their wands

Motioned me back, while many a file  
Of sacred nymphs — but ah, not they  
Whom my eyes looked for thronged the  
way.

Perplexed, impatient, mid this crowd  
Of faces, lights — the o'erwhelming cloud  
Of incense round me, and my blood  
Full of its new-born fire — I stood,  
Nor moved, nor breathed, but when I  
caught

A glimpse of some blue, spangled  
zone,

Or wreath of lotus, which I thought  
Like those she wore at distance shone,

But no, 't was vain — hour after hour,  
Till my heart's throbbing turned to  
pain,

And my strained eyesight lost its power,  
I sought her thus, but all in vain,  
At length, hot — wildered — in despair,  
I rushed into the cool night-air,  
And hurrying (tho' with many a look  
Back to the busy Temple) took  
My way along the moonlight shore,  
And sprung into my boat once more.

There is a Lake that to the north  
Of Memphis stretches grandly forth,  
Upon whose silent shore the Dead

Have a proud City of their own,<sup>1</sup>  
With shrines and pyramids o'erspread —  
Where many an ancient kingly head  
Slumbers, immortalized in stone;

And where thro' marble grots beneath  
The lifeless, ranged like sacred things,  
Nor wanting aught of life but breath,

Lie in their painted coverings,  
And on each new successive race  
That visit their dim haunts below  
Look with the same unwithering face  
They wore three thousand years ago.

<sup>1</sup> Necropolis, or the City of the Dead, to the south of Memphis.

There, Silence, thoughtful God, who loves  
The neighborhood of death in groves  
Of asphodel lies hid and weaves  
His hushing spell among the leaves —  
Nor ever noise disturbs the air

Save the low, humming, mournful  
sound

Of priests within their shrines at prayer  
For the fresh Dead entombed around.

'T was toward this place of death — in  
mood

Made up of thoughts, half bright, half  
dark —

I now across the shining flood  
Unconscious, turned my light-winged  
bark.

The form of that young maid in all

Its beauty was before me still;

And oft I thought, if thus to call

Her image to my mind at will,

If but the memory of that one

Bright look of hers for ever gone,

Was to my heart worth all the rest

Of woman-kind, beheld, possess —

What would it be, if wholly mine,

Within these arms, as in a shrine,

Hallowed by Love, I saw her shine —

An idol, worshipt by the light

Of her own beauties, day and night —

If 't was a blessing but to see

And lose again, what would *this* be?

In thoughts like these — but often crost

By darker threads — my mind was lost,

Till near that City of the Dead,

Waked from my trance, I saw o'erhead —

As if by some enchanter bid

Suddenly from the wave to rise —

Pyramid over pyramid

Tower in succession to the skies;

While one, aspiring, as if soon

'T would touch the heavens, rose over  
all;

And, on its summit, the white moon

Rested as on a pedestal!

The silence of the lonely tombs

And temples round where naught was  
heard

But the high palm-tree's tufted plumes,

Shaken at times by breeze or bird,

Formed a deep contrast to the scene

Of revel where I late had been;



To those gay sounds that still came o'er,  
Faintly from many a distant shore,  
And the unnumbered lights that shone  
Far o'er the flood from Memphis on  
To the Moon's Isle and Babylon.

My oars were lifted and my boat  
Lay rocked upon the rippling stream;  
While my vague thoughts alike afloat,  
Drifted thro' many an idle dream,  
With all of which, wild and unfixed  
As was their aim, that vision mixt,  
That bright nymph of the Temple — now,  
With the same innocence of brow  
She wore within the lighted fane —  
Now kindling, thro' each pulse and vein  
With passion of such deep-felt fire  
As Gods might glory to inspire; —  
And now — oh Darkness of the tomb,  
That must eclipse even light like hers!  
Cold, dead, and blackening mid the gloom  
Of those eternal sepulchres.

Scarce had I turned my eyes away  
From that dark death-place, at the  
thought,  
When by the sound of dashing spray  
From a light oar my ear was caught,  
While past me, thro' the moonlight, sailed  
A little gilded bark that bore  
Two female figures closely veiled  
And mantled towards that funeral  
shore.  
They landed — and the boat again  
Put off across the watery plain.

Shall I confess — to *thee* I may —  
That never yet hath come the chance  
Of a new music, a new ray  
From woman's voice, from woman's  
glance,  
Which — let it find me how it might,  
In joy or grief — I did not bless,  
And wander after as a light  
Leading to undreamt happiness.  
And chiefly now when hopes so vain  
Were stirring in my heart and brain,  
When Fancy had allured my soul  
Into a chase as vague and far  
As would be his who fixt his goal  
In the horizon or some star —  
Any bewilderment that brought  
More near to earth my high-flown  
thought —

The faintest glimpse of joy, less pure,  
Less high and heavenly, but more sure,  
Came welcome — and was then to me  
What the first flowery isle must be  
To vagrant birds blown out to sea.

Quick to the shore I urged my bark,  
And by the bursts of moonlight shed  
Between the lofty tombs could mark  
Those figures as with hasty tread  
They glided on — till in the shade  
Of a small pyramid, which thro'  
Some boughs of palm its peak displayed,  
They vanisht instant from my view.

I hurried to the spot — no trace  
Of life was in that lonely place;  
And had the creed I hold by taught  
Of other worlds I might have thought  
Some mocking spirits had from thence  
Come in this guise to cheat my sense.

At length, exploring darkly round  
The Pyramid's smooth sides, I found  
An iron portal — opening high  
"Twixt peak and base — and, with a  
prayer  
To the bliss-loving Moon whose eye  
Alone beheld me sprung in there.  
Downward the narrow stairway led  
Thro' many a duct obscure and dread,  
A labyrinth for mystery made,  
With wanderings onward, backward,  
round,  
And gathering still, where'er it wound,  
But deeper density of shade.

Scarce had I asked myself, "Can I caught  
"That man delights in sojourn  
here?" —  
When, suddenly, far off, I caught  
A glimpse of light, remote, but clear —  
Whose welcome glimmer seemed to pour  
From some alcove or cell that ended  
The long, steep, marble corridor,  
Thro' which I now, all hope, descended.  
Never did Spartan to his bride  
With warier foot at midnight glide.  
It seemed as echo's self were dead  
In this dark place, so mute my tread.  
Reaching at length that light, I saw —  
Oh! listen to the scene now raised  
Before my eyes — then guess the awe,  
The still, rapt awe with which I gazed.

'T was a small chapel, lined around  
 With the fair, spangling marble found  
 In many a ruined shrine that stands  
 Half seen above the Libyan sands.  
 The walls were richly sculptured o'er,  
 And charactered with that dark lore  
 Of times before the Flood, whose key  
 Was lost in the "Universal Sea." —  
 While on the roof was pictured bright  
 The Theban beetle as he shines,  
 When the Nile's mighty flow declines  
 And forth the creature springs to light,  
 With life regenerate in his wings: —  
 Emblem of vain imaginings!  
 Of a new world, when this is gone,  
 In which the spirit still lives on!

Direct beneath this type, reclined  
 On a black granite altar, lay  
 A female form, in crystal shrined,  
 And looking fresh as if the ray  
 Of soul had fled but yesterday.  
 While in relief of silvery hue  
 Graved on the altar's front were seen  
 A branch of lotus, broken in two,  
 As that fair creature's life had been,  
 And a small bird that from its spray  
 Was winging like her soul away.

But brief the glimpse I now could spare  
 To the wild, mystic wonders round;  
 For there was yet *one* wonder there  
 That held me as by witchery bound.  
 The lamp that thro' the chamber shed  
 Its vivid beam was at the head  
 Of her who on that altar slept;  
 And near it stood when first I came —  
 Bending her brow, as if she kept  
 Sad watch upon its silent flame —  
 A female form as yet so placed  
 Between the lamp's strong glow and  
 me,  
 That I but saw, in outline traced,  
 The shadow of her symmetry.  
 Yet did my heart — I scarce knew why —  
 Even at that shadowed shape beat high.  
 Nor was it long ere full in sight  
 The figure turned; and by the light  
 That touched her features as she bent  
 Over the crystal monument,  
 I saw 't was she — the same — the same —  
 That lately stood before me, brighten-  
 ing

The holy spot where she but came  
 And went again like summer lightning!

Upon the crystal o'er the breast  
 Of her who took that silent rest,  
 There was a cross of silver lying —  
 Another type of that blest home,  
 Which hope and pride and fear of dying  
 Build for us in a world to come: —  
 This silver cross the maiden raised  
 To her pure lips: — then, having gazed  
 Some minutes on that tranquil face,  
 Sleeping in all death's mournful grace,  
 Upward she turned her brow serene,  
 As if intent on heaven those eyes  
 Saw then nor roof nor cloud between  
 Their own pure orbits and the skies,  
 And, tho' her lips no motion made,  
 And that fixt look was all her speech,  
 I saw that the rapt spirit prayed  
 Deeper within than words could reach.

Strange power of Innocence, to turn  
 To its own hue whate'er comes near,  
 And make even vagrant Passion burn  
 With purer warmth within its sphere!  
 She who but one short hour before  
 Had come like sudden wild-fire o'er  
 My heart and brain — whom gladly even  
 From that bright Temple in the face  
 Of those proud ministers of heaven,  
 I would have borne in wild embrace,  
 And risked all punishment, divine  
 And human, but to make her mine; —  
 She, she was now before me, thrown  
 By fate itself into my arms —  
 There standing, beautiful, alone,  
 With naught to guard her but her  
 charms.  
 Yet did I, then — did even a breath  
 From my parched lips, too parched to  
 move,  
 Disturb a scene where thus, beneath  
 Earth's silent covering, Youth and  
 Death  
 Held converse thro' undying love?  
 No — smile and taunt me as thou wilt —  
 Tho' but to gaze thus was delight,  
 Yet seemed it like a wrong, a guilt,  
 To win by stealth so pure a sight:  
 And rather than a look profane  
 Should then have met those thoughtful  
 eyes,

Or voice or whisper broke the chain  
That linked her spirit with the skies,  
I would have gladly in that place  
From which I watched her heavenward  
face,

Let my heart break, without one beat  
That could disturb a prayer so sweet.  
Gently, as if on every tread,  
My life, my more than life depended,  
Back thro' the corridor that led

To this blest scene I now ascended,  
And with slow seeking and some pain  
And many a winding tried in vain  
Emerged to upper air again.

The sun had freshly risen, and down  
The marble hills of Araby,  
Scattered as from a conqueror's crown  
His beams into that living sea.  
There seemed a glory in his light,  
Newly put on — as if for pride  
Of the high homage paid this night  
To his own Isis, his young bride,  
Now fading feminine away  
In her proud Lord's superior ray.

My mind's first impulse was to fly  
At once from this entangling net —  
New scenes to range, new loves to try,  
Or in mirth, wine, and luxury  
Of every sense that night forget.  
But vain the effort — spell-bound still,  
I lingered, without power or will  
To turn my eyes from that dark door,  
Which now enclosed her 'mong the dead;  
Oft fancying, thro' the boughs that o'er  
The sunny pile their flickering shed,  
'T was her light form again I saw  
Starting to earth — still pure and bright,  
But wakening, as I hoped, less awe,  
Thus seen by morning's natural light,  
Than in that strange, dim cell at night.

But no, alas — she ne'er returned:  
Nor yet — tho' still I watch — nor yet,  
Tho' the red sun for hours hath burned,  
And now in his mid course hath met  
The peak of that eternal pile  
He pauses still at noon to bless,  
Standing beneath his downward smile,  
Like a great Spirit shadowless! —  
Nor yet she comes — while here, alone,  
Sauntering thro' this death-peopled  
place,

Where no heart beats except my own,  
Or 'neath a palm-tree's shelter thrown,  
By turns I watch and rest and trace  
These lines that are to waft to thee  
My last night's wondrous history.

Dost thou remember, in that Isle  
Of our own Sea where thou and I  
Lingered so long, so happy a while,  
Till all the summer flowers went by —  
How gay it was when sunset brought  
To the cool Well our favorite maids —  
Some we had won, and some we sought —  
To dance within the fragrant shades,  
And till the stars went down attune  
Their Fountain Hymns<sup>1</sup> to the young  
moon?

That time, too — oh, 't is like a dream —  
When from Scamander's holy tide  
I sprung as Genius of the Stream,  
And bore away that blooming bride,  
Who thither came, to yield her charms  
(As Phrygian maids are wont ere wed)  
Into the cold Scamander's arms,  
But met and welcomed mine, instead —  
Wondering as on my neck she fell,  
How river-gods could love so well!  
Who would have thought that he who  
roved

Like the first bees of summer then,  
Rifling each sweet nor ever loved  
But the free hearts that loved again,  
Readily as the reed replies  
To the least breath that round it sighs —  
Is the same dreamer who last night  
Stood awed and breathless at the sight  
Of one Egyptian girl; and now  
Wanders among these tombs with brow  
Pale, watchful, sad, as tho' he just,  
Himself, had risen from out their dust!

Yet so it is — and the same thirst  
For something high and pure, above  
This withering world, which from the  
first  
Made me drink deep of woman's  
love —  
As the one joy, to heaven most near  
Of all our hearts can meet with here —

<sup>1</sup> These Songs of the Well, as they were called by the ancients, are still common in the Greek isles.



Still burns me up, still keeps awake  
A fever naught but death can slake.

Farewell; whatever may befall —  
Or bright, or dark — thou 'lt know it all.

#### LETTER IV.

FROM ORCUS, HIGH PRIEST OF MEMPHIS, TO  
DECIVS, THE PRÆTORIAN PREFECT.

REJOICE, my friend, rejoice: — the youth-  
ful Chief.

Of that light Sect which mocks at all be-  
lief,

And gay and godless makes the present  
hour

Its only heaven, is now within our power.  
Smooth, impious school! — not all the  
weapons aimed,

At priestly creeds, since first a creed was  
framed,

E'er struck so deep as that sly dart they  
wield,

The Bacchant's pointed spear in laugh-  
ing flowers concealed.

And oh, 't were victory to this heart, as  
sweet

As any *thou* canst boast — even when the  
feet

Of thy proud war-steed wade thro' Chris-  
tian blood,

To wrap this scoffer in Faith's blinding  
hood,

And bring him tamed and prostrate to im-  
plore

The vilest gods even Egypt's saints  
adore.

What! — do these sages think, to *them*  
alone

The key of this world's happiness is  
known?

That none but they who make such proud  
parade

Of Pleasure's smiling favors win the maid,  
Or that Religion keeps no secret place,  
No niche in her dark fanes for Love to  
grace?

Fools! — did they know how keen the  
zest that's given

To earthly joy when seasoned well with  
heaven;

How Piety's grave mask improves the hue  
Of Pleasure's laughing features, half  
seen thro',

And how the Priest set aptly within reach  
Of two rich worlds, traffics for bliss with  
each,

Would they not, Decius — thou, whom  
the ancient tie

'Twixt Sword and Altar makes our best  
ally —

Would they not change their creed, their  
craft, for ours?

Leave the gross daylight joys that in their  
bowers

Languish with too much sun, like o'er-  
blown flowers,

For the veiled loves, the blisses undis-  
played

That slyly lurk within the Temple's shade?  
And, 'stead of haunting the trim Garden's  
school —

Where cold Philosophy usurps a rule,  
Like the pale moon's, o'er passion's  
heaving tide,

Till Pleasure's self is chilled by Wisdom's  
pride —

Be taught by *us*, quit shadows for the  
true,

Substantial joys we sager Priests pursue,  
Who far too wise to theorize on bliss  
Or pleasure's substance for its shade to  
miss,

Preach *other* worlds but live for only  
*this* : —

Thanks to the well-paid Mystery round  
us flung,

Which like its type the golden cloud that  
hung

O'er Jupiter's love-couch its shade be-  
nign,

Round human frailty wraps a veil divine.

Still less should they presume, weak wits,  
that they

Alone despise the craft of us who pray; —  
Still less their creedless vanity deceive  
With the fond thought that we who pray  
believe.

Believe! — Apis forbid — forbid it, all  
Ye monster Gods before whose shrines  
we fall —

Deities framed in jest as if to try  
How far gross Man can vulgarise the sky;  
How far the same low fancy that com-  
bines

Into a drove of brutes yon zodiac's signs,

And turns that Heaven itself into a  
place  
Of sainted sin and deified disgrace,  
Can bring Olympus even to shame more  
deep,  
Stock it with things that earth itself holds  
cheap,  
Fish, flesh, and fowl, the kitchen's sacred  
brood,  
Which Egypt keeps for worship, not for  
food —  
All, worthy idols of a Faith that sees  
In dogs, cats, owls, and apes, divinities!

Believe! — oh, Decius, thou, who feel'st  
no care  
For things divine beyond the soldier's  
share,  
Who takes on trust the faith for which  
he bleeds,  
A good, fierce God to swear by, all he  
needs —  
Little canst thou, whose creed around  
thee hangs  
Loose as thy summer war-cloak guess the  
pangs  
Of loathing and self-scorn with which a  
heart  
Stubborn as mine is acts the zealot's  
part —  
The deep and dire disgust with which I  
wade  
Thro' the foul juggling of this holy  
trade —  
This mud profound of mystery where the  
feet  
At every step sink deeper in deceit.  
Oh! many a time, when, mid the Temple's  
blaze,  
O'er prostrate fools the sacred cist I raise,  
Did I not keep still proudly in my mind  
The power this priestcraft gives me o'er  
mankind —  
A lever, of more might, in skilful hand,  
To move this world, than Archimede e'er  
planned —  
I should in vengeance of the shame I feel  
At my own mockery crush the slaves that  
kneel  
Besotted round; and — like that kindred  
breed  
Of reverend, well-drest crocodiles they  
feed,

At famed Arsinoë<sup>1</sup> — make my keepers  
bless,  
With their last throb, my sharp-fanged  
Holiness.

Say, *is* it to be borne, that scoffers,  
vain  
Of their own freedom from the altar's  
chain,  
Should mock thus all that thou thy blood  
hast sold,  
And I my truth, pride, freedom, to up-  
hold?  
It must not be: — think'st thou that  
Christian sect,  
Whose followers quick as broken waves,  
erect  
Their crests anew and swell into a tide,  
That threats to sweep away our shrines  
of pride —  
Think'st thou with all their wondrous  
spells even they  
Would triumph thus, had not the con-  
stant play  
Of Wit's resistless archery cleared their  
way? —  
That mocking spirit, worst of all the  
foes,  
Our solemn fraud, our mystic mummary  
knows,  
Whose wounding flash thus ever 'mong  
the signs  
Of a fast-falling creed, prelusive shines,  
Threatening such change as do the awful  
freaks  
Of summer lightning ere the tempest  
breaks.

But, to my point — a youth of this vain  
school,  
But one, whom Doubt itself hath failed  
to cool  
Down to that freezing point where  
Priests despair  
Of any spark from the altar catching  
there —  
Hath, some nights since — it was, me-  
thinks, the night  
That followed the full Moon's great an-  
nual rite —

<sup>1</sup> For the trinkets with which the sacred Crocodiles were ornamented, see the "Epicurean," chap. x.

Thro' the dark, winding ducts that downward stray  
 To these earth-hidden temples, tracked his way,  
 Just at that hour when, round the Shrine, and me,  
 The choir of blooming nymphs thou long'st to see,  
 Sing their last night-hymn in the Sanctuary.  
 The clangor of the marvellous Gate that stands  
 At the Well's lowest depth — which none but hands  
 Of new, untaught adventurers, from above,  
 Who know not the safe path, e'er dare to move —  
 Gave signal that a foot profane was nigh:—  
 'T was the Greek youth, who, by that morning's sky,  
 Had been observed, curiously wandering round  
 The mighty fanes of our sepulchral ground.

Instant, the Initiate's Trials were prepared,—  
 The Fire, Air, Water; all that Orpheus dared,  
 That Plato, that the bright-haired Samian<sup>1</sup> past,  
 With trembling hope, to come to — *what*, at last?  
 Go, ask the dupes of Priestcraft; question him  
 Who mid terrific sounds and spectres dim  
 Walks at Eleusis; ask of those who brave  
 The dazzling miracles of Mithra's Cave  
 With its seven starry gates; ask all who keep  
 Those terrible night-mysteries where they weep  
 And howl sad dirges to the answering breeze,  
 O'er their dead Gods, their mortal Deities —  
 Amphibious, hybrid things that died as men,

Drowned, hanged, empaled, to rise as gods again; —  
 Ask *them*, what mighty secret lurks below  
 This seven-fold mystery — can they tell thee? No;  
 Gravely they keep that only secret, well  
 And fairly kept — that they have none to tell;  
 And duped themselves console their humbled pride  
 By duping thenceforth all mankind beside.

And such the advance in fraud since Orpheus' time —  
 That earliest master of our craft sublime —  
 So many minor Mysteries, imps of fraud,  
 From the great Orphic Egg have winged abroad,  
 That, still to uphold our Temple's ancient boast,  
 And seem most holy, we must cheat the most;  
 Work the best miracles, wrap nonsense round  
 In pomp and darkness till it seems profound;  
 Play on the hopes, the terrors of mankind,  
 With changeful skill; and make the human mind  
 Like our own Sanctuary, where no ray  
 But by the Priest's permission wins its way —  
 Where thro' the gloom as wave our wizard rods,  
 Monsters at will are conjured into Gods;  
 While Reason like a grave-faced mummy stands  
 With her arms swathed in hieroglyphic bands.  
 But chiefly in that skill with which we use  
 Man's wildest passions for Religion's views,  
 Yoking them to her car like fiery steeds,  
 Lies the main art in which our craft succeeds.  
 And oh be blest, ye men of yore, whose toil  
 Hath, for our use, scooped out from Egypt's soil

1 Pythagoras.



This hidden Paradise, this mine of fanes,  
Gardens and palaces where Pleasure  
reigns

In a rich, sunless empire of her own,  
With all earth's luxuries lighting up her  
throne;—

A realm for mystery made, which under-  
mines

The Nile itself and, 'neath the Twelve  
Great Shrines

That keep Initiation's holy rite,  
Spreads its long labyrinths of unearthly  
light,

A light that knows no change—its  
brooks that run

Too deep for day, its gardens without  
sun,

Where soul and sense, by turns, are  
charmed, surprised,

And all that bard or prophet e'er devised  
For man's Elysium, priests have real-  
ized.

Here, at this moment—all his trials  
past,

And heart and nerve unshrinking to the  
last—

Our new Initiate roves—as yet left free  
To wander thro' this realm of mystery;  
Feeding on such illusions as prepare

The soul, like mist o'er waterfalls, to  
wear

All shapes and hues at Fancy's varying  
will,

Thro' every shifting aspect, vapor still;—  
Vague glimpses of the Future, vistas  
shown,

By scenic skill, into that world unknown,  
Which saints and sinners claim alike  
their own;

And all those other witching, wildering  
arts,

Illusions, terrors, that make human  
hearts,

Ay, even the wisest and the hardest  
quail

To *any* goblin throned behind a veil.

Yes—such the spells shall haunt his  
eye, his ear,

Mix with his night-dreams, form his  
atmosphere;

Till, if our Sage be not tamed down, at  
length,

His wit, his wisdom, shorn of all their  
strength,

Like Phrygian priests, in honor of the  
shrine—

If he become not absolutely mine,  
Body and soul and like the tame decoy  
Which wary hunters of wild doves em-  
ploy

Draw converts also, lure his brother wits  
To the dark cage where his own spirit  
flits,

And give us if not saints good hypo-  
crites—

If I effect not this then be it said  
The ancient spirit of our craft hath fled,  
Gone with that serpent-god the Cross  
hath chased

To hiss its soul out in the Theban waste.

. . . . .

# LALLA ROOKH.

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TO  
SAMUEL ROGERS, ESQ.

THIS EASTERN ROMANCE

IS INSCRIBED,

BY

HIS VERY GRATEFUL AND AFFECTIONATE FRIEND,

THOMAS MOORE.

*May 10. 1817.*

## LALLA ROOKH.

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IN the eleventh year of the reign of Aurungzebe, Abdalla, King of the Lesser Bucharia, a lineal descendant from the Great Zingis, having abdicated the throne in favor of his son, set out on a pilgrimage to the Shrine of the Prophet; and, passing into India through the delightful valley of Cashmere, rested for a short time at Delhi on his way. He was entertained by Aurungzebe in a style of magnificent hospitality, worthy alike of the visitor and the host, and was afterwards escorted with the same splendor to Surat, where he embarked for Arabia.<sup>1</sup> During the stay of the Royal Pilgrim at Delhi, a marriage was agreed upon between the Prince, his son, and the youngest daughter of the Emperor, LALLA ROOKH;<sup>2</sup>—a Princess described by the poets of her time as more beautiful than Leila,<sup>3</sup> Shirine,<sup>4</sup> Dewildé,<sup>5</sup> or any of those heroines whose names and loves embellish the songs of Persia and Hindostan. It was intended that the nuptials should be celebrated at Cashmere; where the young King, as soon as the cares of empire would permit, was to meet, for the first time, his lovely bride, and, after a few months' repose in that enchanting valley, conduct her over the snowy hills into Bucharia.

The day of LALLA ROOKH's departure from Delhi was as splendid as sunshine and pageantry could make it. The bazaars and baths were all covered with the richest tapestry; hundreds of gilded barges upon the Jumna floated with their banners shining in the water; while through the streets groups of beautiful children went strewing the most delicious flowers around, as in that Persian festival called the Scattering of the Roses;<sup>6</sup> till every part of the city was as fragrant as if a caravan of musk from Khoten had passed through it. The Princess, having taken leave of her kind father, who at parting hung a corneelian of Yemen round her neck, on which was inscribed a verse from the Koran, and having sent a considerable present to the Fakirs, who kept up the Perpetual Lamp in her sister's tomb, meekly ascended the palankeen prepared for her; and, while Aurungzebe stood to take a last look from his balcony, the procession moved slowly on the road to Lahore.

Seldom had the Eastern world seen a cavalcade so superb. From the gardens in the suburbs to the Imperial palace, it was one unbroken line of splendor. The gallant appearance of the Rajahs and Mogul lords, distinguished by those insignia

<sup>1</sup> These particulars of the visit of the King of Bucharia to Aurungzebe are found in *Dow's "History of Hindostan,"* vol. iii. p. 392.

<sup>2</sup> Tulip cheek.

<sup>3</sup> The mistress of Mejnoun, upon whose story so many Romances in all the languages of the East are founded.

<sup>4</sup> For the loves of this celebrated beauty with Khosrou and with Ferhad, see *D'Herbelot, Gibbon, Oriental Collections,* etc.

<sup>5</sup> "The history of the loves of Dewildé and Chizer, the son of the Emperor Alla, is written in an elegant poem, by the noble Chusero."—*Ferishta.*

<sup>6</sup> Gul Reazee.



of the Emperor's favor,<sup>1</sup> the feathers of the egret of Cashmere in their turbans, and the small silver-rimm'd kettle-drums at the bows of their saddles; — the costly armor of their cavaliers, who vied, on this occasion, with the guards of the great Keder Khan,<sup>2</sup> in the brightness of their silver battle-axes and the massiness of their maces of gold; — the glittering of the gilt pine-apple<sup>3</sup> on the tops of the palankeens; — the embroidered trappings of the elephants, bearing on their backs small turrets, in the shape of little antique temples, within which the Ladies of LALLA ROOKH lay as it were enshrined; — the rose-colored veils of the Princess's own sumptuous litter,<sup>4</sup> at the front of which a fair young female slave sat fanning her through the curtains, with feathers of the Argus pheasant's wing;<sup>5</sup> — and the lovely troop of Tartarian and Cashmerian maids of honor, whom the young King had sent to accompany his bride, and who rode on each side of the litter, upon small Arabian horses; — all was brilliant, tasteful, and magnificent, and pleased even the critical and fastidious FADLADEEN, Great Nazir or Chamberlain of the Haram, who was borne in his palankeen immediately after the Princess, and considered himself not the least important personage of the pageant.

FADLADEEN was a judge of everything, — from the pencilling of a Circassian's eyelids to the deepest questions of science and literature; from the mixture of a conserve of rose-leaves to the composition of an epic poem: and such influence had his opinion upon the various tastes of the day, that all the cooks and poets of Delhi stood in awe of him. His political conduct and opinions were founded upon that line of Sadi, — "Should the Prince at noon-day say, It is night, declare that you behold the moon and stars." — And his zeal for religion, of which Aurungzebe was a munificent protector,<sup>6</sup> was about as disinterested as

1 "One mark of honor or knighthood bestowed by the Emperor is the permission to wear a small kettle-drum at the bows of their saddles, which at first was invented for the training of hawks, and to call them to the lure, and is worn in the field by all sportsmen to that end." — *Fryer's Travels*.

"Those on whom the King has conferred the privilege must wear an ornament of jewels on the right side of the turban, surmounted by a high plume of the feathers of a kind of egret. This bird is found only in Cashmere, and the feathers are carefully collected for the King, who bestows them on his nobles." — *Elphinstone's Account of Cabul*.

2 "Khedar Khan, the Khakan, or King of Turquestan beyond the Gihon (at the end of the eleventh century), whenever he appeared abroad was preceded by seven hundred horsemen with silver battle-axes, and was followed by an equal number bearing maces of gold. He was a great patron of poetry, and it was he who used to preside at public exercises of genius, with four basins of gold and silver by him to distribute among the poets who excelled." — *Richardson's Dissertation* prefixed to his Dictionary.

3 "The kubdeh, a large golden knob, generally in the shape of a pine-apple, on the top of the canopy over the litter or palanquin." — *Scott's Notes on the Bahardanush*.

4 In the Poem of Zohair, in the Moallakat, there is the following lively description of "a company of maidens seated on camels."

"They are mounted in carriages covered with costly awnings, and with rose-colored veils, the linings of which have the hue of crimson Andem-wood."

"When they ascend from the bosom of the vale, they sit forward on the saddle-cloth, with every mark of a voluptuous gayety."

"Now, when they have reached the brink of yon blue-gushing rivulet, they fix the poles of their tents like the Arab with a settled mansion."

5 See *Bernier's* description of the attendants on Rauchanara-Begum, in her progress to Cashmere.

6 This hypocritical Emperor would have made a worthy associate of certain Holy Leagues. — "He held the cloak of religion [says Dow] between his actions and the vulgar; and impiously thanked the Divinity for a success which he owed to his own wickedness. When he was murdering and persecuting his brothers and their families, he was building a magnificent mosque at Delhi, as an offering to God for his assistance to him in the civil wars. He acted as high priest at the consecration of this temple; and made a practice of attending divine service there, in the humble dress of a Fakeer. But when he lifted one hand to the Divinity, he, with the other, signed warrants for the assassination of his relations." — "*History of Hindostan*," vol. iii. p. 335. See also the curious letter of Aurungzebe, given in the *Oriental Collections*, vol. i. p. 320.

that of the goldsmith who fell in love with the diamond eyes of the idol of Jaghernaut.<sup>1</sup>

During the first days of their journey, LALLA ROOKH, who had passed all her life within the shadow of the Royal Gardens of Delhi,<sup>2</sup> found enough in the beauty of the scenery through which they passed to interest her mind, and delight her imagination; and when at evening or in the heat of the day they turned off from the high road to those retired and romantic places which had been selected for her encampments, — sometimes on the banks of a small rivulet, as clear as the waters of the Lake of Pearl;<sup>3</sup> sometimes under the sacred shade of a Banyan tree, from which the view opened upon a glade covered with antelopes; and often in those hidden, embowered spots, described by one from the Isles of the West,<sup>4</sup> as “places of melancholy, delight, and safety, where all the company around was wild peacocks and turtle-doves;” — she felt a charm in these scenes, so lovely and so new to her, which, for a time, made her indifferent to every other amusement. But LALLA ROOKH was young, and the young love variety; nor could the conversation of her Ladies and the Great Chamberlain, FADLADEEN, (the only persons, of course, admitted to her pavilion,) sufficiently enliven those many vacant hours, which were devoted neither to the pillow nor the palankeen. There was a little Persian slave who sung sweetly to the Vina, and who, now and then, lulled the Princess to sleep with the ancient ditties of her country, about the loves of Wamak and Ezra,<sup>5</sup> the fair-haired Zal and his mistress Rodahver;<sup>6</sup> not forgetting the combat of Rustam with the terrible White Demon.<sup>7</sup> At other times she was amused by those graceful dancing-girls of Delhi, who had been permitted by the Bramins of the Great Pagoda to attend her, much to the horror of the good Mussulman FADLADEEN, who could see nothing graceful or agreeable in idolaters, and to whom the very tinkling of their golden anklets<sup>8</sup> was an abomination.

But these and many other diversions were repeated till they lost all their charm,

1 “The idol at Jaghernat has two fine diamonds for eyes. No goldsmith is suffered to enter the Pagoda, one having stole one of these eyes, being locked up all night with the Idol.” — *Tavernier*.

2 See a description of these royal Gardens in “An Account of the present State of Delhi, by Lieut. W. Franklin.” — *Asiat. Research*. vol. iv. p. 417.

3 “In the neighborhood is Notte Gill, or the Lake of Pearl, which receives this name from its pellucid water.” — *Pennant's* “Hindostan.”

4 “Nasir Jung encamped in the vicinity of the Lake of Tonoor, amused himself with sailing on that clear and beautiful water, and gave it the fanciful name of Motee Talah, ‘the Lake of Pearls,’ which it still retains.” — *Wilks's* “South of India.”

5 Sir Thomas Roe, Ambassador from James I. to Jehanguiere.

6 “The romance Wemakwezra, written in Persian verse, which contains the loves of Wamak and Ezra, two celebrated lovers who lived before the time of Mahomet.” — *Note on the Oriental Tales*.

7 Their amour is recounted in the Shah-Namêh of Ferdousi; and there is much beauty in the passage which describes the slaves of Rodahver sitting on the bank of the river and throwing flowers into the stream, in order to draw the attention of the young Hero who is encamped on the opposite side. — See *Champion's* translation.

8 Rustam is the Hercules of the Persians. For the particulars of his victory over the Sepeed Deeve, or White Demon, see *Oriental Collections*, vol. ii. p. 45. — Near the city of Shiraz is an immense quadrangular monument, in commemoration of this combat, called the Kelaat-i-Deev Sepeed, or castle of the White Giant, which Father Angelo, in his “*Gazophilacium Persicum*,” p. 127, declares to have been the most memorable monument of antiquity which he had seen in Persia. — See *Onseley's* “Persian Miscellanies.”

9 “The women of the Idol, or dancing girls of the Pagoda, have little golden bells, fastened to their feet, the soft harmonious tinkling of which vibrates in unison with the exquisite melody of their voices.” — *Mauvrie's* “Indian Antiquities.”

10 “The Arabian courtesans, like the Indian women, have little golden bells fastened round their legs, neck, and elbows, to the sound of which they dance before the King. The Arabian princesses wear golden rings on their fingers, to which little bells are suspended, as well as in the flowing tresses of their hair, that their superior rank may be known, and they themselves receive in passing the homage due to them.” — See *Calmet's* Dictionary, art. “Bells.”

and the nights and noon-days were beginning to move heavily, when, at length, it was recollected that, among the attendants sent by the bridegroom, was a young poet of Cashmere, much celebrated throughout the Valley for his manner of reciting the Stories of the East, on whom his Royal Master had conferred the privilege of being admitted to the pavilion of the Princess, that he might help to beguile the tediousness of the journey by some of his most agreeable recitals. At the mention of a poet, FADLADEEN elevated his critical eyebrows, and, having refreshed his faculties with a dose of that delicious opium<sup>1</sup> which is distilled from the black poppy of the Thebais, gave orders for the minstrel to be forthwith introduced into the presence.

The Princess, who had once in her life seen a poet from behind the screens of gauze in her Father's hall, and had conceived from that specimen no very favorable ideas of the Caste, expected but little in this new exhibition to interest her;—she felt inclined, however, to alter her opinion on the very first appearance of FERAMORZ. He was a youth about LALLA ROOKH's own age, and graceful as that idol of women, Crishna,<sup>2</sup>—such as he appears to their young imaginations, heroic, beautiful, breathing music from his very eyes, and exalting the religion of his worshippers into love. His dress was simple, yet not without some marks of costliness; and the Ladies of the Princess were not long in discovering that the cloth, which encircled his high Tartarian cap, was of the most delicate kind that the shawls of Tibet supply.<sup>3</sup> Here and there, too, over his vest, which was confined by a flowered girdle of Kashan, hung strings of fine pearl, disposed with an air of studied negligence;—nor did the exquisite embroidery of his sandals escape the observation of these fair critics; who, however they might give way to FADLADEEN upon the unimportant topics of religion and government, had the spirit of martyrs in everything relating to such momentous matters as jewels and embroidery.

For the purpose of relieving the pauses of recitation by music, the young Cashmerian held in his hand a kitar;—such as, in old times, the Arab maids of the West used to listen to by moonlight in the gardens of the Alhambra—and, having premised, with much humility, that the story he was about to relate was founded on the adventures of that Veiled Prophet of Khorassan,<sup>4</sup> who, in the year of the Hegira 163, created such alarm throughout the Eastern Empire, made an obeisance to the Princess, and thus began:—

1 "*Abou-Tige, ville de la Thebaïde, on il croit beaucoup de pavot noir, dont se fait le meilleur opium.*"—*D'Herbelot.*

2 The Indian Apollo.—"He and the three Rámas are described as youths of perfect beauty and the princesses of Hindustán were all passionately in love with Chrisna, who continues to this hour the darling God of the Indian women."—*Sir W. Jones*, on the Gods of Greece, Italy, and India.

3 See *Turner's Embassy* for a description of this animal, "the most beautiful among the whole tribe of goats." The material for the shawls (which is carried to Cashmere) is found next the skin.

4 For the real history of this Impostor, whose original name was Hakem ben Haschem, and who was called Mocanna from the veil of silver gauze (or, as others say, golden) which he always wore, see *D'Herbelot.*



THE VEILED PROPHET OF KHORASSAN.<sup>1</sup>

IN that delightful Province of the Sun,  
The first of Persian lands he shines  
upon,  
Where all the loveliest children of his  
beam,  
Flowerets and fruits, blush over every  
stream,<sup>2</sup>  
And, fairest of all streams, the MURGA  
roves  
Among MEROU'S<sup>3</sup> bright palaces and  
groves; —  
There on that throne, to which the blind  
belief  
Of millions raised him, sat the Prophet-  
Chief,  
The Great MOKANNA. O'er his features  
hung  
The Veil, the Silver Veil, which he had  
flung  
In mercy there, to hide from mortal  
sight  
His dazzling brow, till man could bear  
its light.  
For, far less luminous, his votaries said,  
Were even the gleams, miraculously shed  
O'er MOUSSA'S<sup>4</sup> cheek,<sup>5</sup> when down the  
Mount he trod  
All glowing from the presence of his  
God!

On either side, with ready hearts and  
hands,  
His chosen guard of bold Believers  
stands;  
Young fire-eyed disputants, who deem  
their swords,  
On points of faith, more eloquent than  
words;

1 Khorassan signifies, in the old Persian language, Province or Region of the Sun. — *Sir W. Jones.*

2 "The fruits of Meru are finer than those of any other place; and one cannot see in any other city such palaces with groves, and streams, and gardens." — *Ebn Haukal's Geography.*

3 One of the royal cities of Khorassan.

4 Moses.

5 "*Ses disciples assuroient qu'il se couvroit le visage, pour ne pas éblouir ceux qui l'approchoient par l'éclat de son visage comme Moïse.*" — *D'Herbelot.*

And such their zeal, there 's not a youth  
with brand  
Uplifted there, but at the Chief's com-  
mand,  
Would make his own devoted heart its  
sheath,  
And bless the lips that doomed so dear  
a death!  
In hatred to the Caliph's hue of night,<sup>6</sup>  
Their vesture, helms and all, is snowy  
white;  
Their weapons various — some equipt for  
speed,  
With javelins of the light Kathaian  
reed;<sup>7</sup>  
Or bows of buffalo horn and shining  
quivers  
Filled with the stems<sup>8</sup> that bloom on  
IRAN'S rivers;<sup>9</sup>  
While some, for war's more terrible at-  
tacks,  
Wield the huge mace and ponderous  
battle-axe;  
And as they wave aloft in morning's  
beam  
The milk-white plumage of their helms,  
they seem  
Like a chenar-tree grove<sup>10</sup> when winter  
throws  
O'er all its tufted heads his feathery  
snows.

6 Black was the color adopted by the Caliphs of the House of Abbas, in their garments, turbans, and standards. — "*Il faut remarquer ici touchant les habits blancs des disciples de Hakem, que la couleur des habits, des coiffures et des étendards des Khalifes Abassides étant la noire, ce chef de Rebelles ne pouvoit pas choisir une qui lui fût plus opposée.*" — *D'Herbelot.*

7 "Our dark javelins, exquisitely wrought of Khathaian reeds, slender and delicate." — *Poem of Amru.*

8 Pichula, used anciently for arrows by the Persians.

9 The Persians call this plant Gaz. The celebrated shaft of Isfendiar, one of their ancient heroes, was made of it. — "Nothing can be more beautiful than the appearance of this plant in flower during the rains on the banks of rivers, where it is usually interwoven with a lovely twining asclepias." — *Sir W. Jones, "Botanical Observations on Select Indian Plants."*

10 The oriental plane. "The chenar is a de-

Between the porphyry pillars that uphold  
 The rich moresque-work of the roof of gold,  
 Aloft the Haram's curtained galleries rise,  
 Where thro' the silken net-work, glancing eyes,  
 From time to time, like sudden gleams that glow  
 Thro' autumn clouds, shine o'er the pomp below. —  
 What impious tongue, ye blushing saints, would dare  
 To hint that aught but Heaven hath placed you there?  
 Or that the loves of this light world could bind,  
 In their gross chain, your Prophet's soaring mind?  
 No — wrongful thought! — commissioned from above  
 To people Eden's bowers with shapes of love,  
 (Creatures so bright, that the same lips and eyes  
 They wear on earth will serve in Paradise,)  
 There to recline among Heaven's native maids,  
 And crown the Elect with bliss that never fades —  
 Well hath the Prophet-Chief his bidding done;  
 And every beauteous race beneath the sun,  
 From those who kneel at BRAHMA'S burning fount,<sup>1</sup>  
 To the fresh nymphs bounding o'er YEMEN'S mounts;  
 From PERSIA'S eyes of full and fawn-like ray,  
 To the small, half-shut glances of KATHAY;<sup>2</sup>  
 And GEORGIA'S bloom, and AZAB'S darker smiles,  
 And the gold ringlets of the Western Isles;

lightful tree; its bole is of a fine white and smooth bark; and its foliage, which grows in a tuft at the summit, is of a bright green." — *Morier's Travels*.

1 The burning fountains of Brahma near Chittogong, esteemed as holy. — *Turner*.

2 China.

All, all are there; — each Land its flower hath given,  
 To form that fair young Nursery for Heaven!

But why this pageant now? this armed array?  
 What triumph crowds the rich Divan to-day  
 With turbaned heads of every hue and race,  
 Bowing before that veiled and awful face,  
 Like tulip-beds,<sup>3</sup> of different shape and dyes,  
 Bending beneath the invisible Westwind's sighs!  
 What new-made mystery now for Faith to sign  
 And blood to seal, as genuine and divine,  
 What dazzling mimicry of God's own power  
 Hath the bold Prophet planned to grace this hour?

Not such the pageant now, tho' not less proud;  
 Yon warrior youth advancing from the crowd  
 With silver bow, with belt of brodered crape  
 And fur-bound bonnet of Bucharian shape,<sup>4</sup>  
 So fiercely beautiful in form and eye,  
 Like war's wild planet in a summer sky;  
 That youth to-day, — a proselyte, worth hordes  
 Of cooler spirits and less practised swords, —  
 Is come to join, all bravery and belief,  
 The creed and standard of the heaven-sent Chief.

Tho' few his years, the West already knows  
 Young AZIM'S fame; — beyond the Olympian snows

3 "The name of tulip is said to be of Turkish extraction, and given to the flower on account of its resembling a turban." — *Beckmann's History of Inventions*.

4 "The inhabitants of Bucharica wear a round cloth bonnet, shaped much after the Polish fashion, having a large fur border. They tie their

Ere manhood darkened o'er his downy  
cheek,  
O'erwhelmed in fight and captive to the  
Greek,<sup>1</sup>  
He lingered there, till peace dissolved  
his chains; —  
Oh! who could even in bondage tread  
the plains  
Of glorious GREECE nor feel his spirit rise  
Kindling within him? who with heart  
and eyes  
Could walk where Liberty had been nor  
see  
The shining foot-prints of her Deity,  
Nor feel those god-like breathings in the  
air  
Which mutely told her spirit had been  
there?  
Not he, that youthful warrior,—no, too  
well  
For his soul's quiet worked the awaken-  
ing spell;  
And now, returning to his own dear land,  
Full of those dreams of good that, vainly  
grand,  
Haunt the young heart, — proud views  
of human-kind,  
Of men to Gods exalted and refined, —  
False views like that horizon's fair deceit  
Where earth and heaven but *seem*, alas,  
to meet! —  
Soon as he heard an Arm Divine was  
raised  
To right the nations, and beheld, em-  
blazed  
On the white flag MOKANNA'S host un-  
furled,  
Those words of sunshine, "Freedom to  
the World,"  
At once his faith, his sword, his soul  
obeyed  
The inspiring summons; every chosen  
blade  
That fought beneath that banner's sacred  
text  
Seemed doubly edged for this world and  
the next;

kaftans about the middle with a girdle of a kind  
of silk crape, several times round the body." —  
*Account of Independent Tartary, in Pinkerton's*  
*Collection.*

<sup>1</sup> In the war of the Caliph Mahadi against  
the Empress Irene, for an account of which *vide*  
*Gibbon*, vol. x.

And ne'er did Faith with her smooth  
bandage bind  
Eyes more devoutly willing to be blind,  
In virtue's cause; — never was soul in-  
spired  
With livelier trust in what it most desired,  
Than his, the enthusiast there, who kneel-  
ing, pale  
With pious awe before that Silver Veil,  
Believes the form to which he bends his  
knee  
Some pure, redeeming angel sent to free  
This fettered world from every bond and  
stain,  
And bring its primal glories back again!

Low as young AZIM knelt, that motley  
crowd  
Of all earth's nations sunk the knee and  
bowed,  
With shouts of "ALLA!" echoing long  
and loud;  
While high in air, above the Prophet's  
head,  
Hundreds of banners to the sunbeam  
spread  
Waved, like the wings of the white birds  
that fan  
The flying throne of star-taught SOLI-  
MAN.<sup>2</sup>  
Then thus he spoke: — "Stranger, tho'  
new the frame  
"Thy soul inhabits now, I've trackt its  
flame  
"For many an age,<sup>3</sup> in every-chance and  
change  
"Of that existence, thro' whose varied  
range, —

<sup>2</sup> This wonderful Throne was called The Star  
of the Genii. For a full description of it, see the  
Fragment, translated by Captain Franklin, from  
a Persian MS. entitled "The History of Jeru-  
salem," *Oriental Collections*, vol. i. p. 235. —  
When Soliman travelled, the eastern writers say,  
"He had a carpet of green silk on which his throne  
was placed, being of a prodigious length and  
breadth, and sufficient for all his forces to stand  
upon, the men placing themselves on his right  
hand, and the spirits on his left; and that when  
all were in order, the wind, at his command, took  
up the carpet, and transported it, with all that  
were upon it, wherever he pleased; the army of  
birds at the same time flying over their heads, and  
forming a kind of canopy to shade them from the  
sun." — *Sale's Koran*, vol. ii. p. 214. note.

<sup>3</sup> The transmigration of souls was one of his  
doctrines. — *Vide D'Herbelot.*



"As thro' a torch-race where from hand  
to hand

"The flying youths transmit their shin-  
ing brand,

"From frame to frame the unextinguish  
soul

"Rapidly passes till it reach the goal!

"Nor think 't is only the gross Spirits  
warmed

"With duskier fire and for earth's me-  
dium formed

"That run this course; — Beings the most  
divine

"Thus deign thro' dark mortality to shine.

"Such was the Essence that in ADAM  
dwelt,

"To which all Heaven except the Proud  
One knelt: <sup>1</sup>

"Such the refined Intelligence that  
glowed

"In MOUSSA'S <sup>2</sup> frame, — and thence  
descending flowed

"Thro' many a Prophet's breast; <sup>3</sup> — in  
ISSA <sup>4</sup> shone

"And in MOHAMMED burned; till hasten-  
ing on,

"(As a bright river that from fall to fall

"In many a maze descending bright thro'  
all,

"Finds some fair region where, each  
labyrinth past,

"In one full lake of light it rests at  
last)

"That Holy Spirit settling calm and  
free

"From lapse or shadow centres all in  
me!"

1 "And when we said unto the angels, Wor-  
ship Adam, they all worshipped him except Eblis  
(Lucifer, who refused." — *The Koran*, chap. ii.

2 Moses.

3 This is according to D'Herbelot's account  
of the doctrines of Mokanna: — "*Sa doctrine  
étoit, que Dieu avoit pris une forme et figure  
humaine, depuis qu'il eut commandé aux Anges  
d'adorer Adam, le premier des hommes. Qu'  
après la mort d'Adam, Dieu étoit apparu sous la  
figure de plusieurs Prophètes, et autres grands  
hommes qu'il avoit choisis, jusqu'à ce qu'il prit  
celle d'Abu Moslem, Prince de Khorassan, lequel  
professoit l'erreur de la Tenassukhiak ou, Me-  
tempschychose; et qu'après la mort de ce Prince,  
la Divinité étoit passée, et descendue en sa per-  
sonne.*"

4 Jesus.

Again throughout the assembly at these  
words

Thousands of voices rung: the warriors'  
swords

Were pointed up to heaven; a sudden  
wind

In the open banners played, and from  
behind

Those Persian hangings that but ill could  
screen

The Haram's loveliness, white hands  
were seen

Waving embroidered scarves whose mo-  
tion gave

A perfume forth — like those the Houris  
wave

When beckoning to their bowers the  
immortal Brave.

"But these," pursued the Chief, "are  
truths sublime,

"That claim a holier mood and calmer  
time

"Than earth allows us now; — this sword  
must first

"The darkling prison-house of Mankind  
burst

"Ere Peace can visit them or Truth let in

"Her wakening daylight on a world of  
sin.

"But then, — celestial warriors, then  
when all

"Earth's shrines and thrones before our  
banner fall,

"When the glad Slave shall at these feet  
lay down

"His broken chain, the tyrant Lord his  
crown,

"The Priest his book, the Conqueror his  
wreath,

"And from the lips of Truth one mighty  
breath

"Shall like a whirlwind scatter in its  
breeze

"That whole dark pile of human mock-  
eries: —

"Then shall the reign of mind commence  
on earth,

"And starting fresh as from a second  
birth,

"Man in the sunshine of the world's  
new spring

"Shall walk transparent like some holy  
thing!

"Then too your Prophet from his angel  
brow

"Shall cast the Veil that hides its splen-  
dors now,

"And gladdened Earth shall thro' her  
wide expanse

"Bask in the glories of this countenance !

"For thee, young warrior, welcome !  
— thou hast yet

"Some tasks to learn, some frailties to  
forget,

"Ere the white war-plume o'er thy brow  
can wave;—

"But, once my own, mine all till in the  
grave !"

The pomp is at an end — the crowds  
are gone —

Each ear and heart still haunted by the  
tone

Of that deep voice, which thrilled like  
ALLA'S own !

The Young all dazzled by the plumes and  
lances,

The glittering throne and Haram's half-  
caught glances,

The Old deep pondering on the promised  
reign

Of peace and truth, and all the female  
train

Ready to risk their eyes could they but  
gaze

A moment on that brow's miraculous  
blaze !

But there was one among the chosen  
maids

Who blushed behind the gallery's silken  
shades,

One, to whose soul the pageant of to-day  
Has been like death : — you saw her pale  
dismay,

Ye wondering sisterhood, and heard the  
burst

Of exclamation from her lips when first  
She saw that youth, too well, too dearly  
known,

Silently kneeling at the Prophet's throne.

Ah ZELICA ! there *was* a time when  
bliss

Shone o'er thy heart from every look of  
his,

When but to see him, hear him, breathe  
the air

In which he dwelt was thy soul's fondest  
prayer;

When round him hung such a perpetual  
spell,

Whate'er he did, none ever did so well.  
Too happy days ! when, if he touched a  
flower

Or gem of thine, 't was sacred from that  
hour;

When thou didst study him till every tone  
And gesture and dear look became thy  
own, —

Thy voice like his, the changes of his face  
In thine reflected with still lovelier grace,  
Like echo, sending back sweet music,  
fraught

With twice the aërial sweetness it had  
brought !

Yet now he comes, — brighter than even  
he

E'er beamed before, — but, ah ! not  
bright for thee;

No — dread, unlookt for, like a visitant  
From the other world he comes as if to  
haunt

Thy guilty soul with dreams of lost delight,  
Long lost to all but memory's aching  
sight :—

Sad dreams ! as when the Spirit of our  
Youth

Returns in sleep, sparkling with all the  
truth

And innocence once ours and leads us  
back,

In mournful mockery o'er the shining  
track

Of our young life and points out every ray  
Of hope and peace we've lost upon the  
way !

Once happy pair ! — In proud BO-  
KHARA'S groves,

Who had not heard of their first youth-  
ful loves ?

Born by that ancient flood,<sup>1</sup> which from  
its spring

In the dark Mountains swiftly wandering,

<sup>1</sup> The Amu, which rises in the Belur Tag, or Dark Mountains, and running nearly from east to west, splits into two branches : one of which falls into the Caspian sea, and the other into Aral Nahr, or the Lake of Eagles.

Enriched by every pilgrim brook that  
 shines  
 With relics from BUCHARIA'S ruby mines,  
 And, lending to the CASPIAN half its  
 strength,  
 In the cold Lake of Eagles sinks at  
 length;—  
 There, on the banks of that bright river  
 born,  
 The flowers that hung above its wave at  
 morn  
 Blest not the waters as they murmured  
 by  
 With holier scent and lustre than the sigh  
 And virgin-glance of first affection cast  
 Upon their youth's smooth current as it  
 past!  
 But war disturbed this vision, — far  
 away  
 From her fond eyes summoned to join  
 the array  
 Of PERSIA'S warriors on the hills of  
 THRACE,  
 The youth exchanged his sylvan dwell-  
 ing-place  
 For the rude tent and war-field's death-  
 ful clash;  
 His ZELICA'S sweet glances for the flash  
 Of Grecian wild-fire, and Love's gentle  
 chains  
 For bleeding bondage on BYZANTIUM'S  
 plains.

Month after month in widowhood of  
 soul  
 Drooping the maiden saw two summers  
 roll  
 Their suns away — but, ah, how cold and  
 dim  
 Even summer suns when not beheld with  
 him!  
 From time to time ill-omened rumors  
 came  
 Like spirit-tongues muttering the sick  
 man's name  
 Just ere he dies: — at length those sounds  
 of dread  
 Fell withering on her soul, "AZIM is  
 dead!"  
 Oh Grief beyond all other griefs when  
 fate  
 First leaves the young heart lone and  
 desolate

In the wide world without that only tie  
 For which it loved to live or feared to  
 die; —  
 Lorn as the hung-up lute, that ne'er hath  
 spoken  
 Since the sad day its master-chord was  
 broken!

Fond maid, the sorrow of her soul was  
 such,  
 Even reason sunk, — blighted beneath  
 its touch;  
 And tho' ere long her sanguine spirit  
 rose  
 Above the first dead pressure of its  
 woes,  
 Tho' health and bloom returned, the  
 delicate chain  
 Of thought once tangled never cleared  
 again.  
 Warm, lively, soft as in youth's happiest  
 day,  
 The mind was still all there but turned  
 astray, —  
 A wandering bark upon whose pathway  
 shone  
 All stars of heaven except the guiding  
 one!  
 Again she smiled, nay, much and brightly  
 smiled,  
 But 't was a lustre, strange, unreal,  
 wild;  
 And when she sung to her lute's touch-  
 ing strain,  
 'T was like the notes, half ecstasy, half  
 pain,  
 The bulbul<sup>1</sup> utters ere her soul depart,  
 When, vanquished by some minstrel's  
 powerful art,  
 She dies upon the lute whose sweetness  
 broke her heart!

Such was the mood in which that mis-  
 sion found  
 Young ZELICA, — that mission which  
 around  
 The Eastern world in every region blest  
 With woman's smile sought out its  
 loveliest  
 To grace that galaxy of lips and eyes  
 Which the Veiled Prophet destined for  
 the skies: —

1 The nightingale.



And such quick welcome as a spark  
 receives  
 Dropt on a bed of Autumn's withered  
 leaves,  
 Did every tale of these enthusiasts find  
 In the wild maiden's sorrow-blighted  
 mind.  
 All fire at once the maddening zeal she  
 caught;—  
 Elect of Paradise! blest, rapturous  
 thought!  
 Predestined bride, in heaven's eternal  
 dome,  
 Of some brave youth—ha! durst they  
 say "of some?"  
 No—of the one, one only object traced  
 In her heart's core too deep to be ef-  
 faced;  
 The one whose memory, fresh as life, is  
 twined  
 With every broken link of her lost mind;  
 Whose image lives tho' Reason's self be  
 wreckt  
 Safe mid the ruins of her intellect!

Alas, poor ZELICA! it needed all  
 The fantasy which held thy mind in  
 thrall  
 To see in that gay Haram's glowing  
 maids  
 A sainted colony for Eden's shades;  
 Or dream that he, —of whose unholy  
 flame  
 Thou wert too soon the victim, —shining  
 came  
 From Paradise to people its pure sphere  
 With souls like thine which he hath  
 ruined here!  
 No — had not reason's light totally set,  
 And left thee dark thou hadst an amulet  
 In the loved image graven on thy heart  
 Which would have saved thee from the  
 tempter's art,  
 And kept alive in all its bloom of  
 breath  
 That purity whose fading is love's  
 death! —  
 But lost, inflamed, — a restless zeal took  
 place  
 Of the mild virgin's still and feminine  
 grace;  
 First of the Prophet's favorites, proudly  
 first

In zeal and charms, — too well the Im-  
 postor nurst  
 Her soul's delirium in whose active  
 flame,  
 Thus lighting up a young, luxuriant  
 frame,  
 He saw more potent sorceries to bind  
 To his dark yoke the spirits of mankind,  
 More subtle chains than hell itself e'er  
 twined.  
 No art was spared, no witchery; — all the  
 skill  
 His demons taught him was employed to  
 fill  
 Her mind with gloom and ecstasy by  
 turns —  
 That gloom, thro' which Frenzy but  
 fiercer burns,  
 That ecstasy which from the depth of  
 sadness  
 Glares like the maniac's moon whose  
 light is madness!

'T was from a brilliant banquet where  
 the sound  
 Of poesy and music breathed around,  
 Together picturing to her mind and ear  
 The glories of that heaven, her destined  
 sphere,  
 Where all was pure, where every stain  
 that lay  
 Upon the spirit's light should pass away,  
 And realizing more than youthful love  
 E'er wisht or dreamed, she should for  
 ever rove  
 Thro' fields of fragrance by her AZIM's  
 side,  
 His own blest, purified, eternal bride! —  
 'T was from a scene, a witching trance  
 like this,  
 He hurried her away, yet breathing bliss,  
 To the dim charnel-house; — thro' all its  
 steams  
 Of damp and death led only by those  
 gleams  
 Which foul Corruption lights, as with  
 design  
 To show the gay and proud *she* too can  
 shine —  
 And passing on thro' upright ranks of  
 Dead  
 Which to the maiden, doubly crazed by  
 dread,

Seemed, thro' the bluish death-light  
 round them cast,  
 To move their lips in mutterings as she  
 past —  
 There in that awful place, when each  
 had quaff  
 And pledged in silence such a fearful  
 draught,  
 Such — oh! the look and taste of that  
 red bowl  
 Will haunt her till she dies — he bound  
 her soul  
 By a dark oath, in hell's own language  
 framed,  
 Never, while earth his mystic presence  
 claimed,  
 While the blue arch of day hung o'er  
 them both,  
 Never, by that all-imprecating oath,  
 In joy or sorrow from his side to  
 sever. —  
 She swore and the wide charnel echoed,  
 "Never, never!"

From that dread hour, entirely, wildly  
 given  
 To him and — she believed, lost maid!  
 — to heaven;  
 Her brain, her heart, her passions all  
 inflamed,  
 How proud she stood, when in full  
 Haram named  
 The Priestess of the Faith! — how flasht  
 her eyes  
 With light, alas, that was not of the  
 skies,  
 When round in trances only less than  
 hers  
 She saw the Haram kneel, her prostrate  
 worshippers.  
 Well might MOKANNA think that form  
 alone  
 Had spells enough to make the world  
 his own: —  
 Light, lovely limbs to which the spirit's  
 play  
 Gave motion, airy as the dancing spray,  
 When from its stem the small bird wings  
 away:  
 Lips in whose rosy labyrinth when she  
 smiled  
 The soul was lost, and blushes, swift and  
 wild

As are the momentary meteors sent  
 Across the uncalm but beauteous firma-  
 ment.  
 And then her look — oh! where's the  
 heart so wise  
 Could unbewildered meet those match-  
 less eyes?  
 Quick, restless, strange, but exquisite  
 withal,  
 Like those of angels just before their  
 fall;  
 Now shadowed with the shames of earth  
 — now crost  
 By glimpses of the Heaven her heart had  
 lost;  
 In every glance there broke without  
 control,  
 The flashes of a bright but troubled soul,  
 Where sensibility still wildly played  
 Like lightning round the ruins it had  
 made!

And such was now young ZELICA — so  
 changed  
 From her who some years since delighted  
 ranged  
 The almond groves that shade BO-  
 KHARA'S tide  
 All life and bliss with AZIM by her  
 side!  
 So altered was she now, this festal day,  
 When, mid the proud Divan's dazzling  
 array,  
 The vision of that Youth whom she had  
 loved,  
 Had wept as dead, before her breathed  
 and moved; —  
 When — bright, she thought, as if from  
 Eden's track  
 But half-way trodden, he had wandered  
 back  
 Again to earth, glistening with Eden's  
 light —  
 Her beauteous AZIM shone before her  
 sight.

O Reason! who shall say what spells  
 renew,  
 When least we look for it, thy broken  
 clew!  
 Thro' what small vistas o'er the dark-  
 ened brain  
 Thy intellectual day-beam bursts again;

And how like forts to which beleaguers  
win

Unhoped-for entrance thro' some friend  
within,

One clear idea, wakened in the breast  
By memory's magic, lets in all the rest.  
Would it were thus, unhappy girl, with  
thee!

But tho' light came, it came but partially;  
Enough to show the maze, in which thy  
sense

Wandered about, — but not to guide it  
thence;

Enough to glimmer o'er the yawning  
wave,

But not to point the harbor which might  
save.

Hours of delight and peace, long left  
behind,

With that dear form came rushing o'er  
her mind;

But, oh! to think how deep her soul had  
gone

In shame and falsehood since those mo-  
ments shone;

And then her oath — *there* madness lay  
again,

And shuddering, back she sunk into her  
chain

Of mental darkness, as if blest to flee  
From light whose every glimpse was  
agony!

Yet *one* relief this glance of former years  
Brought mingled with its pain, — tears,  
floods of tears,

Long frozen at her heart, but now like  
rills

Let loose in spring-time from the snowy  
hills,

And gushing warm after a sleep of frost,  
Thro' valleys where their flow had long  
been lost.

Sad and subdued, for the first time her  
frame

Trembled with horror when the summons  
came

(A summons proud and rare, which all  
but she,

And she, till now, had heard with ecs-  
tasy,)

To meet MOKANNA at his place of prayer,  
A garden oratory cool and fair

By the stream's side, where still at close  
of day

The Prophet of the Veil retired to  
pray,

Sometimes alone — but oftener far with  
one,

One chosen nymph to share his orison.

Of late none found such favor in his  
sight

As the young Priestess; and tho', since  
that night

When the death-caverns echoed every  
tone

Of the dire oath that made her all his  
own,

The Impostor sure of his infatuate prize  
Had more than once thrown off his soul's  
disguise,

And uttered such unheavenly, monstrous  
things,

As even across the desperate wander-  
ings

Of a weak intellect, whose lamp was  
out,

Threw startling shadows of dismay and  
doubt; —

Yet zeal, ambition, her tremendous vow,  
The thought, still haunting her, of that  
bright brow,

Whose blaze, as yet from mortal eye con-  
cealed,

Would soon, proud triumph! be to her  
revealed,

To her alone; — and then the hope, most  
dear,

Most wild of all, that her transgression  
here

Was but a passage thro' earth's grosser  
fire,

From which the spirit would at last as-  
pire,

Even purer than before, — as perfumes  
rise

Thro' flame and smoke, most welcome  
to the skies —

And that when AZIM's fond, divine em-  
brace

Should circle her in heaven, no darken-  
ing trace

Would on that bosom he once loved re-  
main,

But all be bright, be pure, be *his* again! —



These were the wildering dreams, whose  
 curst deceit  
 Had chained her soul beneath the tempt-  
 er's feet,  
 And made her think even damning false-  
 hood sweet.  
 But now that Shape, which had appalled  
 her view,  
 That Semblance — oh how terrible, if  
 true!  
 Which came across her frenzy's full ca-  
 reer  
 With shock of consciousness, cold, deep,  
 severe,  
 As when in northern seas at midnight  
 dark  
 An isle of ice encounters some swift bark,  
 And startling all its wretches from their  
 sleep  
 By one cold impulse hurls them to the  
 deep; —  
 So came that shock not frenzy's self could  
 bear,  
 And waking up each long-lulled image  
 there,  
 But checkt her headlong soul to sink it  
 in despair!

Wan and dejected, thro' the evening  
 dusk,  
 She now went slowly to that small kiosk,  
 Where, pondering alone his impious  
 schemes,  
 MOKANNA waited her — too wrapt in  
 dreams  
 Of the fair-ripening future's rich success,  
 To heed the sorrow, pale and spiritless,  
 That sat upon his victim's downcast brow,  
 Or mark how slow her step, how altered  
 now  
 From the quick, ardent Priestess, whose  
 light bound  
 Came like a spirit's o'er the unechoing  
 ground, —  
 From that wild ZELICA whose every  
 glance  
 Was thrilling fire, whose every thought  
 a trance!

Upon his couch the Veiled MOKANNA  
 lay,  
 While lamps around — not such as lend  
 their ray,

Glimmering and cold, to those who  
 nightly pray  
 In holy KOOM,<sup>1</sup> or MECCA's dim ar-  
 cades, —  
 But brilliant, soft, such lights as lovely  
 maids  
 Look loveliest in, shed their luxurious  
 glow  
 Upon his mystic Veil's white glittering  
 flow.  
 Beside him, 'stead of beads and books  
 of prayer,  
 Which the world fondly thought he mused  
 on there,  
 Stood Vases, filled with KISHMEE'S<sup>2</sup>  
 golden wine,  
 And the red weepings of the SHIRAZ vine;  
 Of which his curtained lips full many a  
 draught  
 Took zealously, as if each drop they  
 quaft  
 Like ZEMZEM'S Spring of Holiness<sup>3</sup> had  
 power  
 To freshen the soul's virtues into flower!  
 And still he drank and pondered — nor  
 could see  
 The approaching maid, so deep his rev-  
 ery;  
 At length with fiendish laugh like that  
 which broke  
 From EBLIS at the Fall of Man he  
 spoke: —  
 "Yes, ye vile race, for hell's amusement  
 given,  
 "Too mean for earth, yet claiming kin  
 with heaven;  
 "God's images, forsooth! — such gods  
 as he  
 "Whom INDIA serves, the monkey  
 deity;<sup>4</sup> —

<sup>1</sup> The cities of Com (or Koom) and Cashan are full of mosques, mausoleums, and sepulchres of the descendants of Ali, the Saints of Persia. — *Chardin*.

<sup>2</sup> An island in the Persian Gulf, celebrated for its white wine.

<sup>3</sup> The miraculous well at Mecca; so called, says Sale, from the murmuring of its waters.

<sup>4</sup> The god Hannaman. — "Apes are in many parts of India highly venerated, out of respect to the God Hannaman, a deity partaking of the form of that race." — *Pennant's Hindoostan*.

See a curious account, in *Stephen's Persia*, of a solemn embassy from some part of the Indies to Goa, when the Portuguese were there, offering vast treasures for the recovery of a monkey's

"Ye creatures of a breath, proud things  
 of clay,  
 "To whom if LUCIFER, as grandams say,  
 "Refused tho' at the forfeit of heaven's  
 light  
 "To bend in worship, LUCIFER was  
 right! <sup>1</sup> —  
 "Soon shall I plant this foot upon the  
 neck  
 "Of your foul race and without fear or  
 check,  
 "Luxuriating in hate, avenge my shame,  
 "My deep-felt, long-nurst loathing of  
 man's name! —  
 "Soon at the head of myriads, blind and  
 fierce  
 "As hooded falcons, thro' the universe  
 "I'll sweep my darkening, desolating  
 way,  
 "Weak man my instrument, curst man  
 my prey!  
 "Ye wise, ye learned, who grope your  
 dull way on  
 "By the dim twinkling gleams of ages  
 gone,  
 "Like superstitious thieves who think  
 the light  
 "From dead men's marrow guides them  
 best at night <sup>2</sup> —  
 "Ye shall have honors — wealth — yes,  
 Sages, yes —  
 "I know, grave fools, your wisdom's  
 nothingness;

tooth, which they held in great veneration, and which had been taken away upon the conquest of the kingdom of Jafanapatan.

1 This resolution of Eblis not to acknowledge the new creature, man, was, according to Mahometan tradition, thus adopted: — "The earth (which God had selected for the materials of his work) was carried into Arabia to a place between Mecca and Tayef, where, being first kneaded by the angels, it was afterwards fashioned by God himself into a human form, and left to dry for the space of forty days, or, as others say, as many years; the angels, in the mean time, often visiting it, and Eblis (then one of the angels nearest to God's presence, afterwards the devil) among the rest; but he, not contented with looking at it, kicked it with his foot till it rung; and knowing God designed that creature to be his superior, took a secret resolution never to acknowledge him as such." — *Sale* on the Koran.

2 A kind of lantern formerly used by robbers, called the Hand of Glory, the candle for which was made of the fat of a dead malefactor. This, however, was rather a western than an eastern superstition.

"Undazzled it can track yon starry  
 sphere,  
 "But a gilt stick, a bauble blinds it here.  
 "How I shall laugh, when trumpeted  
 along  
 "In lying speech and still more lying  
 song,  
 "By these learned slaves, the meanest  
 of the throng;  
 "Their wits bought up, their wisdom  
 shrunk so small,  
 "A sceptre's puny point can wield it all!

"Ye too, believers of incredible creeds,  
 "Whose faith enshrines the monsters  
 which it breeds;  
 "Who, bolder even than NEMROD, think  
 to rise  
 "By nonsense heapt on nonsense to the  
 skies;  
 "Ye shall have miracles, ay, sound ones  
 too,  
 "Seen, heard, attested, every thing —  
 but true.  
 "Your preaching zealots too inspired to  
 seek  
 "One grace of meaning for the things  
 they speak;  
 "Your martyrs ready to shed out their  
 blood,  
 "For truths too heavenly to be under-  
 stood;  
 "And your State Priests, sole venders  
 of the lore,  
 "That works salvation; — as, on AVA's  
 shore,  
 "Where none *but* priests are privileged  
 to trade  
 "In that best marble of which Gods are  
 made; <sup>3</sup>  
 "They shall have mysteries — ay, pre-  
 cious stuff  
 "For knaves to thrive by — mysteries  
 enough;  
 "Dark, tangled doctrines, dark as fraud  
 can weave,  
 "Which simple votaries shall on trust  
 receive,

3 The material of which images of Gaudma (the Birman Deity) are made, is held sacred. "Birmans may not purchase the marble in mass, but are suffered, and indeed encouraged, to buy figures of the Deity ready made." — *Symes's* "Ava," vol. ii. p. 376.

"While craftier feign belief till they believe.

"A Heaven too ye must have, ye lords of dust, —

"A splendid Paradise, — pure souls, ye must:

"That Prophet ill sustains his holy call,

"Who finds not heavens to suit the

tastes of all;

"Houris for boys, omniscience for sages,

"And wings and glories for all ranks and ages.

"Vain things! — as lust or vanity inspires,

"The heaven of each is but what each desires,

"And, soul or sense, whate'er the object be,

"Man would be man to all eternity!

"So let him — EBLIS! grant this crowning curse,

"But keep him what he is, no Hell were worse."

"Oh my lost soul!" exclaimed the shuddering maid,

Whose ears had drunk like poison all he said: —

MOKANNA started — not abasht, afraid, —  
He knew no more of fear than one who dwells

Beneath the tropics knows of icicles!

But in those dismal words that reached his ear,

"Oh my lost soul!" there was a sound so drear,

So like that voice among the sinful dead  
In which the legend o'er Hell's Gate is read,

That, new as 't was from her whom naught could dim

Or sink till now, it startled even him.

"Ha, my fair Priestess!" — thus, with ready wile,

The impostor turned to greet her —  
"thou whose smile

"Hath inspiration in its rosy beam

"Beyond the Enthusiast's hope or Prophet's dream,

"Light of the Faith! who twin'st religion's zeal

"So close with love's, men know not which they feel,

"Nor which to sigh for, in their trance of heart,

"The heaven thou preachest or the heaven thou art!

"What should I be without thee? without thee

"How dull were power, how joyless victory!

"Tho' borne by angels, if that smile of thine

"Blest not my banner 't were but half divine.

"But — why so mournful, child? those eyes that shone

"All life last night — what! — is their glory gone?

"Come, come — this morn's fatigue hath made them pale,

"They want rekindling — suns themselves would fail

"Did not their comets bring, as I to thee,

"From light's own fount supplies of brilliancy.

"Thou seest this cup — no juice of earth is here,

"But the pure waters of that upper sphere,

"Whose rills o'er ruby beds and topaz flow,

"Catching the gem's bright color as they go.

"Nightly my Genii come and fill these urns —

"Nay, drink — in every drop life's essence burns;

"'T will make that soul all fire, those eyes all light —

"Come, come, I want thy loveliest smiles to-night:

"There is a youth — why start? — thou saw'st him then;

"Lookt he not nobly? such the godlike men

"Thou 'lt have to woo thee in the bowers above; —

"Tho' *he*, I fear, hath thoughts too stern for love,

"Too ruled by that cold enemy of bliss

"The world calls virtue — we must conquer this;

"Nay, shrink not, pretty sage! 't is not for thee

"To scan the mazes of Heaven's mystery:



"The steel must pass thro' fire, ere it can  
 yield  
 "Fit instruments for mighty hands to  
 wield.  
 "This very night I mean to try the art  
 "Of powerful beauty on that warrior's  
 heart.  
 "All that my Haram boasts of bloom  
 and wit,  
 "Of skill and charms, most rare and  
 exquisite,  
 "Shall tempt the boy; — young MIR-  
 ZALA'S blue eyes  
 "Whose sleepy lid like snow on violets  
 lies;  
 "AROUYA'S cheeks warm as a spring-day  
 sun  
 "And lips that like the seal of SOLOMON  
 "Have magic in their pressure; ZEBBA'S  
 lute,  
 "And LILLA'S dancing feet that gleam  
 and shoot  
 "Rapid and white as sea-birds o'er the  
 deep —  
 "All shall combine their witching powers  
 to steep  
 "My convert's spirit in that softening  
 trance,  
 "From which to heaven is but the next  
 advance; —  
 "That glowing, yielding fusion of the  
 breast,  
 "On which Religion stamps her image  
 best.  
 "But hear me, Priestess! — tho' each  
 nymph of these  
 "Hath some peculiar, practised power  
 to please,  
 "Some glance or step which at the  
 mirror tried  
 "First charms herself, then all the world  
 beside;  
 "There still wants *one* to make the vic-  
 tory sure,  
 "One who in every look joins every  
 lure,  
 "Thro' whom all beauty's beams con-  
 centered pass,  
 "Dazzling and warm as thro' love's  
 burning glass;  
 "Whose gentle lips persuade without a  
 word,  
 "Whose words, even when unmeaning,  
 are adored,

"Like inarticulate breathings from a  
 shrine,  
 "Which our faith takes for granted are  
 divine!  
 "Such is the nymph we want, all warmth  
 and light,  
 "To crown the rich temptations of to-  
 night;  
 "Such the refined enchantress that must  
 be  
 "This hero's vanquisher, — and thou art  
 she!"

With her hands claspt, her lips apart  
 and pale,  
 The maid had stood gazing upon the Veil  
 From which these words like south winds  
 thro' a fence  
 Of Kerzrah flowers, came filled with  
 pestilence;<sup>1</sup>  
 So boldly uttered too! as if all dread  
 Of frowns from her, of virtuous frowns,  
 were fled,  
 And the wretch felt assured that, once  
 plunged in,  
 Her woman's soul would know no pause  
 in sin!

At first, tho' mute she listened, like a  
 dream  
 Seemed all he said: nor could her mind  
 whose beam  
 As yet was weak penetrate half his  
 scheme.  
 But when at length he uttered, "Thou  
 art she!"  
 All flasht at once and shrieking piteously,  
 "Oh not for worlds!" she cried —  
 "Great God! to whom  
 "I once knelt innocent, is this my doom?  
 "Are all my dreams, my hopes of  
 heavenly bliss,  
 "My purity, my pride, then come to  
 this, —  
 "To live, the wanton of a fiend! to be  
 "The pander of his guilt — oh infamy!  
 "And sunk myself as low as hell can  
 steep  
 "In its hot flood, drag others down as  
 deep!

1 "It is commonly said in Persia, that if a man  
 breathe in the hot south wind, which in June or  
 July passes over that flower (the Kerzereh), it  
 will kill him." — *Thevenot*.

“Others — ha! yes — that youth who  
came to-day —  
“*Not* him I loved — not him — oh! do  
but say,  
“But swear to me this moment ’t is not  
he,  
“And I will serve, dark fiend, will wor-  
ship even thee!”

“Beware, young raving thing! — in  
time beware,  
“Nor utter what I can not, must not  
bear,  
“Even from *thy* lips. Go — try thy lute,  
thy voice,  
“The boy must feel their magic; — I  
rejoice  
“To see those fires, no matter whence  
they rise,  
“Once more illuming my fair Priestess’  
eyes;  
“And should the youth whom soon those  
eyes shall warm,  
“*Indeed* resemble thy dead lover’s form,  
“So much the happier wilt thou find thy  
doom,  
“As one warm lover full of life and  
bloom  
“Excels ten thousand cold ones in the  
tomb.  
“Nay, nay, no frowning, sweet! — those  
eyes were made  
“For love, not anger — I must be  
obeyed.”

“Obeyed! — ’t is well — yes, I de-  
serve it all —  
“On me, on me Heaven’s vengeance  
can not fall  
“Too heavily — but AZIM, brave and  
true  
“And beautiful — must *he* be ruined too?  
“Must *he* too, glorious as he is, be driven  
“A renegade like me from Love and  
Heaven?  
“Like me? — weak wretch, I wrong him  
— not like me;  
“No — he ’s all truth and strength and  
purity!  
“Fill up your maddening hell-cup to the  
brim,  
“Its witchery, fiends, will have no charm  
for him.

“Let loose your glowing wantons from  
their bowers,  
“He loves, he loves, and can defy their  
powers!  
“Wretch as I am, in *his* heart still I  
reign  
“Pure as when first we met, without a  
stain!  
“Tho’ ruined — lost — my memory like  
a charm  
“Left by the dead still keeps his soul  
from harm.  
“Oh! never let him know how deep the  
brow  
“He kist at parting is dishonored now; —  
“Ne’er tell him how debased, how sunk  
is she,  
“Whom once he loved — once! — *still*  
loves dotingly.  
“Thou laugh’st, tormentor, — what! —  
thou ’lt brand my name?  
“Do, do — in vain — he ’ll not believe  
my shame —  
“He thinks me true, that naught beneath  
God’s sky  
“Could tempt or change me, and — so  
once thought I.  
“But this is past — tho’ worse than  
death my lot,  
“Than hell — ’t is nothing while *he*  
knows it not.  
“Far off to some benighted land I ’ll  
fly,  
“Where sunbeam ne’er shall enter till I  
die,  
“Where none will ask the lost one  
whence she came,  
“But I may fade and fall without a name.  
“And thou — curst man or fiend, whate’er  
thou art,  
“Who found’st this burning plague-spot  
in my heart,  
“And spread’st it — oh, so quick! —  
thro’ soul and frame,  
“With more than demon’s art, till I  
became  
“A loathsome thing, all pestilence, all  
flame! —  
“If, when I’m gone” —  
“Hold, fearless maniac, hold,  
“Nor tempt my rage — by Heaven, not  
half so bold  
“The puny bird that dares with teasing  
hum

"Within the crocodile's stretched jaws  
to come! <sup>1</sup>

"And so thou 'lt fly, forsooth? — what!  
— give up all

"Thy chaste dominion in the Haram  
Hall,

"Where now to Love and now to ALLA  
given,

"Half mistress and half saint, thou  
hang'st as even

"As doth MEDINA's tomb, 'twixt hell  
and heaven!

"Thou 'lt fly? — as easily may reptiles  
run,

"The gaunt snake once hath fixt his eyes  
upon;

"As easily, when caught, the prey may  
be

"Plucked from his loving folds, as thou  
from me.

"No, no, 'tis fixt — let good or ill betide,  
"Thou 'rt mine till death, till death

MOKANNA's bride!

"Hast thou forgot thy oath?" —

At this dread word,  
The Maid whose spirit his rude taunts  
had stirred

Thro' all its depths and roused an anger  
there,

That burst and lightened even thro' her  
despair —

Shrunk back as if a blight were in the  
breath

That spoke that word and staggered pale  
as death.

"Yes, my sworn oride, let others seek  
in bowers

"Their bridal place — the charnel vault  
was ours!

"Instead of scents and balms, for thee  
and me

"Rose the rich steams of sweet mortal-  
ity,

"Gay, flickering death-lights shone while  
we were wed,

"And for our guests a row of goodly  
Dead,

"(Immortal spirits in their time, no  
doubt,)

"From reeking shrouds upon the rite  
looked out!

"That oath thou heard'st more lips than  
thine repeat —

"That cup — thou shudderest, Lady, —  
was it sweet?

"That cup we pledged, the charnel's  
choicest wine,

"Hath bound thee — ay — body and  
soul all mine;

"Bound thee by chains that, whether  
blest or curst

"No matter now, not hell itself shall  
burst!

"Hence, woman, to the Haram, and  
look gay,

"Look wild, look — any thing but sad;  
yet stay —

"One moment more — from what this  
night hath past,

"I see thou know'st me, know'st me  
*well* at last.

"Ha! ha! and so, fond thing, thou  
thought'st all true,

"And that I love mankind? — I do, I  
do —

"As victims, love them; as the sea-dog  
dotes

"Upon the small, sweet fry that round  
him floats;

"Or, as the Nile-bird loves the slime  
that gives

"That rank and venomous food on which  
she lives! <sup>2</sup> —

"And, now thou seest my *soul's* an-  
gelic hue,

"'T is time these *features* were uncur-  
tained too; —

"This brow, whose light — oh rare  
celestial light!

"Hath been reserved to bless thy fa-  
vored sight;

The ancient story concerning the Trochilus,  
or humming-bird, entering with impunity into the  
mouth of the crocodile, is firmly believed at Java.  
— Barrow's "Cochin-China."

2 *circum easdem ripas (Nili, viz.) ales est  
Ibis: ea serpentium populatur ova, gratissi-  
manque ex his escam nidis suis refert. —  
Solinus.*

<sup>1</sup> The humming bird is said to run this risk  
for the purpose of picking the crocodile's teeth.  
The same circumstance is related of the lapwing,  
as a fact to which he was witness, by Paul Lucas,  
"Voyage fait en 1714."



"These dazzling eyes before whose  
   shrouded might  
 "Thou'st seen immortal Man kneel  
   down and quake —  
 "Would that they *were* heaven's light-  
   nings for his sake!  
 "But turn and look — then wonder, if  
   thou wilt,  
 "That I should hate, should take re-  
   venge, by guilt,  
 "Upon the hand whose mischief or  
   whose mirth  
 "Sent me thus maimed and monstrous  
   upon earth;

"And on that race who, tho' more vile  
   they be  
 "Than mowing apes, are demi-gods to  
   me!  
 "Here — judge if hell, with all its  
   power to damn,  
 "Can add one curse to the foul thing I  
   am!" —

He raised his veil — the Maid turned  
   slowly round,  
 Looked at him — shrieked — and sunk  
   upon the ground!

ON their arrival next night at the place of encampment they were surprised and delighted to find the groves all around illuminated; some artists of Yamtcheou<sup>1</sup> having been sent on previously for the purpose. On each side of the green alley, which led to the Royal Pavilion, artificial sceneries of bamboo-work<sup>2</sup> were erected, representing arches, minarets, and towers, from which hung thousands of silken lanterns painted by the most delicate pencils of Canton. — Nothing could be more beautiful than the leaves of the mango-trees and acacias shining in the light of the bamboo-scenery which shed a lustre round as soft as that of the nights of Peristan.

LALLA ROOKH, however, who was too much occupied by the sad story of ZELICA and her lover to give a thought to any thing else, except perhaps him who related it, hurried on through this scene of splendor to her pavilion, — greatly to the mortification of the poor artists of Yamtcheou, — and was followed with equal rapidity by the Great Chamberlain, cursing, as he went, that ancient Mandarin, whose parental anxiety in lighting up the shores of the lake, where his beloved daughter had wandered and been lost, was the origin of these fantastic Chinese illuminations.<sup>3</sup>

Without a moment's delay, young FERAMORZ was introduced, and FADLADEEN, who could never make up his mind as to the merits of a poet till he knew the religious sect to which he belonged was about to ask him whether he was a Shia or a Sooni when LALLA ROOKH impatiently clapped her hands for silence, and the youth being seated upon the musnud near her proceeded: —

1 "The feast of Lanterns is celebrated at Yamtcheou with more magnificence than any where else: and the report goes, that the illuminations there are so splendid, that an Emperor once, not daring openly to leave his Court to go thither, committed himself with the Queen and several Princesses of his family into the hands of a magician, who promised to transport them thither in a trice. He made them in the night to ascend magnificent thrones that were borne up by swans, which in a moment arrived at Yamtcheou. The Emperor saw at his leisure all the solemnity, being carried upon a cloud that hovered over the city and descended by degrees; and came back again with the same speed and equipage, nobody at court perceiving his absence." — *The Present State of China*, p. 156.

2 See a description of the nuptials of Vizier Alee in the *Asiatic Annual Register* of 1804.

3 "The vulgar ascribe it to an accident that happened in the family of a famous mandarin, whose daughter, walking one evening upon the shore of a lake, fell in and was drowned; this afflicted father, with his family, ran thither, and, the better to find her, he caused a great company of lanterns to be lighted. All the inhabitants of the place thronged after him with torches. The year ensuing they made fires upon the shores the same day; they continued the ceremony every year, every one lighted his lantern, and by degrees it commenced into a custom." — *The Present State of China*."

PREPARE thy soul, young AZIM!—thou  
 hast braved  
 The bands of GREECE, still mighty tho'  
 enslaved;  
 Hast faced her phalanx armed with all  
 its fame,—  
 Her Macedonian pikes and globes of  
 fame,  
 All this hast fronted with firm heart and  
 brow,  
 But a more perilous trial waits thee  
 now,—  
 Woman's bright eyes, a dazzling host of  
 eyes  
 From every land where woman smiles or  
 sighs;  
 Of every hue, as Love may chance to raise  
 His black or azure banner in their blaze;  
 And each sweet mode of warfare, from  
 the flash  
 That lightens boldly thro' the shadowy  
 lash,  
 To the sly, stealing splendors almost hid  
 Like swords half-sheathed beneath the  
 downcast lid;—  
 Such, AZIM, is the lovely, luminous host  
 Now led against thee; and let conquerors  
 boast  
 Their fields of fame, he who in virtue  
 arms  
 A young, warm spirit against beauty's  
 charms,  
 Who feels her brightness, yet defies her  
 thrall,  
 Is the best, bravest conqueror of them all.

Now, thro' the Haram chambers, mov-  
 ing lights  
 And busy shapes proclaim the toilet's  
 rites;—  
 From room to room the ready handmaids  
 hie,  
 Some skilled to wreath the turban taste-  
 fully,  
 Or hang the veil in negligence of shade  
 O'er the warm blushes of the youthful  
 maid,  
 Who, if between the folds but *one* eye  
 shone,  
 Like SEBA's Queen could vanquish with  
 that one:<sup>1</sup>—

<sup>1</sup> "Thou hast ravished my heart with one of  
 thine eyes."—*Sol. Song.*

While some bring leaves of Henna to  
 imbue  
 The fingers' ends with a bright roseate  
 hue,<sup>2</sup>  
 So bright that in the mirror's depth they  
 seem  
 Like tips of coral branches in the stream:  
 And others mix the Kohol's jetty dye,  
 To give that long, dark languish to the  
 eye,<sup>3</sup>  
 Which makes the maids whom kings are  
 proud to cull  
 From fair Circassia's vales, so beautiful.  
 All is in motion; rings and plumes and  
 pearls  
 Arc shining everywhere:—some younger  
 girls  
 Are gone by moonlight to the garden-  
 beds,  
 To gather fresh, cool chaplets for their  
 heads;—  
 Gay creatures! sweet, tho' mournful,  
 't is to see  
 How each prefers a garland from that tree  
 Which brings to mind her childhood's  
 innocent day  
 And the dear fields and friendships far  
 away.  
 The maid of INDIA, blest again to hold  
 In her full lap the Champac's leaves of  
 gold,<sup>4</sup>

<sup>2</sup> "They tinged the ends of her fingers scarlet  
 with Henna, so that they resembled branches of  
 coral."—*Story of Prince Futun in Bahardar-  
 nush.*

<sup>3</sup> "The women blacken the inside of their  
 eyelids with a powder named the black Kohol."  
 —*Russel.*

"None of these ladies," says *Shaw*, "take  
 themselves to be completely dressed, till they  
 have tinged the hair and edges of their eyelids  
 with the powder of lead ore. Now, as this oper-  
 tion is performed by dipping first into the powder  
 a small wooden bodkin of the thickness of a  
 quill, and then drawing it afterwards through the  
 eyelids over the ball of the eye, we shall have a  
 lively image of what the Prophet (Jer. iv. 30.)  
 may be supposed to mean by *rending the eyes  
 with painting*. This practice is no doubt of great  
 antiquity; for besides the instance already taken  
 notice of, we find that where Jezebel is said  
 (2 Kings ix. 30.) to have painted her face, the  
 original words are, *she adjusted her eyes with  
 the powder of lead-ore.*" — *Shaw's Travels.*

<sup>4</sup> "The appearance of the blossoms of the  
 gold-colored Champac on the black hair of the In-  
 dian women has supplied the Sanscrit Poets  
 with many elegant allusions." — *See Asiatic Re-  
 searches*, vol. iv.

Thinks of the time when, by the GANGES' flood,  
 Her little playmates scattered many a bud  
 Upon her long black hair with glossy gleam  
 Just dripping from the consecrated stream;  
 While the young Arab haunted by the smell  
 Of her own mountain flowers as by a spell,—  
 The sweet Elcaya<sup>1</sup> and that courteous tree  
 Which bows to all who seek its canopy,<sup>2</sup>  
 Sees called up round her by these magic scents  
 The well, the camels, and her father's tents;  
 Sighs for the home she left with little pain,  
 And wishes even its sorrows back again!

Meanwhile thro' vast illuminated halls,  
 Silent and bright, where nothing but the falls  
 Of fragrant waters gushing with cool sound  
 From many a jasper fount is heard around,  
 Young AZIM roams bewildered, — nor can guess  
 What means this maze of light and loneliness.  
 Here the way leads o'er tessellated floors  
 Or mats of CAIRO thro' long corridors,  
 Where ranged in cassolets and silver urns  
 Sweet wood of aloe or of sandal burns,  
 And spicy rods such as illumine at night  
 The bowers of TIBET<sup>3</sup> send forth odorous light,  
 Like Peris' wands, when pointing out the road  
 For some pure Spirit to its blest abode:—  
 And here at once the glittering saloon  
 Bursts on his sight, boundless and bright as noon;

1 A tree famous for its perfume, and common on the hills of Yemen. — Niebuhr.

2 Of the genus mimosa, "which droops its branches whenever any person approaches it, seeming as if it saluted those who retire under its shade." — Niebuhr.

3 "Cloves are a principal ingredient in the composition of the perfumed rods, which men of rank keep constantly burning in their presence." — Turner's "Tibet."

Where in the midst reflecting back the rays  
 In broken rainbows a fresh fountain plays  
 High as the enamelled cupola which towers  
 All rich with Arabesques of gold and flowers:  
 And the mosaic floor beneath shines thro'  
 The sprinkling of that fountain's silvery dew,  
 Like the wet, glistening shells of every dye  
 That on the margin of the Red Sea lie.

Here too he traces the kind visitings  
 Of woman's love in those fair, living things  
 Of land and wave, whose fate — in bondage thrown  
 For their weak loveliness — is like her own!  
 On one side gleaming with a sudden grace  
 Thro' water brilliant as the crystal vase  
 In which it undulates, small fishes shine  
 Like golden ingots from a fairy mine; —  
 While, on the other, latticed lightly in  
 With odoriferous woods of COMORIN,<sup>4</sup>  
 Each brilliant bird that wings the air is seen; —  
 Gay, sparkling loories such as gleam between  
 The crimson blossoms of the coral-tree<sup>5</sup>  
 In the warm isles of India's sunny sea:  
 Mecca's blue sacred pigeon,<sup>6</sup> and the thrush  
 Of Hindostan<sup>7</sup> whose holy warblings gush  
 At evening from the tall pagoda's top; —

4 "C'est d'où vient le bois d'aloès, que les Arabes appellent Oud Comari, et celui du sandal, qui s'y trouve en grande quantité." — D Herbelot.

5 "Thousands of variegated loories visit the coral-trees." — Barrow.

6 "In Mecca there are quantities of blue pigeons, which none will affright or abuse, much less kill." — Pitt's Account of the Mahometans.

7 "The Pagoda Thrush is esteemed among the first choristers of India. It sits perched on the sacred pagodas, and from thence delivers its melodious song." — Pennant's "Hindostan."



Those golden birds that in the spice-time  
 drop  
 About the gardens, drunk with that sweet  
 food<sup>1</sup>  
 Whose scent hath lured them o'er the  
 summer flood;<sup>2</sup>  
 And those that under Araby's soft sun  
 Build their high nests of budding cinna-  
 mon;<sup>3</sup>  
 In short, all rare and beauteous things  
 that fly  
 Thro' the pure element here calmly lie  
 Sleeping in light, like the green birds<sup>4</sup>  
 that dwell  
 In Eden's radiant fields of asphodel!

So on, thro' scenes past all imagining,  
 More like the luxuries of that impious  
 King,<sup>5</sup>  
 Whom Death's dark Angel with his light-  
 ning torch  
 Struck down and blasted even in Pleas-  
 ure's porch,  
 Than the pure dwelling of a Prophet  
 sent  
 Armed with Heaven's sword for man's  
 enfranchisement —  
 Young AZIM wandered, looking sternly  
 round,  
 His simple garb and war-boots' clanking  
 sound  
 But ill according with the pomp and  
 grace  
 And silent lull of that voluptuous place.

"Is this, then," thought the youth,  
 "is this the way  
 "To free man's spirit from the deadening  
 sway

1 *Tavernier* adds, that while the Birds of Paradise lie in this intoxicated state, the emmets come and eat off their legs; and that hence it is they are said to have no feet.

2 Birds of Paradise, which, at the nutmeg season, come in flights from the southern isles to India; and "the strength of the nutmeg," says *Tavernier*, "so intoxicates them that they fall dead drunk to the earth."

3 "That bird which liveth in Arabia, and buildeth its nest with cinnamon." — *Brown's Vulgar Errors*.

4 "The spirits of the martyrs will be lodged in the crops of green birds." — *Gibbon*, vol. ix. p. 421.

5 Shedad, who made the delicious gardens of

"Of worldly sloth, — to teach him while  
 he lives  
 "To know no bliss but that which virtue  
 gives,  
 "And when he dies to leave his lofty  
 name  
 "A light, a landmark on the cliffs of  
 fame?  
 "It was not so, Land of the generous  
 thought  
 "And daring deed, thy god-like sages  
 taught;  
 "It was not thus in bowers of wanton ease  
 "Thy Freedom nurst her sacred energies;  
 "Oh! not beneath the enfeebling, wither-  
 ing glow  
 "Of such dull luxury did those myrtles  
 grow  
 "With which she wreathed her sword  
 when she would dare  
 "Imimortal deeds; but in the bracing air  
 "Of toil, — of temperance, — of that  
 high, rare,  
 "Ethereal virtue, which alone can  
 breathe  
 "Life, health, and lustre into Freedom's  
 wreath.  
 "Who that surveys this span of earth we  
 press, —  
 "This speck of life in time's great wilder-  
 ness,  
 "This narrow isthmus 'twixt two bound-  
 less seas,  
 "The past, the future, two eternities! —  
 "Would sully the bright spot, or leave  
 it bare,  
 "When he might build him a proud  
 temple there,  
 "A name that long shall hallow all its  
 space,  
 "And be each purer soul's high resting-  
 place.  
 "But no — it can not be, that one whom  
 God  
 "Has sent to break the wizard False-  
 hood's rod, —  
 "A Prophet of the Truth, whose mission  
 draws  
 "Its rights from Heaven, should thus  
 profane its cause

Irim, in imitation of Paradise, and was destroyed by lightning the first time he attempted to enter them.

"With the world's vulgar pomps; — no,  
no, — I see —

"He thinks me weak — this glare of  
luxury

"Is but to tempt, to try the eaglet gaze

"Of my young soul — shine on, 't will  
stand the blaze!"

So thought the youth; — but even  
while he defied

This witching scene he felt its witchery  
glide

Thro' every sense. The perfume breath-  
ing round,

Like a pervading spirit; — the still sound  
Of falling waters, lulling as the song

Of Indian bees at sunset when they  
throng

Around the fragrant NILICA, and deep  
In its blue blossoms hum themselves to  
sleep;<sup>1</sup>

And music, too — dear music! that can  
touch

Beyond all else the soul that loves it  
much —

Now heard far off, so far as but to seem  
Like the faint, exquisite music of a  
dream;

All was too much for him, too full of  
bliss,

The heart could nothing feel, that felt  
not this;

Softened he sunk upon a couch and gave  
His soul up to sweet thoughts, like wave  
on wave

Succeeding in smooth seas when storms  
are laid;

He thought of ZELICA, his own dear  
maid,

And of the time when full of blissful sighs  
They sat and lookt into each other's  
eyes,

Silent and happy — as if God had given  
Naught else worth looking at on this side  
heaven.

"Oh, my loved mistress, thou whose  
spirit still

"Is with me, round me, wander where  
I will —

1 "My Pandits assure me that the plant be-  
fore us (the Nilica) is their Sephalica, thus named  
because the bees are supposed to sleep on its  
blossoms." — *Sir W. Jones*

"It is for thee, for thee alone I seek

"The paths of glory; to light up thy  
cheek

"With warm approval — in that gentle  
look

"To read my praise as in an angel's  
book,

"And think all toils rewarded when from  
thee

"I gain a smile worth immortality!

"How shall I bear the moment, when  
restored

"To that young heart where I alone am  
Lord,

"Tho' of such bliss unworthy, — since  
the best

"Alone deserve to be the happiest: —

"When from those lips unbreathed upon  
for years

"I shall again kiss off the soul-felt tears,  
"And find those tears warm as when

last they started,  
"Those sacred kisses pure as when we  
parted.

"O my own life! — why should a single  
day,

"A moment keep me from those arms  
away?"

While thus he thinks, still nearer on  
the breeze

Come those delicious, dream-like har-  
monies,

Each note of which but adds new, downy  
links

To the soft chain in which his spirit sinks.  
He turns him toward the sound, and far  
away

Thro' a long vista sparkling with the play  
Of countless lamps, — like the rich track  
which Day

Leaves on the waters, when he sinks  
from us,

So long the path, its light so tremulous; —  
He sees a group of female forms advance,  
Some chained together in the mazy dance  
By fetters forged in the green sunny  
bowers,

As they were captives to the King of  
Flowers;<sup>2</sup>

2 They deferred it till the King of Flowers  
should ascend his throne of enamelled foliage."  
— *The Bahardanush*.

And some disporting round, unlinked and free,  
 Who seemed to mock their sisters' slavery;  
 And round and round them still in wheel-  
   ing flight  
 Went like gay moths about a lamp at  
   night;  
 While others waked, as gracefully along  
 Their feet kept time, the very soul of song  
 From psaltery, pipe, and lutes of heavenly  
   thrill,  
 Or their own youthful voices heavenlier  
   still.  
 And now they come, now pass before his  
   eye,  
 Forms such as Nature moulds when she  
   would vie  
 With Fancy's pencil and give birth to  
   things  
 Lovely beyond its fairest picturings.  
 Awhile they dance before him, then  
   divide,  
 Breaking like rosy clouds at even-tide  
 Around the rich pavilion of the sun, —  
 Till silently dispersing, one by one,  
 Thro' many a path that from the cham-  
   ber leads  
 To gardens, terraces and moonlight  
   meads,  
 Their distant laughter comes upon the  
   wind,  
 And but one trembling nymph remains  
   behind, —  
 Beckoning them back in vain — for they  
   are gone  
 And she is left in all that light alone;  
 No veil to curtain o'er her beauteous brow,  
 In its young bashfulness more beauteous  
   now;  
 But a light golden chain-work round her  
   hair,<sup>1</sup>  
 Such as the maids of YEZD<sup>2</sup> and SHIRAS  
   wear,

1 "One of the head-dresses of the Persian women is composed of a light golden chain-work, set with small pearls, with a thin gold plate pendant, about the bigness of a crown-piece, on which is impressed an Arabian prayer, and which hangs upon the cheek below the ear." — *Harway's Travels*.

2 "Certainly the women of Yezd are the handsomest women in Persia. The proverb is, that to live happy a man must have a wife of Yezd, eat the bread of Yezdecas, and drink the wine of Shiraz." — *Tavernier*.

From which on either side gracefully hung  
 A golden amulet in the Arab tongue,  
 Engraven o'er with some immortal line  
 From Holy Writ or hard scarce less di-  
   vine;  
 While her left hand, as shrinkingly she  
   stood,  
 Held a small lute of gold and sandal-  
   wood,  
 Which once or twice she touched with  
   hurried strain,  
 Then took her trembling fingers off again.  
 But when at length a timid glance she stole  
 At AZIM, the sweet gravity of soul  
 She saw thro' all his features calmed her  
   fear,  
 And like a half-tamed antelope more near,  
 Tho' shrinking still, she came; — then  
   sat her down  
 Upon a musnud's<sup>3</sup> edge, and, bolder  
   grown,  
 In the pathetic mode of ISFAHAN<sup>4</sup>  
 Touched a preluding strain and thus  
   began: —

There 's a bower of roses by BENDE-  
   MEER'S<sup>5</sup> stream,  
 And the nightingale sings round it all  
   the day long;  
 In the time of my childhood 't was like  
   a sweet dream,  
 To sit in the roses and hear the bird's  
   song.

That bower and its music I never forget,  
 But oft when alone in the bloom of the  
   year  
 I think — is the nightingale singing there  
   yet?  
 Are the roses still bright by the calm  
   BENDEMEER?

No, the roses soon withered that hung  
   o'er the wave,  
 But some blossoms were gathered while  
   freshly they shone,

3 Musnuds are cushioned seats, usually reserved for persons of distinction.

4 The Persians, like the ancient Greeks, call their musical modes or *Perdas* by the names of different countries or cities, as the mode of Isfahan, the mode of Irak, etc.

5 A river which flows near the ruins of Chilmimar.



And a dew was distilled from their flowers  
that gave  
All the fragrance of summer when  
summer was gone.

Thus memory draws from delight ere it  
dies  
An essence that breathes of it many a  
year;  
Thus bright to my soul, as 't was then to  
my eyes,  
Is that bower on the banks of the calm  
BENDEMEER!

"Poor maiden!" thought the youth,  
"if thou wert sent  
"With thy soft lute and beauty's bland-  
ishment  
"To wake unholy wishes in this heart,  
"Or tempt its truth, thou little know'st  
the art.  
"For tho' thy lips should sweetly counsel  
wrong,  
"Those vestal eyes would disavow its  
song.  
"But thou hast breathed such purity,  
thy lay  
"Returns so fondly to youth's virtuous  
day,  
"And leads thy soul—if e'er it wan-  
dered thence—  
"So gently back to its first innocence,  
"That I would sooner stop the unchained  
dove,  
"When swift returning to its home of  
love,  
"And round its snowy wing new fetters  
twine,  
"Than turn from virtue one pure wish  
of thine!"

Scarce had this feeling past, when  
sparkling thro'  
The gently open'd curtains of light blue  
That veiled the breezy casement, count-  
less eyes  
Peeping like stars thro' the blue evening  
skies,  
Looked laughing in as if to mock the pair  
That sat so still and melancholy there:—  
And now the curtains fly apart and in  
From the cool air mid showers of jessamine  
Which those without fling after them in  
play,

Two lightsome maidens spring, — light-  
some as they  
Who live in the air on odors, — and  
around  
The bright saloon, scarce conscious of  
the ground,  
Chase one another in a varying dance  
Of mirth and languor, coyneß and ad-  
vance,  
Too eloquently like love's warm pur-  
suit:—  
While she who sung so gently to the lute  
Her dream of home steals timidly away,  
Shrinking as violets do in summer's ray, —  
But takes with her from AZIM's heart  
that sigh  
We sometimes give to forms that pass us  
by  
In the world's crowd, too lovely to re-  
main,  
Creatures of light we never see again!

Around the white necks of the nymphs  
who danced  
Hung carcanets of orient gems that  
glanced  
More brilliant than the sea-glass glitter-  
ing o'er  
The hills of crystal on the Caspian shore;<sup>1</sup>  
While from their long, dark tresses, in a  
fall  
Of curls descending, bells as musical  
As those that on the golden-shafted trees  
Of EDEN shake in the eternal breeze,<sup>2</sup>  
Rung round their steps, at every bound  
more sweet,  
As 't were the ecstatic language of their  
feet.  
At length the chase was o'er, and they  
stood wreathed  
Within each other's arms; while soft  
there breathed  
Thro' the cool casement, mingled with  
the sighs

1 "To the north of us (on the coast of the Caspian, near Badku,) was a mountain, which sparkled like diamonds, arising from the sea-glass and crystals with which it abounds."—*Journey of the Russian Ambassador to Persia*, 1746.

2 "To which will be added the sound of the bells, hanging on the trees, which will be put in motion by the wind proceeding from the throne of God, as often as the blessed wish for music."  
—*Sale*.

Of moonlight flowers; music that seemed  
to rise

From some still lake, so liquidly it rose;  
And as it swelled again at each faint  
close

The ear could track thro' all that maze  
of chords

And young sweet voices these impassioned words:—

A SPIRIT there is whose fragrant sigh  
Is burning now thro' earth and air;  
Where cheeks are blushing the Spirit is  
nigh,  
Where lips are meeting the Spirit is  
there!

His breath is the soul of flowers like  
these,  
And his floating eyes—oh! *they* re-  
semble <sup>1</sup>

Blue water-lilies,<sup>2</sup> when the breeze  
Is making the stream around them  
tremble.

Hail to thee, hail to thee, kindling  
power!

Spirit of Love, Spirit of Bliss!  
Thy holiest time is the moonlight hour,  
And there never was moonlight so  
sweet as this.

By the fair and brave  
Who blushing unite,  
Like the sun and wave,  
When they meet at night;

By the tear that shows  
When passion is nigh,  
As the rain-drop flows  
From the heat of the sky;

By the first love-beat  
Of the youthful heart,  
By the bliss to meet,  
And the pain to part;

By all that thou hast  
To mortals given,  
Which—oh, could it last,  
This earth were heaven!

<sup>1</sup> "Whose wanton eyes resemble blue water-lilies, agitated by the breeze."—*Jayadeva*.

<sup>2</sup> The blue lotos, which grows in Cashmere and in Persia.

We call thee hither, entrancing Power!  
Spirit of Love! Spirit of Bliss!  
Thy holiest time is the moonlight hour,  
And there never was moonlight so  
sweet as this.

Impatient of a scene whose luxuries  
stole,

Spite of himself, too deep into his soul,  
And where, midst all that the young  
heart loves most,

Flowers, music, smiles, to yield was to  
be lost,

The youth had started up and turned  
away

From the light nymphs and their luxuri-  
ous lay

To muse upon the pictures that hung  
round,<sup>3</sup>—

Bright images, that spoke without a  
sound,

And views like vistas into fairy ground.  
But here again new spells came o'er his  
sense:—

All that the pencil's mute omnipotence  
Could call up into life, of soft and fair,  
Of fond and passionate, was glowing  
there;

Nor yet too warm, but touched with  
that fine art

Which paints of pleasure but the purer  
part;

Which knows even Beauty when half-  
veiled is best,—

Like her own radiant planet of the  
west,

Whose orb when half retired looks love-  
liest.<sup>4</sup>

*There* hung the history of the Genii-  
King,

Traced thro' each gay, voluptuous wan-  
dering

<sup>3</sup> It has been generally supposed that the Mahometans prohibit all pictures of animals; but *Toderini* shows that, though the practice is forbidden by the Koran, they are not more averse to painted figures and images than other people. From Mr. Murphy's work, too, we find that the Arabs of Spain had no objection to the introduction of figures into painting.

<sup>4</sup> This is not quite astronomically true. "Dr. Hadley [says Keil] has shown that Venus is brightest when she is about forty degrees removed from the sun; and that then but *only a fourth part* of her lucid disk is to be seen from the earth."

With her from SABA'S bowers, in whose  
 bright eyes  
 He read that to be blest is to be  
 wise;<sup>1</sup>—  
*Here* fond ZULEIKA<sup>2</sup> woos with open  
 arms  
 The Hebrew boy who flies from her  
 young charms,  
 Yet flying turns to gaze and half undone  
 Wishes that Heaven and she could *both*  
 be won;  
 And here MOHAMMED born for love and  
 guile  
 Forgets the Koran in his MARY'S  
 smile;—  
 Then beckons some kind angel from  
 above  
 With a new text to consecrate their  
 love.<sup>3</sup>

With rapid step, yet pleased and lin-  
 gering eye,  
 Did the youth pass these pictured stories  
 by,  
 And hastened to a casement where the  
 light  
 Of the calm moon came in and freshly  
 bright

1 For the loves of King Solomon (who was supposed to preside over the whole race of Genii) by Balkis, the Queen of Sheba or Saba, see *D'Herbelot*, and the *Notes on the Koran*, chap. 2.

"In the palace which Solomon ordered to be built against the arrival of the Queen of Saba, the floor or pavement was of transparent glass, laid over running water, in which fish were swimming." This led the Queen into a very natural mistake, which the Koran has not thought beneath its dignity to commemorate. "It was said unto her, 'Enter the palace.' And when she saw it she imagined it to be a great water; and she discovered her legs, by lifting up her robe to pass through it. Whereupon Solomon said to her, 'Verily, this is the place evenly floored with glass.'" — Chap. 27.

2 The wife of Potiphar, thus named by the Orientals.

The passion which this frail beauty of antiquity conceived for her young Hebrew slave has given rise to a much esteemed poem in the Persian language, entitled *Yusef van Zelikha*, by *Noureddin Jami*; the manuscript copy of which, in the Bodleian Library at Oxford, is supposed to be the finest in the whole world." — *Note upon Not's Translation of Hafiz*.

3 The particulars of Mahomet's amour with Mary, the Coptic girl, in justification of which he added a new chapter to the Koran, may be found in *Gagnier's Notes upon Abulfeda*, p. 151.

The fields without were seen, sleeping as  
 still  
 As if no life remained in breeze or rill.  
 Here paused he while the music now  
 less near  
 Breathed with a holier language on his  
 ear,  
 As tho' the distance and that heavenly  
 ray  
 Thro' which the sounds came floating  
 took away  
 All that had been too earthly in the lay.

Oh! could he listen to such sounds  
 unmoved,  
 And by that light — nor dream of her he  
 loved?  
 Dream on, unconscious boy! while yet  
 thou may'st;  
 'T is the last bliss thy soul shall ever  
 taste.  
 Clasp yet awhile her image to thy heart,  
 Ere all the light that made it dear de-  
 part.  
 Think of her smiles as when thou saw'st  
 them last,  
 Clear, beautiful, by naught of earth  
 o'ercast;  
 Recall her tears to thee at parting given,  
 Pure as they weep, if angels weep in  
 Heaven.  
 Think in her own still bower she waits  
 thee now  
 With the same glow of heart and bloom  
 of brow,  
 Yet shrined in solitude — thine all, thine  
 only,  
 Like the one star above thee, bright and  
 lonely.  
 Oh! that a dream so sweet, so long  
 enjoyed,  
 Should be so sadly, cruelly destroyed!

The song is husht, the laughing  
 nymphs are flown,  
 And he is left musing of bliss, alone;—  
 Alone?—no, not alone—that heavy  
 sigh,  
 That sob of grief which broke from some  
 one nigh—  
 Whose could it be?—alas! is misery  
 found  
 Here, even here, on this enchanted  
 ground?



He turns and sees a female form close veiled,  
 Leaning, as if both heart and strength had failed,  
 Against a pillar near;—not glittering o'er  
 With gems and wreaths such as the others wore,  
 But in that deep-blue, melancholy dress,<sup>1</sup>  
 BOKHARA'S maidens wear in mindful-ness  
 Of friends or kindred, dead or far away;—  
 And such as ZELICA had on that day  
 He left her—when with heart too full to speak  
 He took away her last warm tears upon his cheek.

A strange emotion stirs within him, — more  
 Than mere compassion ever waked before;  
 Unconsciously he opes his arms while she  
 Springs forward as with life's last energy,  
 But, swooning in that one convulsive bound,  
 Sinks ere she reach his arms upon the ground;—  
 Her veil falls off—her faint hands clasp his knees—  
 'T is she herself!—'t is ZELICA he sees!  
 But, ah, so pale, so changed—none but a lover  
 Could in that wreck of beauty's shrine discover  
 The once adored divinity—even he  
 Stood for some moments mute, and doubtingly  
 Put back the ringlets from her brow, and gazed  
 Upon those lids where once such lustre blazed,  
 Ere he could think she was *indeed* his own,  
 Own darling maid whom he so long had known  
 In joy and sorrow, beautiful in both;

Who, even when grief was heaviest—  
 when loath  
 He left her for the wars—in that worst hour  
 Sat in her sorrow like the sweet night-flower,<sup>2</sup>  
 When darkness brings its weeping glories out,  
 And spreads its sighs like frankincense about.

“Look up, my ZELICA—one moment show  
 “Those gentle eyes to me that I may know  
 “Thy life, thy loveliness is not all gone,  
 “But *there* at least shines as it ever shone.  
 “Come, look upon thy AZIM—one dear glance,  
 “Like those of old, were heaven! what-ever chance  
 “Hath brought thee here, oh, 't was a blessed one!  
 “There—my loved lips—they move—that kiss hath run  
 “Like the first shoot of life thro' every vein,  
 “And now I clasp her, mine, all mine again.  
 “Oh the delight—now, in this very hour,  
 “When had the whole rich world been in my power,  
 “I should have singled out thee, only thee,  
 “From the whole world's collected treasury—  
 “To have thee here—to hang thus fondly o'er  
 “My own, best, purest ZELICA once more!”

It was indeed the touch of those fond lips  
 Upon her eyes that chased their short eclipse,  
 And gradual as the snow at Heaven's breath  
 Melts off and shows the azure flowers beneath,

<sup>1</sup> “Deep blue is their mourning color.”—*Hanway*.

<sup>2</sup> The sorrowful *nyctanthes*, which begins to spread its rich odor after sunset.

Her lids unclosed and the bright eyes  
 were seen  
 Gazing on his—not, as they late had  
 been,  
 Quick, restless, wild, but mournfully  
 serene;  
 As if to lie even for that tranced minute  
 So near his heart had consolation in it;  
 And thus to wake in his beloved caress  
 Took from her soul one half its wretch-  
 edness.  
 But, when she heard him call her good  
 and pure,  
 Oh! 't was too much—too dreadful to  
 endure!  
 Shuddering she broke away from his  
 embrace,  
 And hiding with both hands her guilty  
 face  
 Said in a tone whose anguish would have  
 riven  
 A heart of very marble, “Pure!—oh  
 Heaven!”—

That tone—those looks so changed—  
 the withering blight,  
 That sin and sorrow leave where'er they  
 light;  
 The dead despondency of those sunk  
 eyes,  
 Where once, had he thus met her by  
 surprise,  
 He would have seen himself, too happy  
 boy,  
 Reflected in a thousand lights of joy;  
 And then the place,—that bright, un-  
 holy place,  
 Where vice lay hid beneath each win-  
 ning grace  
 And charm of luxury as the viper weaves  
 Its wily covering of sweet balsam  
 leaves,<sup>1</sup>—  
 All struck upon his heart, sudden and  
 cold  
 As death itself;—it needs not to be  
 told—  
 No, no—he sees it all plain as the  
 brand  
 Of burning shame can mark—whate'er  
 the hand,

1 “Concerning the vipers, which Pliny says  
 were frequent among the balsam-trees, I made  
 very particular inquiry; several were brought  
 me alive both to Yambo and Jidda.”—*Bruce*.

That could from Heaven and him such  
 brightness sever,  
 'Tis done—to Heaven and him she's  
 lost for ever!  
 It was a dreadful moment; not the tears,  
 The lingering, lasting misery of years  
 Could match that minute's anguish—all  
 the worst  
 Of sorrow's elements in that dark burst  
 Broke o'er his soul and with one crash  
 of fate  
 Laid the whole hopes of his life deso-  
 late.

“Oh! curse me not,” she cried, as  
 wild he tost  
 His desperate hand towards Heav'n—  
 “tho' I am lost,  
 “Think not that guilt, that falsehood  
 made me fall,  
 “No, no—'t was grief, 't was madness  
 did it all!  
 “Nay, doubt me not—tho' all thy love  
 hath ceased—  
 “I know it hath—yet, yet believe, at  
 least,  
 “That every spark of reason's light  
 must be  
 “Quenched in this brain ere I could  
 stray from thee.  
 “They told me thou wert dead—why,  
 AZIM, why  
 “Did we not, both of us, that instant  
 die  
 “When we were parted? oh! couldst  
 thou but know  
 “With what a deep devotedness of woe  
 “I wept thy absence—o'er and o'er  
 again  
 “Thinking of thee, still thee, till  
 thought grew pain,  
 “And memory like a drop that night  
 and day  
 “Falls cold and ceaseless wore my heart  
 away.  
 “Didst thou but know how pale I sat at  
 home,  
 “My eyes still turned the way thou  
 wert to come,  
 “And, all the long, long night of hope  
 and fear,  
 “Thy voice and step still sounding in  
 my ear—

"Oh God! thou wouldst not wonder  
 that at last,  
 "When every hope was all at once  
 o'ercast,  
 "When I heard frightful voices round  
 me say  
 "*Azim is dead!*—this wretched brain  
 gave way,  
 "And I became a wreck, at random  
 driven,  
 "Without one glimpse of reason or of  
 Heaven—  
 "All wild—and even this quenchless  
 love within  
 "Turned to foul fires to light me into  
 sin!—  
 "Thou pitiest me—I knew thou  
 wouldst—that sky  
 "Hath naught beneath it half so lorn  
 as I.  
 "The fiend, who lured me hither—hist!  
 come near,  
 "Or thou too, *thou* art lost, if he should  
 hear—  
 "Told me such things—oh! with such  
 devilish art,  
 "As would have ruined even a holier  
 heart—  
 "Of thee, and of that ever-radiant sphere,  
 "Where blest at length, if I but served  
*him* here,  
 "I should for ever live in thy dear sight,  
 "And drink from those pure eyes eternal  
 light.  
 "Think, think how lost, how maddened  
 I must be,  
 "To hope that guilt could lead to God  
 or thee!  
 "Thou weep'st for me—do weep—oh,  
 that I durst  
 "Kiss off that tear! but, no—these lips  
 are curst,  
 "They must not touch thee;—one divine  
 caress,  
 "One blessed moment of forgetfulness  
 "I've had within those arms and *that*  
 shall lie  
 "Shrined in my soul's deep memory till  
 I die;  
 "The last of joy's last relics here below,  
 "The one sweet drop, in all this waste  
 of woe,  
 "My heart has treasured from affection's  
 spring,

"To soothe and cool its deadly withering!  
 "But thou—yes, thou must go—for  
 ever go;  
 "This place is not for thee—for thee!  
 oh no,  
 "Did I but tell thee half, thy tortured  
 brain  
 "Would burn like mine, and mine go  
 wild again!  
 "Enough that Guilt reigns here—that  
 hearts once good  
 "Now tainted, chilled and broken are  
 his food.—  
 "Enough that we are parted—that  
 there rolls  
 "A flood of headlong fate between our  
 souls,  
 "Whose darkness severs me as wide from  
 thee  
 "As hell from heaven to all eternity!"

"ZELICA, ZELICA!" the youth ex-  
 claimed,  
 In all the tortures of a mind inflamed  
 Almost to madness—"by that sacred  
 Heaven,  
 "Where yet, if prayers can move, thou'lt  
 be forgiven,  
 "As thou art here—here, in this with-  
 ing heart,  
 "All sinful, wild, and ruined as thou  
 art!  
 "By the remembrance of our once pure  
 love,  
 "Which like a church-yard light still  
 burns above  
 "The grave of our lost souls—which  
 guilt in thee  
 "Cannot extinguish nor despair in me!  
 "I do conjure, implore thee to fly hence—  
 "If thou hast yet one spark of innocence,  
 "Fly with me from this place"—  
 "With thee! oh bliss!  
 "'T is worth whole years of torment to  
 hear this.  
 "What! take the lost one with thee?—  
 let her rove  
 "By thy dear side, as in those days of  
 love,  
 "When we were both so happy, both so  
 pure—  
 "Too heavenly dream! if there's on  
 earth a cure



"For the sunk heart, 't is this — day  
 after day  
 "To be the blest companion of thy way;  
 "To hear thy angel eloquence — to see  
 "Those virtuous eyes for ever turned on  
 me;  
 "And in their light re-chastened silently,  
 "Like the stained web that whitens in  
 the sun,  
 "Grow pure by being purely shone upon!  
 "And thou wilt pray for me — I know  
 thou wilt —  
 "At the dim vesper hour when thoughts  
 of guilt  
 "Come heaviest o'er the heart thou 'lt  
 lift thine eyes  
 "Full of sweet tears unto the darkening  
 skies  
 "And plead for me with Heaven till I  
 can dare  
 "To fix my own weak, sinful glances  
 there;  
 "Till the good angels when they see me  
 cling  
 "For ever near thee, pale and sorrow-  
 ing,  
 "Shall for thy sake pronounce my soul  
 forgiven;  
 "And bid thee take thy weeping slave to  
 Heaven!  
 "Oh yes, I 'll fly with thee" —

Scarce had she said  
 These breathless words when a voice  
 deep and dread

As that of MONKER waking up the dead  
 From their first sleep — so startling 't was  
 to both —

Rung thro' the casement near, "Thy  
 oath! thy oath!"

Oh Heaven, the ghastliness of that Maid's  
 look! —

"'T is he," faintly she cried, while terror  
 shook

Her inmost core, nor durst she lift her  
 eyes,

Tho' thro' the casement, now naught but  
 the skies

And moonlight fields were seen, calm as  
 before —

"'T is he, and I am his — all, all is o'er —

"Go — fly this instant, or thou 'rt ruin'd  
 too —

"My oath, my oath, oh God! 't is all too  
 true,

"True as the worm in this cold heart it  
 is —

"I am MOKANNA's bride — his, AZIM,  
 his —

"The Dead stood round us while I spoke  
 that vow,

"Their blue lips echoed it — I hear them  
 now!

"Their eyes glared on me, while I pledged  
 that bowl,

"'T was burning blood — I feel it in my  
 soul!

"And the Veiled Bridegroom — hist!  
 I've seen to-night

"What angels know not of — so foul a  
 sight,

"So horrible — oh! never may'st thou  
 see

"What *there* lies hid from all but hell  
 and me!

"But I must hence — off, off — I am  
 not thine,

"Nor Heaven's, nor Love's, nor aught  
 that is divine —

"Hold me not — ha! think'st thou the  
 fiends that sever

"Hearts cannot sunder hands? — thus,  
 then — for ever!"

With all that strength which madness  
 lends the weak

She flung away his arm; and with a shriek  
 Whose sound tho' he should linger out  
 more years

Than wretch e'er told can never leave  
 his ears —

Flew up thro' that long avenue of light,  
 Fleetly as some dark, ominous bird of  
 night,

Across the sun, and soon was out of sight!

LALLA ROOKH could think of nothing all day but the misery of these two  
 young lovers. Her gayety was gone, and she looked pensively even upon FADLA-  
 DEEN. She felt, too, without knowing why, a sort of uneasy pleasure in imagining  
 that AZIM must have been just such a youth as FERAMORZ; just as worthy to  
 enjoy all the blessings, without any of the pangs, of that illusive passion, which

too often like the sunny apples of Istkahar<sup>1</sup> is all sweetness on one side and all bitterness on the other.

As they passed along a sequestered river after sunset they saw a young Hindoo girl upon the bank,<sup>2</sup> whose employment seemed to them so strange that they stopped their palankeens to observe her. She had lighted a small lamp filled with oil of cocoa, and placing it in an earthen dish adorned with a wreath of flowers, had committed it with a trembling hand to the stream; and was now anxiously watching its progress down the current, heedless of the gay cavalcade which had drawn up beside her. LALLA ROOKH was all curiosity;—when one of her attendants, who had lived upon the banks of the Ganges, (where this ceremony is so frequent that often in the dusk of the evening the river is seen glittering all over with lights, like the Oton-tala or Sea of Stars,<sup>3</sup>) informed the Princess that it was the usual way in which the friends of those who had gone on dangerous voyages offered up vows for their safe return. If the lamp sunk immediately the omen was disastrous; but if it went shining down the stream and continued to burn till entirely out of sight, the return of the beloved object was considered as certain.

LALLA ROOKH as they moved on more than once looked back to observe how the young Hindoo's lamp proceeded; and while she saw with pleasure that it was still unextinguished she could not help fearing that all the hopes of this life were no better than that feeble light upon the river. The remainder of the journey was passed in silence. She now for the first time felt that shade of melancholy which comes over the youthful maiden's heart as sweet and transient as her own breath upon a mirror; nor was it till she heard the lute of FERAMORZ, touched lightly at the door of her pavilion that she waked from the revery in which she had been wandering. Instantly her eyes were lighted up with pleasure; and after a few unheard remarks from FADLADEEN upon the indecorum of a poet seating himself in presence of a Princess every thing was arranged as on the preceding evening and all listened with eagerness while the story was thus continued:—

WHOSE are the gilded tents that crowd  
the way,  
Where all was waste and silent yesterday?  
This City of War which, n : few short  
hours,  
Hath sprung up here,<sup>4</sup> as if the magic  
powers

Of Him who, in the twinkling of a star,  
Built the high pillared halls of CHIL-  
MINAR,<sup>5</sup>  
Had conjur'd up, far as the eye can see,  
This world of tents and domes and sun-  
bright armory:—

1 "In the territory of Istkahar there is a kind of apple, half of which is sweet and half sour."  
—*En Haukal*.

2 For an account of this ceremony, see *Grand-pré's* "Voyage in the Indian Ocean."

3 "The place where the Whangho, a river of Tibet, rises, and where there are more than a hundred springs, which sparkle like stars; whence it is called Hotun-nor, that is, the Sea of Stars."—*Description of Tibet in Pinkerton*.

4 "The Lescar or Imperial Camp is divided, like a regular town, into squares, alleys, and streets, and from a rising ground furnishes one of the most agreeable prospects in the world. Starting up in a few hours in an uninhabited plain, it raises the idea of a city built by enchantment. Even those who leave their houses in cities to follow the prince in his progress are fre-

5 The edifices of Chilminar and Balbec are supposed to have been built by the Genii, acting under the orders of Jan ben Jan, who governed the world long before the time of Adam.

quently so charmed with the Lescar, when situated in a beautiful and convenient place, that they cannot prevail with themselves to remove. To prevent this inconvenience to the court, the Emperor, after sufficient time is allowed to the tradesmen to follow, orders them to be burnt out of their tents."—*Dow's Hindostan*.

Colonel Wilks gives a lively picture of an Eastern encampment:—"His camp, like that of most Indian armies, exhibited a motley collection of covers from the scorching sun and dews of the night, variegated according to the taste or means of each individual, by extensive inclosures of colored calico surrounding superb suites of tents; by ragged cloths or blankets stretched

Princely pavilions screened by many a  
fold  
Of crimson cloth and topt with balls of  
gold: —  
Steeds with their housings of rich silver  
spun,  
Their chains and poytrels glittering in the  
sun;  
And camels tufted o'er with Yemen's  
shells<sup>1</sup>  
Shaking in every breeze their light-toned  
bells!

But yester-eve, so motionless around,  
So mute was this wide plain that not a  
sound  
But the far torrent or the locust bird<sup>2</sup>  
Hunting among the thickets could be  
heard; —  
Yet hark! what discords now of every  
kind,  
Shouts, laughs, and screams are revelling  
in the wind;  
The neigh of cavalry; — the tinkling  
throngs  
Of laden camels and their drivers'  
songs;<sup>3</sup> —

1 "A superb camel, ornamented with strings and tufts of small shells." — *Ali Bey*.

2 A native of Khorassan, and allured southward by means of the water of a fountain between Shiraz and Ispahan, called the Fountain of Birds, of which it is so fond that it will follow wherever that water is carried.

3 "Some of the camels have bells about their necks, and some about their legs, like those which our carriers put about their fore-horses' necks, which together with the servants (who belong to the camels, and travel on foot,) singing all night, make a pleasant noise, and the journey passes away delightfully." — *Pitt's Account of the Mahometans*.

"The camel-driver follows the camels singing, and sometimes playing upon his pipe; the louder he sings and pipes, the faster the camels go. Nay, they will stand still when he gives over his music." — *Tavernier*.

over sticks or branches; palm leaves hastily spread over similar supports; handsome tents and splendid canopies; horses, oxen, elephants, and camels; all intermixed without any exterior mark of order or design, except the flags of the chiefs, which usually mark the centres of a congeries of these masses; the only regular part of the encampment being the streets of shops, each of which is constructed nearly in the manner of a booth at an English fair." — *Historical Sketches of the South of India*.

Ringling of arms, and flapping in the  
breeze  
Of streamers from ten thousand cano-  
pies; —  
War-music bursting out from time to time  
With gong and tymbalon's tremendous  
chime; —  
Or in the pause when harsher sounds are  
mute,  
The mellow breathings of some horn or  
flute,  
That far off, broken by the eagle note  
Of the Abyssinian trumpet,<sup>4</sup> swell and  
float.

Who leads this mighty army? — ask  
ye "who?"  
And mark ye not those banners of dark  
hue,  
The Night and Shadow,<sup>5</sup> over yonder  
tent? —  
It is the CALIPH's glorious armament.  
Roused in his Palace by the dread alarms,  
That hourly came, of the false Prophet's  
arms,  
And of his host of infidels who hurled  
Defiance fierce at Islam<sup>6</sup> and the world,  
Tho' worn with Grecian warfare, and  
behind  
The veils of his bright Palace calm re-  
clined,  
Yet brooked he not such blasphemy  
should stain,  
Thus unrevenge'd, the evening of his  
reign;  
But having sworn upon the Holy Grave<sup>7</sup>  
To conquer or to perish, once more  
gave  
His shadowy banners proudly to the  
breeze,  
And with an army nurst in victories,

4 "This trumpet is often called, in Abyssinia, *nesser cano*, which signifies the Note of the Eagle." — *Note of Bruce's Editor*.

5 The two black standards borne before the Caliphs of the House of Abbas were called, allegorically, The Night and The Shadow. — See *Gibbon*.

6 The Mahometan religion.

7 "The Persians swear by the Tomb of Shah Besade, who is buried at Casbin; and when one desires another to asseverate a matter, he will ask him, if he dare swear by the Holy Grave." — *Struy*.



Here stands to crush the rebels that o'er-  
run  
His blest and beauteous Province of the  
Sun.

Ne'er did the march of MAHADI display  
Such pomp before;— not even when on  
his way  
To MECCA'S Temple, when both land  
and sea  
Were spoiled to feed the Pilgrim's lux-  
ury;<sup>1</sup>

When round him mid the burning sands  
he saw  
Fruits of the North in icy freshness thaw,  
And cooled his thirsty lip beneath the  
glow

Of MECCA'S sun with urns of Persian  
snow;<sup>2</sup>—

Nor e'er did armament more grand than  
that

Pour from the kingdoms of the Caliphate.  
First, in the van, the People of the Rock<sup>3</sup>  
On their light mountain steeds of royal  
stock;<sup>4</sup>

Then chieftains of DAMASCUS proud to see  
The flashing of their swords' rich mar-  
quetry;<sup>5</sup>—

Men from the regions near the VOLGA'S  
mouth

Mixt with the rude, black archers of the  
South;

And Indian lancers in white-turbaned  
ranks

From the far SINDE or ATTOCK'S sacred  
banks,

With dusky legions from the Land of  
Myrrh;<sup>6</sup>

And many a mace-armed Moor and Mid-  
sea islander.

1 Mahadi, in a single pilgrimage to Mecca, expended six millions of dinars of gold.

2 *nivem Meccam apportavit, rem ibi aut nunquam aut raro visam.*—*Abulfeda.*

3 The inhabitants of Hejaz or Arabia Petrea, called by an Eastern writer "The People of the Rock."—*Ebn Haukal.*

4 "Those horses, called by the Arabians Kochlani, of whom a written genealogy has been kept for 2000 years. They are said to derive their origin from King Solomon's steeds."—*Niebuhr.*

5 "Many of the figures on the blades of their swords are wrought in gold or silver, or in marquetry with small gems."—*Asiat. Misc.* v. i.

6 Azab or Saba.

Nor less in number tho' more new and  
rude

In warfare's school was the vast multi-  
tude

That, fired by zeal or by oppression  
wronged,

Round the white standard of the impos-  
tor thronged.

Beside his thousands of Believers—blind,  
Burning and headlong as the Samiel  
wind—

Many who felt and more who feared to  
feel

The bloody Islamite's converting steel,  
Flocked to his banner;— Chiefs of the  
UZBEK race,

Waving their heron crests with martial  
grace;<sup>7</sup>

TURKOMANS, countless as their flocks,  
led forth

From the aromatic pastures of the North;  
Wild warriors of the turquoise hills,<sup>8</sup>—  
and those

Who dwell beyond the everlasting snows  
Of HINDOO KOSH,<sup>9</sup> in stormy freedom  
bred,

Their fort the rock, their camp the tor-  
rent's bed.

But none of all who owned the Chief's  
command

Rushed to that battle-field with bolder  
hand

Or sterner hate than IRAN'S outlawed  
men,

Her Worshippers of Fire<sup>10</sup>—all panting  
then

For vengeance on the accursed Saracen;  
Vengeance at last for their dear country  
spurned,

Her throne usurpt, and her bright  
shrines o'erturned.

7 "The chiefs of the Uzbek Tartars wear a plume of white heron's feathers in their turbans."—*Account of Independent Tartary.*

8 In the mountains of Nishapour and Tous in Khorassan) they find turquoises.—*Ebn Haukal.*

9 For a description of these stupendous ranges of mountains, see *Elphinstone's Caubul.*

10 The Ghebers or Guebres, those original natives of Persia, who adhered to their ancient faith, the religion of Zoroaster, and who, after the conquest of their country by the Arabs, were either persecuted at home, or forced to become wanderers abroad.

From YEZD'S<sup>1</sup> eternal Mansion of the  
Fire  
Where aged saints in dreams of Heaven  
expire:  
From BADKU and those fountains of blue  
flame  
That burn into the CASPIAN,<sup>2</sup> fierce they  
came,  
Careless for what or whom the blow was  
sped,  
So vengeance triumpht and their tyrants  
bled.

Such was the wild and miscellaneous  
host  
That high in air their motley banners  
tost  
Around the Prophet-Chief — all eyes still  
bent  
Upon that glittering Veil, where'er it  
went,  
That beacon thro' the battle's stormy  
flood,  
That rainbow of the field whose showers  
were blood!

Twice hath the sun upon their conflict  
set  
And risen again and found them grap-  
pling yet;  
While streams of carnage in his noontide  
blaze,  
Smoke up to Heaven — hot as that crim-  
son haze  
By which the prostrate Caravan is awed:<sup>3</sup>  
In the red Desert when the wind's  
abroad.

1 "Yezd, the chief residence of those ancient natives who worship the Sun and the Fire, which latter they have carefully kept lighted, without being once extinguished for a moment, about 3000 years, on a mountain near Yezd, called Ater Quedah, signifying the House or Mansion of the Fire. He is reckoned very unfortunate who dies off that mountain. — *Stephen's Persia*.

2 "When the weather is hazy, the springs of Naphtha (on an island near Baku) boil up the higher, and the Naphtha often takes fire on the surface of the earth, and runs in a flame into the sea to a distance almost incredible." — *Hanway on the Everlasting Fire at Baku*.

3 *Savary* says of the south wind, which blows in Egypt from February to May, "Sometimes it appears only in the shape of an impetuous whirlwind, which passes rapidly, and is fatal to the traveller, surprised in the middle of the deserts. Torrents of burning sand roll before it, the firma-

"On, Swords of God!" the panting  
CALIPH calls, —

"Thrones for the living — Heaven for  
him who falls!" —

"On, brave avengers, on," MOKANNA  
cries,

"And EBLIS blast the recreant slave that  
flies!"

Now comes the brunt, the crisis of the  
day —

They clash — they strive — the CALIPH's  
troops give way!

MOKANNA's self plucks the black Ban-  
ner down,

And now the Orient World's Imperial  
crown

Is just within his grasp — when, hark,  
that shout!

Some hand hath checkt the flying Mos-  
lem's rout;

And now they turn, they rally — at their  
head

A warrior, (like those angel youths who  
led,

In glorious panoply of Heaven's own  
mail,

The Champions of the Faith thro'  
BEDER's vale,<sup>4</sup>)

Bold as if gifted with ten thousand lives,  
Turns on the fierce pursuers' blades, and  
drives

At once the multitudinous torrent back —  
While hope and courage kindle in his  
track;

And at each step his bloody falchion  
makes

Terrible vistas thro' which victory breaks!  
In vain MOKANNA, midst the general  
flight,

Stands like the red moon on some stormy  
night

Among the fugitive clouds that hurrying  
by

Leave only her unshaken in the sky —  
In vain he yells his desperate curses out,  
Deals death promiscuously to all about,

ment is enveloped in a thick veil, and the sun appears of the color of blood. Sometimes whole caravans are buried in it."

4 In the great victory gained by Mahomed at Beder, he was assisted, say the Mussulmans, by three thousand angels led by Gabriel mounted on his horse Hiazum. — See *The Koran and its Commentators*.

To foes that charge and coward friends  
that fly,  
And seems of *all* the Great Arch-enemy.  
The panic spreads — "A miracle!"  
throughout  
The Moslem ranks, "a miracle!" they  
shout,  
All gazing on that youth whose coming  
seems  
A light, a glory, such as breaks in dreams;  
And every sword, true as o'er billows  
dim  
The needle tracks the load-star, follow-  
ing him!

Right towards MOKANNA now he  
cleaves his path,  
Impatient cleaves as tho' the bolt of  
wrath  
He bears from Heaven withheld its  
awful burst  
From weaker heads and souls but half  
way curst,  
To break o'er Him, the mightiest and  
the worst!  
But vain his speed — tho', in that hour  
of blood,  
Had all God's seraphs round MOKANNA  
stood  
With swords of fire ready like fate to  
fall,  
MOKANNA'S soul would have defied them  
all;  
Yet now, the rush of fugitives, too  
strong  
For human force, hurries even *him* along;  
In vain he struggles mid the wedged  
array  
Of flying thousands — he is borne away;  
And the sole joy his baffled spirit knows,  
In this forced flight, is — murdering as  
he goes!  
As a grim tiger whom the torrent's  
might  
Surprises in some parched ravine at  
night,  
Turns even in drowning on the wretched  
flocks  
Swept with him in that snow-flood from  
the rocks,  
And, to the last, devouring on his way,  
Bloodies the stream he hath not power  
to stay.

"Alla illa Alla!" — the glad shout  
renew —  
"Alla' Akbar!"<sup>1</sup> — the Caliph's in  
MEROU.  
Hang out your gilded tapestry in the  
streets,  
And light your shrines and chant your  
ziraleets.<sup>2</sup>  
The Swords of God have triumphed — on  
his throne  
Your Caliph sits and the veiled Chief  
hath flown.  
Who does not envy that young warrior  
now,  
To whom the Lord of Islam bends his  
brow,  
In all the graceful gratitude of power,  
For his throne's safety in that perilous  
hour?  
Who doth not wonder, when, amidst the  
acclaim  
Of thousands heralding to heaven his  
name —  
Mid all those holier harmonies of fame  
Which sound along the path of virtuous  
souls,  
Like music round a planet as it rolls, —  
He turns away — coldly, as if some  
gloom  
Hung o'er his heart no triumphs can il-  
lume; —  
Some sightless grief upon whose blasted  
gaze  
Tho' glory's light may play, in vain it  
plays.  
Yes, wretched AZIM! thine is such a  
grief,  
Beyond all hope, all terror, all relief;  
A dark, cold calm, which nothing now  
can break,  
Or warm or brighten, — like that Syrian  
Lake<sup>3</sup>  
Upon whose surface morn and summer  
shed  
Their smiles in vain, for all beneath is  
dead! —

1 The Tecbir, or cry of the Arabs. "Alla Acbar!" says Ockley, means, "God is most mighty."

2 The ziraleet is a kind of chorus, which the women of the East sing upon joyful occasions. — *Russel*.

3 The Dead Sea, which contains neither animal nor vegetable life.



Hearts there have been o'er which this  
weight of woe  
Came by long use of suffering, tame and  
slow;  
But thine, lost youth! was sudden — over  
thee  
It broke at once, when all seemed  
ecstasy;  
When Hope lookt up and saw the  
gloomy Past  
Melt into splendor and Bliss dawn at  
last —  
'T was then, even then, o'er joys so  
freshly blown  
This mortal blight of misery came down;  
Even then, the full, warm gushings of  
thy heart  
Were checkt — like fount-drops, frozen  
as they start —  
And there like them cold, sunless relics  
hang,  
Each fixt and chilled into a lasting pang.

One sole desire, one passion now re-  
mains  
To keep life's fever still within his veins,  
Vengeance! — dire vengeance on the  
wretch who cast  
O'er him and all he loved that ruinous  
blast.  
For this, when rumors reached him in  
his flight  
Far, far away, after that fatal night, —  
Rumors of armies thronging to the attack  
Of the Veiled Chief, — for this he winged  
him back,  
Fleet as the vulture speeds to flags un-  
furled,  
And when all hope seemed desperate,  
wildly hurled  
Himself into the scale and saved a world.  
For this he still lives on, careless of all  
The wreaths that Glory on his path lets  
fall;  
For this alone exists — like lightning-fire,  
To speed one bolt of vengeance and ex-  
pire!

But safe as yet that Spirit of Evil lives;  
With a small band of desperate fugitives,  
The last sole stubborn fragment left un-  
riven  
Of the proud host that late stood fronting  
Heaven,

He gained MEROU — breathed a short  
curse of blood  
O'er his lost throne — then past the  
JIHON'S flood,<sup>1</sup>  
And gathering all whose madness of be-  
lief  
Still saw a Saviour in their down-fallen  
Chief,  
Raised the white banner within NEK-  
SHEB'S gates,<sup>2</sup>  
And there, untamed, the approaching  
conqueror waits.

Of all his Haram, all that busy hive,  
With music and with sweets sparkling  
alive,  
He took but one, the partner of his  
flight,  
One — not for love — not for her beauty's  
light —  
No, ZELICA stood withering midst the  
gay,  
Wan as the blossom that fell yesterday  
From the Alma tree and dies, while over-  
head  
To-day's young flower is springing in its  
stead.<sup>3</sup>  
Oh, not for love — the deepest Damned  
must be  
Touched with Heaven's glory ere such  
fiends as he  
Can feel one glimpse of Love's divinity.  
But no, she is his victim; — *there* lie all  
Her charms for him — charms that can  
never pall,  
As long as hell within his heart can stir,  
Or one faint trace of Heaven is left in  
her.  
To work an angel's ruin, — to behold  
As white a page as Virtue e'er unrolled  
Blacken beneath his touch into a scroll  
Of damning sins, sealed with a burning  
soul —  
This is his triumph; this the joy accurst,  
That ranks him among demons all but  
first:

1 The ancient Oxus.

2 A city of Transoxiana.

3 "You never can cast your eyes on this tree, but you meet there either blossoms or fruit; and as the blossom drops underneath on the ground (which is frequently covered with these purple-colored flowers), others come forth in their stead," etc. — *Nieuhoff*.

This gives the victim that before him lies  
 Blighted and lost, a glory in his eyes,  
 A light like that with which hell-fire il-  
 lumes  
 The ghastly, writhing wretch whom it  
 consumes!

But other tasks now wait him — tasks  
 that need  
 All the deep daringness of thought and  
 deed  
 With which the Divs<sup>1</sup> have gifted him —  
 for mark,  
 Over yon plains which night had else  
 made dark,  
 Those lanterns countless as the winged  
 lights  
 That spangle INDIA'S fields on showery  
 nights,<sup>2</sup> —  
 Far as their formidable gleams they shed,  
 The mighty tents of the beleaguerer  
 spread,  
 Glimmering along the horizon's dusky  
 line  
 Arid thence in nearer circles till they  
 shine  
 Among the founts and groves o'er which  
 the town  
 In all its armed magnificence looks down.  
 Yet, fearless, from his lofty battlements  
 MOKANNA views that multitude of tents;  
 Nay, smiles to think that, tho' entailed,  
 beset,  
 Not less than myriads dare to front him  
 yet; —  
 That friendless, throneless, he thus stands  
 at bay,  
 Even thus a match for myriads such as  
 they.  
 "Oh, for a sweep of that dark Angel's  
 wing,  
 "Who brushed the thousands of the  
 Assyrian King<sup>3</sup>  
 "To darkness in a moment that I might  
 "People Hell's chambers with yon host  
 to-night!  
 "But come what may, let who will grasp  
 the throne,

1 The Demons of the Persian mythology.

2 Carreri mentions the fire-flies in India during the rainy season. — See his Travels.

3 Sennacherib, called by the Orientals King of Moussai. — *D'Herbelot*.

"Caliph or Prophet, Man alike shall  
 groan;  
 "Let who will torture him, Priest —  
 Caliph — King —  
 "Alike this loathsome world of his shall  
 ring  
 "With victims' shrieks and howlings of  
 the slave, —  
 "Sounds that shall glad me even within  
 my grave!"  
 Thus, to himself — but to the scanty  
 train  
 Still left around him, a far different  
 strain: —  
 "Glorious Defenders of the sacred Crown  
 "I bear from Heaven whose light nor  
 blood shall drown  
 "Nor shadow of earth eclipse; — before  
 whose gems  
 "The paly pomp of this world's diadems,  
 "The crown of GERASHID, the pillared  
 throne  
 "Of PARVIZ<sup>4</sup> and the heron crest that  
 shone<sup>5</sup>  
 "Magnificent o'er ALI'S beauteous  
 eyes,<sup>6</sup>  
 "Fade like the stars when morn is in  
 the skies:  
 "Warriors, rejoice — the port to which  
 we've past  
 "O'er Destiny's dark wave beams out  
 at last!  
 "Victory's our own — 't is written in  
 that Book  
 "Upon whose leaves none but the  
 angels look,  
 "That ISLAM'S sceptre shall beneath the  
 power

4 Chosroes. For the description of his Throne or Palace, see *Gibbon* and *D'Herbelot*.

There were said to be under this Throne or Palace of Khosrou Parviz a hundred vaults filled with "treasures so immense that some Mahometan writers tell us, their Prophet to encourage his disciples carried them to a rock which at his command opened and gave them a prospect through it of the treasures of Khosrou." — *Universal History*.

5 "The crown of Gerashid is cloudy and tarnished before the heron tuft of thy turban." — From one of the elegies or songs in praise of Ali, written in characters of gold round the gallery of Abbas's tomb. — See *Chardin*.

6 The beauty of Ali's eyes was so remarkable, that whenever the Persians would describe any thing as very lovely, they say it is Ayn Hali, or the Eyes of Ali. — *Chardin*.

"Of her great foe fall broken in that hour

"When the moon's mighty orb before all eyes

"From NEKSHEB'S Holy Well portentously shall rise!

"Now turn and see!" —

They turned, and, as he spoke,  
A sudden splendor all around them broke,

And they beheld an orb, ample and bright,

Rise from the Holy Well<sup>1</sup> and cast its light

Round the rich city and the plain for miles,<sup>2</sup> —

Flinging such radiance o'er the gilded tiles

Of many a dome and fair-roofed imaret  
As autumn suns shed round them when they set.

Instant from all who saw the illusive sign

A murmur broke — "Miraculous! divine!"

The Gheber bowed, thinking his idol star

Had waked, and burst impatient thro' the bar

Of midnight to inflame him to the war;

While he of MOUSSA'S creed saw in that ray

The glorious Light which in his freedom's day

Had rested on the Ark,<sup>3</sup> and now again

Shone out to bless the breaking of his chain.

1 We are not told more of this trick of the Impostor, than that it was "*une machine, qu'il disoit être la Lune.*" According to Richardson, the miracle is perpetuated in Neksheb. — "Nakshab, the name of a city in Transoxiana, where they say there is a well, in which the appearance of the moon is to be seen night and day."

2 "*Il amusa pendant deux mois le peuple de la ville de Nekhsheb, en faisant sortir toutes les nuits du fond d'un puits un corps lumineux semblable à la Lune, qui portoit sa lumière jusqu'à la distance de plusieurs milles.*" — D'Herbelot. Hence he was called Sazendéhmah, or the Moon-maker.

3 The Shechinah, called Sakinat in the Koran. — See *Salé's Note*, chap. ii.

"To victory!" is at once the cry of all —

Nor stands MOKANNA loitering at that call;

But instant the huge gates are flung aside,

And forth like a diminutive mountain-tide

Into the boundless sea they speed their course

Right on into the MOSLEM'S mighty force.

The watchmen of the camp, — who in their rounds

Had paused and even forgot the punctual sounds

Of the small drum with which they count the night,<sup>4</sup>

To gaze upon that supernatural light, —  
Now sink beneath an unexpected arm,  
And in a death-groan give their last alarm.

"On for the lamps that light yon lofty screen<sup>5</sup>

"Nor blunt your blades with massacre so mean;

"There rests the CALIPH — speed — one lucky lance

"May now achieve mankind's deliverance."

Desperate the die — such as they only cast  
Who venture for a world and stake their last.

But Fate's no longer with him — blade for blade

Springs up to meet them thro' the glimmering shade,

And as the clash is heard new legions soon  
Pour to the spot, like bees of KAUZ-EROON<sup>6</sup>

4 The parts of the night are made known as well by instruments of music, as by the rounds of the watchmen with cries and small drums. — See *Burder's Oriental Customs*, vol. i. p. 119.

5 The Serrapurda, high screens of red cloth, stiffened with cane, used to enclose a considerable space round the royal tents. — *Notes on the Bahardanush*.

The tents of Princes were generally illuminated. Norden tells us that the tent of the Bey of Gurge was distinguished from the other tents by forty lanterns being suspended before it. — See *Harmer's Observations on Job*.

6 "From the groves of orange trees at Kauzeeron the bees cull a celebrated honey." — *Morier's Travels*.



To the shrill timbrel's summons, — till  
 at length  
 The mighty camp swarms out in all its  
 strength,  
 And back to NEKSHEB'S gates covering  
 the plain,  
 With random slaughter drives the adven-  
 turous train;  
 Among the last of whom the Silver Veil  
 Is seen glittering at times, like the white  
 sail  
 Of some tost vessel on a stormy night  
 Catching the tempest's momentary light!

And hath not *this* brought the proud  
 spirit low?  
 Nor dashed his brow nor checkt his  
 daring? No.  
 Tho' half the wretches whom at night  
 he led  
 To thrones and victory lie disgraced and  
 dead,  
 Yet morning hears him with unshrinking  
 crest,  
 Still vaunt of thrones and victory to the  
 rest;—  
 And they believe him!—oh, the lover may  
 Distrust that look which steals his soul  
 away;—  
 The babe may cease to think that it can  
 play  
 With Heaven's rainbow;— alchymists  
 may doubt  
 The shining gold their crucible gives out;  
 But Faith, fanatic Faith, once wedded fast  
 To some dear falsehood hugs it to the last.

And well the Impostor knew all lures  
 and arts,  
 That LUCIFER e'er taught to tangle hearts;  
 Nor, mid these last bold workings of his  
 plot  
 Against men's souls, is ZELICA forgot.  
 Ill-fated ZELICA! had reason been  
 Awake, thro' half the horrors thou hast  
 seen,  
 Thou never couldst have borne it—Death  
 had come  
 At once and taken thy wrung spirit home.  
 But 't was not so — a torpor, a suspense  
 Of thought, almost of life, came o'er the  
 intense  
 And passionate struggles of that fearful  
 night,

When her last hope of peace and heaven  
 took flight:  
 And tho' at times a gleam of frenzy  
 broke,—  
 As thro' some dull volcano's veil of smoke  
 Ominous flashings now and then will start,  
 Which show the fire's still busy at its  
 heart;  
 Yet was she mostly wrapt in solemn  
 gloom,—  
 Not such as AZIM'S, brooding o'er its  
 doom  
 And calm without as is the brow of death  
 While busy worms are gnawing under-  
 neath —  
 But in a blank and pulseless torpor free  
 From thought or pain, a sealed-up apathy  
 Which left her oft with scarce one living  
 thrill  
 The cold, pale victim of her torturer's  
 will.

Again, as in MEROU, he had her deckt  
 Gorgeously out, the Priestess of the  
 sect;  
 And led her glittering forth before the eyes  
 Of his rude train as to a sacrifice, —  
 Pallid as she, the young, devoted Bride  
 Of the fierce NILE, when, deckt in all  
 the pride  
 Of nuptial pomp, she sinks into his tide.<sup>1</sup>  
 And while the wretched maid hung down  
 her head,  
 And stood as one just risen from the dead  
 Amid that gazing crowd, the fiend would  
 tell  
 His credulous slaves it was some charm  
 or spell  
 Possess her now, — and from that dark-  
 ened trance  
 Should dawn ere long their Faith's deliv-  
 erance.  
 Or if at times goaded by guilty shame,  
 Her soul was roused and words of wild-  
 ness came,  
 Instant the bold blasphemer would  
 translate  
 Her ravings into oracles of fate,

1 "A custom still subsisting at this day, seems to me to prove that the Egyptians formerly sacrificed a young virgin to the God of the Nile; for they now make a statue of earth in shape of a girl, to which they give the name of the Betrothed Bride, and throw it into the river."—*Savary*.

Would hail Heaven's signals in her flash-  
ing eyes  
And call her shrieks the language of the  
skies!

But vain at length his arts — despair is  
seen  
Gathering around; and famine comes to  
glean  
All that the sword had left unreaped: —  
in vain  
At morn and eve across the northern  
plain  
He looks impatient for the promised  
spears  
Of the wild Hordes and TARTAR moun-  
taineers;  
They come not — while his fierce be-  
leaguerers pour  
Engines of havoc in, unknown before,<sup>1</sup>

1 That they knew the secret of the Greek fire among the Mussulmans early in the eleventh century, appears from *Dow's Account of Mamood I.* "When he arrived at Moulton, finding that the country of the Jits was defended by great rivers, he ordered fifteen hundred boats to be built, each of which he armed with six iron spikes, projecting from their prows and sides, to prevent their being boarded by the enemy, who were very expert in that kind of war. When he had launched this fleet, he ordered twenty archers into each boat, and five others with fire-balls, to burn the craft of the Jits, and naphtha to set the whole river on fire."

The *agnee aster*, too, in Indian poems the Instrument of Fire, whose flame cannot be extinguished, is supposed to signify the Greek Fire. — See *Wilks's South of India*, vol. i. p. 471. — And in the curious Javan poem, the *Brata Yudha* given by *Sir Stamford Raffles* in his *History of Java*, we find, "He aimed at the heart of Soéta with the sharp-pointed Weapon of Fire."

The mention of gunpowder as in use among the Arabians, long before its supposed discovery in Europe, is introduced by *Ebn Fadhi*, the Egyptian geographer, who lived in the thirteenth century. "Bodies," he says, "in the form of scorpions, bound round and filled with nitrous powder, glide along, making a gentle noise; then, exploding, they lighten, as it were, and burn. But there are others which, cast into the air, stretch along like a cloud, roaring horribly, as thunder roars, and on all sides vomiting out flames, burst, burn, and reduce to cinders whatever comes in their way." The historian *Ben Abdalla*, in speaking of the sieges of Abulualid in the year of the Hegira 712, says, "A fiery globe, by means of combustible matter, with a mighty noise suddenly emitted, strikes with the force of lightning, and shakes the citadel." — See the extracts from *Casiri's Biblioth. Arab. Hispan.* in the Appendix to *Berington's Literary History of the Middle Ages*.

And horrible as new;<sup>2</sup> — javelins, that fly  
Enwreathed with smoky flames thro' the  
dark sky,  
And red-hot globes that opening as they  
mount  
Discharge as from a kindled Naphtha  
fount<sup>3</sup>  
Showers of consuming fire o'er all below;  
Looking as thro' the illumined night they  
go  
Like those wild birds<sup>4</sup> that by the Ma-  
gians oft  
At festivals of fire were sent aloft  
Into the air with blazing fagots tied  
To their huge wings, scattering com-  
bustion wide.  
All night the groans of wretches who  
expire  
In agony beneath these darts of fire  
Ring thro' the city — while descending o'er  
Its shrines and domes and streets of  
sycamore, —  
Its lone bazars, with their bright cloths  
of gold,  
Since the last peaceful pageant left un-  
rolled, —  
Its beauteous marble baths whose idle  
jets

2 The Greek fire, which was occasionally lent by the emperors to their allies. "It was," says Gibbon, "either launched in red-hot balls of stone and iron, or darted in arrows and javelins, twisted round with flax and tow, which had deeply imbibed the inflammable oil."

3 See *Hamway's Account of the Springs of Naphtha at Baku* (which is called by *Lieutenant Pottinger* Joala Mookee, or, the Flaming Mouth,) taking fire and running into the sea. *Dr. Cooke*, in his *Journal*, mentions some wells in Circassia, strongly impregnated with this inflammable oil, from which issues boiling water. "Though the weather," he adds, "was now very cold, the warmth of these wells of hot water produced near them the verdure and flowers of spring."

*Major Scott Waring* says, that naphtha is used by the Persians, as we are told it was in hell, for lamps.

many a row  
Of starry lamps and blazing cressets, fed  
With naphtha and asphaltus, yielding light  
As from a sky.

4 "At the great festival of fire, called the Sheb Sezé, they used to set fire to large bunches of dry combustibles, fastened round wild beasts and birds, which being then let loose, the air and earth appeared one great illumination; and as these terrified creatures naturally fled to the woods for shelter, it is easy to conceive the conflagrations they produced." — *Richardson's Dissertation*.

Now gush with blood, — and its tall  
minarets  
That late have stood up in the evening  
glare  
Of the red sun, unhallowed by a prayer; —  
O'er each in turn the dreadful flame-bolts  
fall,  
And death and conflagration throughout  
all  
The desolate city hold high festival!

MOKANNA sees the world is his no  
more; —  
One sting at parting and his grasp is o'er.  
“What! drooping now?” — thus, with  
unblushing cheek,  
He hails the few who yet can hear him  
speak,  
Of all those famished slaves around him  
lying,  
And by the light of blazing temples  
dying; —  
“What! — drooping now? — now, when  
at length we press  
“Home o'er the very threshold of suc-  
cess;  
“When ALLA from our ranks hath  
thinned away  
“Those grosser branches that kept out  
his ray  
“Of favor from us and we stand at  
length  
“Heirs of his light and children of his  
strength,  
“The chosen few who shall survive the  
fall  
“Of Kings and Thrones, triumphant  
over all!  
“Have you then lost, weak murmurers  
as you are,  
“All faith in him who was your Light,  
your Star?  
“Have you forgot the eye of glory hid  
“Beneath this Veil, the flashing of whose  
lid  
“Could like a sun-stroke of the desert  
wither  
“Millions of such as yonder Chief brings  
hither?  
“Long have its lightnings slept — too  
long — but now  
“All earth shall feel the unveiling of  
this brow!

“To-night — yes, sainted men! this very  
night,  
“I bid you all to a fair festal rite,  
“Where — having deep refreshed each  
weary limb  
“With viands such as feast Heaven's  
cherubim  
“And kindled up your souls now sunk  
and dim  
“With that pure wine the Dark-eyed  
Maids above  
“Keep, sealed with precious musk, for  
those they love,<sup>1</sup> —  
“I will myself uncurtain in your sight  
“The wonders of this brow's ineffable  
light;  
“Then lead you forth and with a wink  
disperse  
“Yon myriads howling thro' the uni-  
verse!”

Eager they listen — while each accent  
darts  
New life into their chilled and hope-sick  
hearts;  
Such treacherous life as the cool draught  
supplies  
To him upon the stake who drinks and  
dies!  
Wildly they point their lances to the  
light  
Of the fast sinking sun, and shout “To-  
night!” —  
“To-night,” their Chief re-echoes in a  
voice  
Of fiend-like mockery that bids hell re-  
joice.  
Deluded victims! — never hath this earth  
Seen mourning half so mournful as their  
mirth.  
Here, to the few whose iron frames had  
stood  
This racking waste of famine and of  
blood,  
Faint, dying wretches clung, from whom  
the shout  
Of triumph like a maniac's laugh broke  
out: —  
There, others, lighted by the smouldering  
fire,

1 “The righteous shall be given to drink of  
pure wine, sealed; the seal whereof shall be  
musk.” — *Koran*, chap. lxxxiii.



Danced like wan ghosts about a funeral  
pyre  
Among the dead and dying strewed  
around; —  
While some pale wretch lookt on and  
from his wound  
Plucking the fiery dart by which he bled,  
In ghastly transport waved it o'er his  
head!

'T was more than midnight now — a  
fearful pause  
Had followed the long shouts, the wild  
applause,  
That lately from those Royal Gardens  
burst,  
Where the Veiled demon held his feast  
accurst,  
When ZELICA — alas, poor ruined heart,  
In every horror doomed to bear its  
part! —  
Was bidden to the banquet by a slave,  
Who, while his quivering lip the sum-  
mons gave,  
Grew black, as tho' the shadows of the  
grave  
Compast him round and ere he could re-  
peat  
His message thro', fell lifeless at her  
feet!  
Shuddering she went — a soul-felt pang  
of fear,  
A presage that her own dark doom was  
near,  
Roused every feeling and brought Reason  
back  
Once more to writhe her last upon the  
rack.  
All round seemed tranquil — even the foe  
had ceased  
As if aware of that demoniac feast  
His fiery bolts; and tho' the heavens  
looked red,  
'T was but some distant conflagration's  
spread.  
But hark — she stops — she listens —  
dreadful tone!  
'T is her Tormentor's laugh — and now,  
a groan,  
A long death-groan comes with it: — can  
this be  
The place of mirth, the bower of revelry?  
She enters — Holy ALLA, what a sight

Was there before her! By the glimmer-  
ing light  
Of the pale dawn, mixt with the flare of  
brands  
That round lay burning dropt from life-  
less hands,  
She saw the board in splendid mockery  
spread,  
Rich censers breathing — garlands over-  
head —  
The urns, the cups, from which they late  
had quaff  
All gold and gems, but — what had been  
the draught?  
Oh! who need ask that saw those livid  
guests,  
With their swollen heads sunk blackening  
on their breasts,  
Or looking pale to Heaven with glassy  
glare,  
As if they sought but saw no mercy there;  
As if they felt, tho' poison racked them  
thro',  
Remorse the deadlier torment of the two!  
While some, the bravest, hardest in the  
train  
Of their false Chief, who on the battle-  
plain  
Would have met death with transport by  
his side,  
Here mute and helpless gasped; — but  
as they died  
Lookt horrible vengeance with their  
eyes' last strain,  
And clenched the slackening hand at  
him in vain.

Dreadful it was to see the ghastly stare,  
The stony look of horror and despair,  
Which some of these expiring victims  
cast  
Upon their souls' tormentor to the  
last; —  
Upon that mocking Fiend whose Veil  
now raised,  
Showed them as in death's agony they  
gazed,  
Not the long promised light, the brow  
whose beaming  
Was to come forth, all conquering, all  
redeeming,  
But features horribler than Hell e'er  
traced

On its own brood; — no Demon of the Waste,<sup>1</sup>

No church-yard Ghou! caught lingering in the light

"Of the blest sun, e'er blasted human sight

With lineaments so foul, so fierce as those

The Impostor now in grinning mockery shows: —

"There, ye wise Saints, behold your Light, your Star —

"Ye *would* be dupes and victims and ye *are*.

"Is it enough? or must I, while a thrill

"Lives in your sapient bosoms, cheat you still?

"Swear that the burning death ye feel within

"Is but the trance with which Heaven's joys begin;

"That this foul visage, foul as e'er disgraced

"Even monstrous man, is — after God's own taste;

"And that — but see! — ere I have half-way said

"My greetings thro', the uncourteous souls are fled.

"Farewell, sweet spirits! not in vain ye die,

"If EBLIS loves you half so well as I. —

"Ha, my young bride! — 't is well — take thou thy seat;

"Nay come — no shuddering — didst thou never meet

"The Dead before? — they graced our wedding, sweet;

"And these, my guests to-night, have brimmed so true

"Their parting cups, that *thou* shalt pledge one too.

"But — how is this? — all empty? all drunk up?

"Hot lips have been before thee in the cup,

1 "The Afghauns believe each of the numerous solitudes and deserts of their country to be inhabited by a lonely demon, whom they call the Ghoolee Beeabau, or Spirit of the Waste. They often illustrate the wildness of any sequestered tribe, by saying, they are wild as the Demon of the Waste." — *Elphinstone's Caubul*.

"Young bride — yet stay — one precious drop remains,

"Enough to warm a gentle Priestess' veins; —

"Here, drink — and should thy lover's conquering arms

"Speed hither ere thy lip lose all its charms,

"Give him but half this venom in thy kiss,

"And I 'll forgive my haughty rival's bliss!

"For, *me* — I too must die — but not like these

"Vile rankling things to fester in the breeze;

"To have this brow in ruffian triumph shown,

"With all death's grimness added to its own,

"And rot to dust beneath the taunting eyes

"Of slaves, exclaiming, 'There his God-ship lies!'

"No — cursed race — since first my soul drew breath,

"They 've been my dupes and *shall* be even in death.

"Thou seest yon cistern in the shade — 't is filled

"With burning drugs for this last hour distilled :<sup>2</sup> —

"There will I plunge me, in that liquid flame —

"Fit bath to lave a dying Prophet's frame! —

"There perish, all — ere pulse of thine shall fail —

"Nor leave one limb to tell mankind the tale.

"So shall my votaries, wheresoe'er they rave,

"Proclaim that Heaven took back the Saint it gave; —

"That I 've but vanisht from this earth awhile,

"To come again with bright, unshrouded smile!

2 "Il donna du poison dans le vin à tous ses gens, et se jeta lui-même ensuite dans une cuve pleine de drogues brûlantes et consumantes, afin qu'il ne restât rien de tous les membres de son corps, et que ceux qui restoient de sa secte puissent croire qu'il étoit monté au ciel, ce qui ni manqua pas d'arriver." — *D'Herbelot*.

"So shall they build me altars in their  
 zeal,  
 "Where knaves shall minister and fools  
 shall kneel;  
 "Where Faith may mutter o'er her  
 mystic spell,  
 "Written in blood — and Bigotry may  
 swell  
 "The sail he spreads for Heaven with  
 blasts from hell!  
 "So shall my banner thro' long ages be  
 "The rallying sign of fraud and an-  
 archy; —  
 "Kings yet unborn shall rue MOKANNA'S  
 name,  
 "And tho' I die my spirit still the same  
 "Shall walk abroad in all the stormy  
 strife,  
 "And guilt and blood that were its bliss  
 in life.  
 "But hark! their battering engine shakes  
 the wall —  
 "Why, *let* it shake — thus I can brave  
 them all.  
 "No trace of me shall greet them when  
 they come,  
 "And I can trust thy faith, for — thou  
 'lt be dumb.  
 "Now mark how readily a wretch like me  
 "In one bold plunge commences Deity!"

He sprung and sunk as the last words  
 were said —  
 Quick closed the burning waters o'er his  
 head,  
 And ZELICA was left — within the ring  
 Of those wide walls the only living thing;  
 The only wretched one still curst with  
 breath  
 In all that frightful wilderness of death!  
 More like some bloodless ghost — such  
 as, they tell,  
 In the Lone Cities of the Silent<sup>1</sup> dwell,  
 And there unseen of all but ALLA sit  
 Each by its own pale carcass watching it.

But morn is up and a fresh warfare  
 stirs  
 Throughout the camp of the beleaguers.

1 "They have all a great reverence for burial-  
 grounds, which they sometimes call by the poeti-  
 cal name of Cities of the Silent, and which they  
 people with the ghosts of the departed, who sit  
 each at the head of his own grave, invisible to  
 mortal eyes." — *Elphinstone*.

Their globes, of fire (the dread artillery  
 lent  
 BY GREECE to conquering MAHADI) are  
 spent;  
 And now the scorpion's shaft, the quarry  
 sent  
 From high balistas and the shielded throng  
 Of soldiers swinging the huge ram along,  
 All speak the impatient Islamite's in-  
 tent  
 To try, at length, if tower and battlement  
 And bastioned wall be not less hard to  
 win,  
 Less tough to break down than the hearts  
 within.  
 First in impatience and in toil is he,  
 The burning AZIM — oh! could he but  
 see  
 The Impostor once alive within his grasp,  
 Not the gaunt lion's hug nor boa's clasp  
 Could match that gripe of vengeance or  
 keep pace  
 With the fell heartiness of Hate's em-  
 brace!

Loud rings the ponderous ram against  
 the walls;  
 Now shake the ramparts, now a buttress  
 falls,  
 But still no breach — "Once more, one  
 mighty swing  
 "Of all your beams, together thunder-  
 ing!"  
 There — the wall shakes — the shouting  
 troops exult,  
 "Quick, quick discharge your weightiest  
 catapult  
 "Right on that spot and NEKSHEB is our  
 own!"  
 'T is done — the battlements come crash-  
 ing down,  
 And the huge wall by that stroke riven in  
 two  
 Yawning like some old crater rent anew,  
 Shows the dim, desolate city smoking  
 thro'.  
 But strange! no sign of life — naught  
 living seen  
 Above, below — what can this stillness  
 mean?  
 A minute's pause suspends all hearts and  
 eyes —  
 "In thro' the breach," impetuous AZIM  
 cries;



But the cool CALIPH fearful of some wile  
In this blank stillness checks the troops  
awhile. —

Just then a figure with slow step advanced  
Forth from the ruined walls and as there  
glanced

A sunbeam over it all eyes could see  
The well-known Silver Veil! — “’T is  
He, ’t is He,

“MOKANNA and alone!” they shout  
around;

Young AZIM from his steed springs to the  
ground —

“Mine, Holy KALAM! mine,” he cries,  
“the task

“To crush yon daring wretch — ’t is all  
I ask.”

Eager he darts to meet the demon foe  
Who still across wide heaps of ruin slow  
And falteringly comes, till they are near;  
Then with a bound rushes on AZIM’S  
spear,

And casting off the Veil in falling shows —  
Oh! — ’t is his ZELICA’S life-blood that  
flows!

“I meant not, AZIM,” soothingly  
she said,

As on his trembling arm she leaned her  
head,

And looking in his face saw anguish  
there

Beyond all wounds the quivering flesh  
can bear —

“I meant not *thou* shouldst have the pain  
of this: —

“Tho’ death with thee thus tasted is a  
bliss

“Thou wouldst not rob me of, didst thou  
but know

“How oft I’ve prayed to God I might  
die so!

“But the Fiend’s venom was too scant  
and slow; —

“To linger on were maddening — and I  
thought

“If once that Veil — nay, look not on it  
— caught

“The eyes of your fierce soldiery, I  
should be

“Struck by a thousand death-darts in-  
stantly.

“But this is sweeter — oh! believe me,  
yes —

“I would not change this sad, but dear  
caress,

“This death within thy arms I would  
not give

“For the most smiling life the happiest  
live!

“All that stood dark and drear before  
the eye

“Of my strayed soul is passing swiftly  
by;

“A light comes o’er me from those looks  
of love,

“Like the first dawn of mercy from  
above;

“And if thy lips but tell me I’m for-  
given,

“Angels will echo the blest words in  
Heaven!

“But live, my AZIM; — ch! to call thee  
mine

“Thus once again! *my* AZIM — dream  
divine!

“Live, if thou ever lovedst me, if to  
meet

“Thy ZELICA hereafter would be sweet,  
“Oh, live to pray for her — to bend the  
knee

“Morning and night before that Deity

“To whom pure lips and hearts without  
a stain,

“As thine are, AZIM, never breathed in  
vain, —

“And pray that He may pardon her, —  
may take

“Compassion on her soul for thy dear  
sake,

“And naught remembering but her love  
to thee,

“Make her all thine, all His, eternally!

“Go to those happy fields where first  
we twined

“Our youthful hearts together — every  
wind

“That meets thee there fresh from the  
well-known flowers

“Will bring the sweetness of those in-  
nocent hours

“Back to thy soul and thou mayst feel  
again

“For thy poor ZELICA as thou didst  
then.

“So shall thy orisons like dew that flies  
“To Heaven upon the morning’s sun-  
shine rise

"With all love's earliest ardor to the  
 skies!  
 "And should they — but, alas, my senses  
 fail —  
 "Oh for one minute! — should thy  
 prayers prevail —  
 "If pardoned souls may from that World  
 of Bliss  
 "Reveal their joy to those they love in  
 this —  
 "I'll come to thee — in some sweet  
 dream — and tell —  
 "Oh Heaven — I die — dear love! fare-  
 well, farewell."

Time fled — years on years had past  
 away,  
 And few of those who on that mournful  
 day  
 Had stood with pity in their eyes to see  
 The maiden's death and the youth's  
 agony,  
 Were living still — when, by a rustic  
 grave,  
 Beside the swift Amoo's transparent  
 wave,

An aged man who had grown aged there  
 By that lone grave, morning and night in  
 prayer,  
 For the last time knelt down — and tho'  
 the shade  
 Of death hung darkening over him there  
 played  
 A gleam of rapture on his eye and  
 cheek,  
 That brightened even Death — like the  
 last streak  
 Of intense glory on the horizon's brim,  
 When night o'er all the rest hangs chill  
 and dim.  
 His soul had seen a Vision while he  
 slept;  
 She for whose spirit he had prayed and  
 wept  
 So many years had come to him all drest  
 In angel smiles and told him she was  
 blest!  
 For this the old man breathed his thanks  
 and died. —  
 And there upon the banks of that loved  
 tide,  
 He and his ZELICA sleep side by side.

THE story of the Veiled Prophet of Khorassan being ended, they were now doomed to hear FADLADEEN's criticisms upon it. A series of disappointments and accidents had occurred to this learned Chamberlain during the journey. In the first place, those couriers stationed, as in the reign of Shah Jehan, between Delhi and the Western coast of India, to secure a constant supply of mangoes for the Royal Table, had by some cruel irregularity failed in their duty; and to eat any mangoes but those of Mazagong was of course impossible.<sup>1</sup> In the next place, the elephant laden with his fine antique porcelain,<sup>2</sup> had, in an unusual fit of liveliness, shattered the whole set to pieces: — an irreparable loss, as many of the vessels were so exquisitely old, as to have been used under the Emperors Yan and Chun, who reigned many ages before the dynasty of Tang. His Koran too, supposed to be the identical copy between the leaves of which Mahomet's favorite pigeon used to nestle, had been mislaid by his Koran-bearer three whole days; not without much spiritual alarm to FADLADEEN who though professing to hold with other loyal and orthodox Mussulmans that salvation could only be found in the Koran was strongly suspected of believing in his heart that it could only be found in his

1 The celebrity of Mazagong is owing to its mangoes, which are certainly the best fruit I ever tasted. The parent-tree, from which all those of this species have been grafted, is honored during the fruit-season by a guard of sepoy; and, in the reign of Shah Jehan, couriers were stationed between Delhi and the Mahratta coast, to secure an abundant and fresh supply of mangoes for the royal table." — *Mrs. Graham's Journal of a Residence in India.*

2 This old porcelain is found in digging, and "if it is esteemed, it is not because it has acquired any new degree of beauty in the earth, but because it has retained its ancient beauty; and this alone is of great importance in China, where they give large sums for the smallest vessels which were used under the Emperors Yan and Chun, who reigned many ages before the dynasty of Tang, at which time porcelain began to be used by the Emperors" (about the year 442). — *Dunn's Collection of curious Observations, etc.*; — a bad translation of some parts of the "*Lettres Edifiantes et Curieuses*" of the Missionary Jesuits.

own particular copy of it. When to all these grievances is added the obstinacy of the cooks in putting the pepper of Canara into his dishes instead of the cinnamon of Serendib, we may easily suppose that he came to the task of criticism with at least a sufficient degree of irritability for the purpose.

"In order," said he, importantly swinging about his chaplet of pearls, "to convey with clearness my opinion of the story this young man has related, it is necessary to take a review of all the stories that have ever" — "My good FADLADEEN!" exclaimed the Princess, interrupting him, "we really do not deserve that you should give yourself so much trouble. Your opinion of the poem we have just heard, will I have no doubt be abundantly edifying without any further waste of your valuable erudition." — "If that be all," replied the critic, — evidently mortified at not being allowed to show how much he knew about every thing but the subject immediately before him — "if that be all that is required the matter is easily despatched." He then proceeded to analyze the poem, in that strain (so well known to the unfortunate bards of Delhi), whose censures were an infliction from which few recovered and whose very praises were like the honey extracted from the bitter flowers of the aloë. The chief personages of the story were, if he rightly understood them, an ill-favored gentleman with a veil over his face; — a young lady whose reason went and came according as it suited the poet's convenience to be sensible or otherwise; — and a youth in one of those hideous Bokharian bonnets, who took the aforesaid gentleman in a veil for a Divinity. "From such materials," said he, "what can be expected? — after rivalling each other in long speeches and absurdities through some thousands of lines as indigestible as the filberts of Berdaa, our friend in the veil jumps into a tub of aquafortis; the young lady dies in a set speech whose only recommendation is that it is her last; and the lover lives on to a good old age for the laudable purpose of seeing her ghost which he at last happily accomplishes, and expires. This you will allow is a fair summary of the story; and if Nasser, the Arabian merchant, told no better, our Holy Prophet (to whom be all honor and glory!) had no need to be jealous of his abilities for story-telling."<sup>1</sup>

With respect to the style, it was worthy of the matter; — it had not even those politic contrivances of structure which make up for the commonness of the thoughts by the peculiarity of the manner nor that stately poetical phraseology by which sentiments mean in themselves, like the blacksmith's<sup>2</sup> apron converted into a banner, are so easily gilt and embroidered into consequence. Then as to the versification it was, to say no worse of it, execrable: it had neither the copious flow of Ferdosi, the sweetness of Hafez, nor the sententious march of Sadi; but appeared to him in the uneasy heaviness of its movements to have been modelled upon the gait of a very tired dromedary. The licenses too in which it indulged were unpardonable; — for instance this line, and the poem abounded with such; —

Like the faint, exquisite music of a dream.

"What critic that can count," said FADLADEEN, "and has his full complement of fingers to count withal, would tolerate for an instant such syllabic superfluities?" — He here looked round, and discovered that most of his audience were asleep;

<sup>1</sup> "La lecture de ces Fables plaisoit si fort aux Arabes, que, quand Mahomet les entretenoit de l'Histoire de l'Ancien Testament, ils les méprisoient, lui disant que celles que Nasser leur racontaient étoient beaucoup plus belles. Cette préférence attira à Nasser la malédiction de Mahomet et de tous ses disciples." — D'Herbelot.

<sup>2</sup> The blacksmith Gao, who successfully resisted the tyrant Zohak, and whose apron became the Royal Standard of Persia.



while the glimmering lamps seemed inclined to follow their example. It became necessary therefore, however painful to himself, to put an end to his valuable animadversions for the present and he accordingly concluded with an air of dignified candor, thus:—“Notwithstanding the observations which I have thought it my duty to make, it is by no means my wish to discourage the young man;—so far from it indeed that if he will but totally alter his style of writing and thinking I have very little doubt that I shall be vastly pleased with him.”

Some days elapsed after this harangue of the Great Chamberlain before LALLA ROOKH could venture to ask for another story. The youth was still a welcome guest in the pavilion—to *one* heart perhaps too dangerously welcome;—but all mention of poetry was as if by common consent avoided. Though none of the party had much respect for FADLADEEN, yet his censures thus magisterially delivered evidently made an impression on them all. The Poet himself to whom criticism was quite a new operation, (being wholly unknown in that Paradise of the Indies, Cashmere,) felt the shock as it is generally felt at first, till use has made it more tolerable to the patient;—the Ladies began to suspect that they ought not to be pleased and seemed to conclude that there must have been much good sense in what FADLADEEN said from its having set them all so soundly to sleep;—while the self-complacent Chamberlain was left to triumph in the idea of having for the hundred and fiftieth time in his life extinguished a Poet. LALLA ROOKH alone—and Love knew why—persisted in being delighted with all she had heard and in resolving to hear more as speedily as possible. Her manner however of first returning to the subject was unlucky. It was while they rested during the heat of noon near a fountain on which some hand had rudely traced those well-known words from the Garden of Sadi, —“Many like me have viewed this fountain, but they are gone and their eyes are closed for ever!”—that she took occasion from the melancholy beauty of this passage to dwell upon the charms of poetry in general. “It is true,” she said, “few poets can imitate that sublime bird which flies always in the air and never touches the earth:<sup>1</sup>—it is only once in many ages a Genius appears whose words, like those on the Written Mountain last for ever:<sup>2</sup>—but still there are some as delightful perhaps, though not so wonderful, who if not stars over our head are at least flowers along our path and whose sweetness of the moment we ought gratefully to inhale without calling upon them for a brightness and a durability beyond their nature. In short,” continued she, blushing as if conscious of being caught in an oration, “it is quite cruel that a poet cannot wander through his regions of enchantment without having a critic for ever, like the old Man of the Sea, upon his back!”<sup>3</sup>—FADLADEEN, it was plain, took this

1 “The Huma, a bird peculiar to the East. It is supposed to fly constantly in the air, and never touch the ground; it is looked upon as a bird of happy omen; and that every head it overshadows will in time wear a crown.”—*Richardson*.

In the terms of alliance made by Fuzzel Oola Khan with Hyder in 1760, one of the stipulations was, “that he should have the distinction of two honorary attendants standing behind him, holding fans composed of the feathers of the humma, according to the practice of his family.”—*Wills's* South of India. He adds in a note; —“The Humma is a fabulous bird. The head over which its shadow once passes will assuredly be circled with a crown. The splendid little bird suspended over the throne of Tippoo Sultaun, found at Seringapatam in 1799, was intended to represent this poetical fancy.”

2 “To the pilgrims to Mount Sinai we must attribute the inscriptions, figures, etc. on those rocks, which have from thence acquired the name of the Written Mountain.”—*Volney*.

M. Gebelin and others have been at much pains to attach some mysterious and important meaning to these inscriptions; but Niebuhr, as well as Volney, thinks that they must have been executed at idle hours by the travellers to Mount Sinai, “who were satisfied with cutting the unpolished rock with any pointed instrument; adding to their names and the date of their journeys some rude figures, which bespeak the hand of a people but little skilled in the arts.”—*Niebuhr*.

3 The Story of Sinbad.

last luckless allusion to himself and would treasure it up in his mind as a whetstone for his next criticism. A sudden silence ensued; and the Princess, glancing a look at FERAMORZ, saw plainly she must wait for a more courageous moment.

But the glories of Nature and her wild, fragrant airs playing freshly over the current of youthful spirits will soon heal even deeper wounds than the dull Fadladeens of this world can inflict. In an evening or two after, they came to the small Valley of Gardens which had been planted by order of the Emperor for his favorite sister Rochinara during their progress to Cashmere some years before; and never was there a more sparkling assemblage of sweets since the Gulzar-e-Irem or Rose-bower of Irem. Every precious flower was there to be found that poetry or love or religion has ever consecrated; from the dark hyacinth to which Hafez compares his mistress's hair<sup>1</sup> to the *Cámalatá* by whose rosy blossoms the heaven of Indra is scented.<sup>2</sup> As they sat in the cool fragrance of this delicious spot and LALLA ROOKH remarked that she could fancy it the abode of that Flower-loving Nymph whom they worship in the temples of Kathay,<sup>3</sup> or of one of those Peris, those beautiful creatures of the air who live upon perfumes and to whom a place like this might make some amends for the Paradise they have lost, — the young Poet in whose eyes she appeared while she spoke to be one of the bright spiritual creatures she was describing said hesitatingly that he remembered a Story of a Peri, which if the Princess had no objection he would venture to relate. "It is," said he, with an appealing look to FADLADEEN, "in a lighter and humbler strain than the other:" then, striking a few careless but melancholy chords on his kitar, he thus began: —

## PARADISE AND THE PERI.

ONE morn a Peri at the gate  
Of Eden stood disconsolate;  
And as she listened to the Springs  
Of Life within like music flowing  
And caught the light upon her wings  
Thro' the half-open portal glowing,  
She wept to think her recreant race  
Should e'er have lost that glorious place!

"How happy," exclaimed this child of  
air,  
"Are the holy Spirits who wander there  
"Mid flowers that never shall fade or  
fall;

"Tho' mine are the gardens of earth and  
sea

"And the stars themselves have flowers  
for me,

"One blossom of Heaven out-blooms  
them all!

"Tho' sunny the Lake of cool CASHMERE  
"With its plane-tree Isle reflected  
clear,<sup>4</sup>

"And sweetly the founts of that Val-  
ley fall;

"Tho' bright are the waters of SING-SU-  
HAY

1 See *Nott's* Hafez, Ode v.

2 "The *Cámalatá* (called by Linnæus, *Ipomæa*) is the most beautiful of its order, both in the color and form of its leaves and flowers; its elegant blossoms are 'celestial rosy red, Love's proper hue,' and have justly procured it the name of *Cámalatá*, or Love's creeper." — *Sir W. Jones*.

"*Cámalatá* may also mean a mythological plant, by which all desires are granted to such as inhabit the heaven of Indra; and if ever flower was worthy of paradise, it is our charming *Ipomæa*." — *ib.*

3 "According to Father Premare, in his tract on Chinese Mythology, the mother of Fo-hi was the daughter of heaven, surnamed Flower-loving; and as the nymph was walking alone on the bank of a river, she found herself encircled by a rainbow, after which she became pregnant, and, at the end of twelve years, was delivered of a son radiant as herself." — *Asiat. Res.*

4 "Numerous small islands emerge from the Lake of Cashmere. One is called Char Chenaur, from the plane trees upon it." — *Foster*.

"And the golden floods that thitherward  
stray,<sup>1</sup>

"Yet — oh, 't is only the Blest can say  
"How the waters of Heaven outshine  
them all!

"Go, wing thy flight from star to star,  
"From world to luminous world as far  
"As the universe spreads its flaming  
wall:

"Take all the pleasures of all the spheres  
"And multiply each thro' endless  
years  
"One minute of Heaven is worth them  
all!"

The glorious Angel who was keeping  
The gates of Light beheld her weeping,  
And as he nearer drew and listened  
To her sad song, a tear-drop glistened  
Within his eyelids, like the spray

From Eden's fountain when it lies  
On the blue flower which — Bramins  
say —

Blooms nowhere but in Paradise.<sup>2</sup>

"Nymph of a fair but erring line!"  
Gently he said — "One hope is thine.

"'T is written in the Book of Fate,

"*The Peri yet may be forgiven*

"*Who brings to this Eternal gate*

"*The Gift that is most dear to Heaven!*

"Go seek it and redeem thy sin —

"'T is sweet to let the Pardoned in."

Rapidly as comets run  
To the embraces of the Sun; —  
Fleeter than the starry brands  
Flung at night from angel hands<sup>3</sup>

1 "The Altan Kol or Golden River of Tibet,  
which runs into the Lakes of Sing-su-hay, has  
abundance of gold in its sands, which employs  
the inhabitants all the summer in gathering it."  
— *Description of Tibet in Pinkerton.*

2 "The Brahmins of this province insist that  
the blue campac flowers only in Paradise." —  
*Sir W. Jones.* It appears, however, from a cu-  
rious letter of the Sultan of Menangkabow, given  
by Marsden, that one place on earth may lay  
claim to the possession of it. "This is the Sul-  
tan, who keeps the flower champaka that is blue,  
and to be found in no other country but his, being  
yellow elsewhere." — *Marsden's Sumatra.*

3 "The Mahometans suppose that falling stars  
are the firebrands wherewith the good angels  
drive away the bad, when they approach too near  
the empyrean or verge of the heavens." — *Fryer.*

At those dark and daring sprites  
Who would climb the empyreal heights,  
Down the blue vault the PERI flies,  
And lighted earthward by a glance  
That just then broke from morning's eyes,  
Hung hovering o'er our world's ex-  
panse.

But whither shall the Spirit go  
To find this gift for Heaven? — "I know  
"The wealth," she cries, "of every urn  
"In which unnumbered rubies burn  
"Beneath the pillars of CHILMINAR;<sup>4</sup>  
"I know where the Isles of Perfume are<sup>5</sup>  
"Many a fathom down in the sea,  
"To the south of sun-bright ARABY;<sup>6</sup>  
"I know too where the Genii hid  
"The jewelled cup of their King JAM-  
SHID,<sup>7</sup>

"With Life's elixir sparkling high —  
"But gifts like these are not for the sky.  
"Where was there ever a gem that shone  
"Like the steps of ALLA'S wonderful  
Throne?

"And the Drops of Life — oh! what  
would they be

"In the boundless Deep of Eternity?"

While thus she mused her pinions fanned  
The air of that sweet Indian land  
Whose air is balm, whose ocean spreads  
O'er coral rocks and amber beds,<sup>8</sup>

4 The Forty Pillars; so the Persians call the  
ruins of Persepolis. It is imagined by them  
that this palace and the edifices at Balbec were  
built by Genii, for the purpose of hiding in their  
subterraneous caverns immense treasures, which  
still remain there. — *D'Herbelot, Volney.*

5 *Diodorus* mentions the Isle of Panchaia, to  
the south of Arabia Felix, where there was a  
temple of Jupiter. This island, or rather cluster  
of isles, has disappeared, "sunk [says *Grandpré*]  
in the abyss made by the fire beneath their founda-  
tions." — *Voyage to the Indian Ocean.*

6 The Isles of Panchaia.

7 "The cup of Jamshid, discovered, they say,  
when digging for the foundations of Persepolis."  
— *Richardson.*

8 "It is not like the Sea of India, whose bot-  
tom is rich with pearls and ambergris, whose  
mountains of the coast are stored with gold and  
precious stones, whose gulfs breed creatures that  
yield ivory, and among the plants of whose shores  
are ebony, red wood, and the wood of Hairzan,  
aloes, camphor, cloves, sandal-wood, and all  
other spices and aromatics; where parrots and  
peacocks are birds of the forests, and musk and  
civet are collected upon the lands." — *Travels of*  
*Two Mohammedans.*



Whose mountains pregnant by the beam  
Of the warm sun with diamonds teem,  
Whose rivulets are like rich brides,  
Lovely, with gold beneath their tides,  
Whose sandal groves and bowers of spice  
Might be a Peri's Paradise!  
But crimson now her rivers ran  
With human blood—the smell of death  
Came reeking from those spicy bowers,  
And man the sacrifice of man  
Mingled his taint with every breath  
Upwafed from the innocent flowers.  
Land of the Sun! what foot invades  
Thy Pagods and thy pillared shades<sup>1</sup>—  
Thy cavern shrines and Idol stones,  
Thy Monarchs and their thousand  
Thrones?<sup>2</sup>

'Tis He of GAZNA<sup>3</sup>—fierce in wrath  
He comes and INDIA's diadems  
Lie scattered in his ruinous path:—  
His bloodhounds he adorns with  
gems,  
Torn from the violated necks  
Of many a young and loved Sultana;<sup>4</sup>  
Maidens within their pure Zenana,  
Priests in the very fane he slaughters,  
And chokes up with the glittering  
wrecks  
Of golden shrines the sacred waters!

1. . . . . in the ground  
The bended twigs take root and daughters  
grow  
About the mother-tree; a pillared shade,  
High over-arched and echoing walks between.  
MILTON.

For a particular description and plate of the  
Banyan-tree, see *Cordiner's Ceylon*.

2 "With this immense treasure Mamood returned to Ghizni, and in the year 400 prepared a magnificent festival, where he displayed to the people his wealth in golden thrones and in other ornaments, in a great plain without the city of Ghizni."—*Ferishta*.

3 "Mahmood of Gazna, or Chizni, who conquered India in the beginning of the 11th century."—See his History in *Dow* and Sir J. *Malcolm*.

4 "It is reported that the hunting equipage of the Sultan Mahmood was so magnificent, that he kept 400 greyhounds and bloodhounds each of which wore a collar set with jewels and a covering edged with gold and pearls."—*Universal History*, vol. iii.

Downward the PERI turns her gaze,  
And thro' the war-field's bloody haze  
Beholds a youthful warrior stand  
Alone beside his native river,—  
The red blade broken in his hand  
And the last arrow in his quiver.  
"Live," said the Conqueror, "live to share  
"The trophies and the crowns I bear!"  
Silent that youthful warrior stood—  
Silent he pointed to the flood  
All crimson with his country's blood,  
Then sent his last remaining dart,  
For answer, to the Invader's heart.

False flew the shaft tho' pointed well;  
The Tyrant lived, the Hero fell!—  
Yet marked the PERI where he lay,  
And when the rush of war was past  
Swiftly descending on a ray  
Of morning light she caught the last—  
Last glorious drop his heart had shed  
Before its free-born spirit fled!

"Be this," she cried, as she winged her flight,  
"My welcome gift at the Gates of Light.  
"Tho' foul are the drops that oft distil  
"On the field of warfare, blood like this  
"For Liberty shed so holy is,<sup>5</sup>  
"It would not stain the purest rill  
"That sparkles among the Bowers of Bliss!  
"Oh, if there be on this earthly sphere  
"A boon, an offering Heaven holds dear,  
"Tis the last libation Liberty draws  
"From the heart that bleeds and breaks  
in her cause!"

5 Objections may be made to my use of the word Liberty in this, and more especially in the story that follows it, as totally inapplicable to any state of things that has ever existed in the East; but though I cannot, of course, mean to employ it in that enlarged and noble sense which is so well understood at the present day, and, I grieve to say, so little acted upon, yet it is no disparagement to the word to apply it to that national independence, that freedom from the interference and dictation of foreigners, without which, indeed, no liberty of any kind can exist; and for which both Hindoos and Persians fought against their Mussulman invaders with, in many cases, a bravery that deserved much better success.

"Sweet," said the Angel, as she gave  
 The gift into his radiant hand,  
 "Sweet is our welcome of the Brave  
 "Who die thus for their native  
 Land. —  
 "But see — alas! — the crystal bar  
 "Of Eden moves not — holier far  
 "Than even this drop the boon must be  
 "That opes the Gates of Heaven for  
 thee!"

Her first fond hope of Eden blighted,  
 Now among AFRIC'S lunar Mountains <sup>1</sup>  
 Far to the South the PERI lighted  
 And sleeked her plumage at the foun-  
 tains

Of that Egyptian tide whose birth  
 Is hidden from the sons of earth  
 Deep in those solitary woods  
 Where oft the Genii of the Floods  
 Dance round the cradle of their Nile  
 And hail the new-born Giant's smile.<sup>2</sup>  
 Thence over EGYPT'S palmy groves,

Her grotts, and sepulchres of Kings,<sup>3</sup>  
 The exiled Spirit sighing roves  
 And now hangs listening to the doves  
 In warm ROSETTA'S vale;<sup>4</sup> now loves  
 To watch the moonlight on the  
 wings

Of the white pelicans that break  
 The azure calm of MÆRIS' Lake.<sup>5</sup>  
 'T was a fair scene: a Land more  
 bright

Never did mortal eye behold!  
 Who could have thought that saw this  
 night

Those valleys and their fruits of gold

1 "The Mountains of the Moon, or the *Montes Lunæ* of antiquity, at the foot of which the Nile is supposed to arise." — *Bruce*.

"Sometimes called," says *Jackson*, "Jibbel Kumrie, or the white or lunar colored mountains; so a white horse is called by the Arabians a moon-colored horse."

2 "The Nile, which the Abyssinians know by the names of Abey and Alawy, or the Giant." — *Asiat. Research.* vol. i. p. 387.

3 See Perry's View of the Levant for an account of the sepulchres in Upper Thebes, and the numberless grotts, covered all over with hieroglyphics in the mountains of Upper Egypt.

4 "The orchards of Rosetta are filled with turtle-doves." — *Sonnini*.

5 Savary mentions the pelicans upon Lake Mæris.

Basking in Heaven's serenest light,  
 Those groups of lovely date-trees bend-  
 ing

Languidly their leaf-crowned heads,  
 Like youthful maids, when sleep de-  
 scending

Warns them to their silken beds,<sup>6</sup>

Those virgin lilies all the night

Bathing their beauties in the lake  
 That they may rise more fresh and  
 bright,

When their beloved Sun's awake,  
 Those ruined shrines and towers that  
 seem

The relics of a splendid dream,

Amid whose fairy loneliness  
 Naught but the lapwing's cry is heard,  
 Naught seen but (when the shadows  
 flitting.

Fast from the moon unsheath its gleam,) <sup>7</sup>  
 Some purple-winged Sultana sitting

Upon a column motionless  
 And glittering like an Idol bird! —  
 Who could have thought that there, even  
 there,

Amid those scenes so still and fair,  
 The Demon of the Plague hath cast  
 From his hot wing a deadlier blast,  
 More mortal far than ever came  
 From the red Desert's sands of flame!  
 So quick that every living thing  
 Of human shape touched by his wing,  
 Like plants where the Simoom hath  
 past

At once falls black and withering!

The sun went down on many a brow  
 Which, full of bloom and freshness  
 then,

Is rankling in the pest-house now

And ne'er will feel that sun again.

And, oh! to see the unburied heaps  
 On which the lonely moonlight sleeps —  
 The very vultures turn away,  
 And sicken at so foul a prey!

6 "The superb date-tree, whose head languidly reclines, like that of a handsome woman overcome with sleep." — *Dafard el Hadad*.

7 "That beautiful bird, with plumage of the finest shining blue, with purple beak and legs, the natural and living ornament of the temples and palaces of the Greeks and Romans, which, from the stateliness of its port, as well as the brilliancy of its colors, has obtained the title of Sultana." — *Sonnini*.

Only the fierce hyæna stalks <sup>1</sup>  
 Throughout the city's desolate walks <sup>2</sup>  
 At midnight and his carnage plies: —  
     Woe to the half-dead wretch who  
     meets  
 The glaring of those large blue eyes <sup>3</sup>  
 Amid the darkness of the streets!

"Poor race of men!" said the pitying  
 Spirit,  
     "Dearly ye pay for your primal  
     Fall —  
 "Some flowerets of Eden ye still inherit,  
     "But the trail of the Serpent is over  
     them all!"  
 She wept — the air grew pure and clear  
 Around her as the bright drops ran,  
 For there 's a magic in each tear  
     Such kindly Spirits weep for man!

Just then beneath some orange trees  
 Whose fruit and blossoms in the breeze  
 Were wantoning together, free,  
 Like age at play with infancy —  
 Beneath that fresh and springing bower  
     Close by the Lake she heard the  
     moan  
 Of one who at this silent hour,  
     Had thither stolen to die alone.  
 One who in life where'er he moved,  
     Drew after him the hearts of many;  
 Yet now, as tho' he ne'er were loved,  
     Dies here unseen, unwept by any!  
 None to watch near him — none to slake  
     The fire that in his bosom lies,  
 With even a sprinkle from that lake  
     Which shines so cool before his eyes.  
 No voice well known thro' many a day  
     To speak the last, the parting word  
 Which when all other sounds decay  
     Is still like distant music heard; —

1 Jackson, speaking of the plague that occurred in West Barbary, when he was there, says, "The birds of the air fled away from the abodes of men. The hyænas, on the contrary, visited the cemeteries," etc.

2 "Gondar was full of hyænas from the time it turned dark, till the dawn of day, seeking the different pieces of slaughtered carcasses, which this cruel and unclean people expose in the streets without burial, and who firmly believe that these animals are Falashta from the neighboring mountains, transformed by magic, and come down to eat human flesh in the dark in safety." — *Bruce*.

3 *Bruce*.

That tender farewell on the shore  
 Of this rude world when all is o'er,  
 Which cheers the spirit ere its bark  
 Puts off into the unknown Dark.

Deserted youth! one thought alone  
     Shed joy around his soul in death —  
 That she whom he for years had known,  
 And loved and might have called his  
     own  
     Was safe from this foul midnight's  
     breath, —  
 Safe in her father's princely halls  
 Where the cool airs from fountain falls,  
 Freshly perfumed by many a brand  
 Of the sweet wood from India's land,  
 Were pure as she whose brow they  
     fanned.

But see — who yonder comes by stealth, <sup>4</sup>  
     This melancholy bower to seek,  
 Like a young envoy sent by Health  
     With rosy gifts upon her cheek?  
 'T is she — far off, thro' moonlight dim  
     He knew his own betrothed bride,  
 She who would rather die with him  
     Than live to gain the world beside! —  
 Her arms are round her lover now,  
     His livid cheek to hers she presses  
 And dips to bind his burning brow  
     In the cool lake her loosened tresses.  
 Ah! once, how little did he think  
 An hour would come when he should  
     shrink  
 With horror from that dear embrace,  
     Those gentle arms that were to him  
 Holy as is the cradling place  
     Of Eden's infant cherubim!  
 And now he yields — now turns away,  
 Shuddering as if the venom lay  
 All in those proffered lips alone —  
 Those lips that then so fearless grown  
 Never until that instant came  
 Near his unasked or without shame.  
 "Oh! let me only breathe the air,  
     "The blessed air, that 's breathed by  
     thee,  
 "And whether on its wings it bear  
     "Healing or death 't is sweet to me!

4 This circumstance has been often introduced into poetry; — by Vincentius Fabricius, by Darwin, and lately, with very powerful effect, by Mr. Wilson.



"There—drink my tears while yet they fall—

"Would that my bosom's blood were balm,

"And, well thou knowst, I'd shed it all

"To give thy brow one minute's calm.

"Nay, turn not from me that dear face—

"Am I not thine—thy own loved bride—

"The one, the chosen one, whose place

"In life or death is by thy side?

"Thinkst thou that she whose only light,

"In this dim world from thee hath shone

"Could bear the long, the cheerless night

"That must be hers when thou art gone?

"That I can live and let thee go,

"Who art my life itself?—No, no—

"When the stem dies the leaf that grew

"Out of its heart must perish too!

"Then turn to me, my own love, turn,

"Before, like thee, I fade and burn;

"Cling to these yet cool lips and share

"The last pure life that lingers there!"

She fails—she sinks—as dies the lamp

In charnel airs or cavern-damp,

So quickly do his baleful sighs

Quench all the sweet light of her eyes.

One struggle—and his pain is past—

Her lover is no longer living!

One kiss the maiden gives, one last,

Long kiss, which she expires in giving!

"Sleep," said the PERI, softly she stole

The farewell sigh of that vanishing soul,

As true as e'er warmed a woman's breast—

"Sleep on, in visions of odor rest

"In balmy airs than ever yet stirred

"The enchanted pile of that lonely bird

"Who sings at the last his own death-lay!<sup>1</sup>

"And in music and perfume dies away!"

Thus saying, from her lips she spread

Unearthly breathings thro' the place

1 "In the East, they suppose the Phoenix to have fifty orifices in his bill, which are continued to his tail; and that, after living one thousand years, he builds himself a funeral pile, sings a melodious air of different harmonies through his fifty organ pipes, flaps his wings with a velocity which sets fire to the wood and consumes himself."—Richardson.

And shook her sparkling wreath and shed

Such lustre o'er each paly face

That like two lovely saints they seemed,

Upon the eve of doomsday taken

From their dim graves in odor sleeping;

While that benevolent PERI beamed

Like their good angel calmly keeping

Watch o'er them till their souls would waken.

But morn is blushing in the sky;

Again the PERI soars above,

Bearing to Heaven that precious sigh

Of pure, self-sacrificing love.

High throbbed her heart with hope elate

The Elysian palm she soon shall win,

For the bright Spirit at the gate

Smiled as she gave that offering in;

And she already hears the trees

Of Eden with their crystal bells

Ringing in that ambrosial breeze

That from the throne of ALLA swells;

And she can see the starry bowls

That lie around that lucid lake

Upon whose banks admitted Souls

Their first sweet draught of glory take!<sup>2</sup>

But, ah! even PERIS' hopes are vain—

Again the Fates forbade, again

The immortal barrier closed—"Not yet,"

The Angel said as with regret

He shut from her that glimpse of glory—

"True was the maiden, and her story

"Written in light o'er ALLA's head

"By seraph eyes shall long be read.

"But, PERI, see—the crystal bar

"Of Eden moves not—holier far

"Than even this sigh the boon must be

"That opes the Gates of Heaven for thee."

Now upon SYRIA's land of roses<sup>3</sup>

Softly the light of Eve reposes,

And like a glory the broad sun

Hangs over sainted LEBANON,

2 "On the shores of a quadrangular lake stand a thousand goblets, made of stars, out of which souls predestined to enjoy felicity drink the crystal wave."—From *Chateaubriand's Description of the Mahometan Paradise*, in his "*Beauties of Christianity*."

3 Richardson thinks that Syria had its name from Suri, a beautiful and delicate species of rose, for which that country has always been famous;—hence, Suristan, the Land of Roses.

Whose head in wintry grandeur towers  
And whitens with eternal sleet,  
While summer in a vale of flowers  
Is sleeping rosy at his feet.

To one who looked from upper air  
O'er all the enchanted regions there,  
How beauteous must have been the glow,  
The life, the sparkling from below!  
Fair gardens, shining streams, with ranks  
Of golden melons on their banks,  
More golden where the sun-light falls;—  
Gay lizards, glittering on the walls<sup>1</sup>  
Of ruined shrines, busy and bright  
As they were all alive with light;  
And yet more splendid numerous flocks  
Of pigeons settling on the rocks  
With their rich restless wings that gleam  
Variously in the crimson beam  
Of the warm West, — as if inlaid  
With brilliants from the mine or made  
Of tearless rainbows such as span  
The unclouded skies of PERISTAN.  
And then the mingling sounds that come,  
Of shepherd's ancient reed,<sup>2</sup> with hum  
Of the wild bees of PALESTINE,<sup>3</sup>

Banqueting thro' the flowery vales;  
And, JORDAN, those sweet banks of thine  
And woods so full of nightingales.<sup>4</sup>  
But naught can charm the luckless PERI;  
Her soul is sad — her wings are weary—  
Joyless she sees the Sun look down  
On that great Temple once his own,<sup>5</sup>  
Whose lonely columns stand sublime,  
Flinging their shadows from on high  
Like dials which the wizard Time  
Had raised to count his ages by!

Yet haply there may lie concealed  
Beneath those Chambers of the Sun

1 "The number of lizards I saw one day in the great court of the Temple of the Sun at Balbec amounted to many thousands; the ground, the walls, and stones of the ruined buildings, were covered with them."—Bruce.

2 "The Syrinx or Pan's pipe is still a pastoral instrument in Syria."—Russel.

3 "Wild bees, frequent in Palestine, in hollow trunks or branches of trees, and the clefts of rocks. Thus it is said (Psalm lxxxi.), 'honey out of the stony rock.'"—Burder's Oriental Customs.

4 "The river Jordan is on both sides beset with little, thick, and pleasant woods, among which thousands of nightingales warble all together."—Thevenot.

5 The Temple of the Sun at Balbec.

Some amulet of gems, annealed  
In upper fires, some tablet sealed  
With the great name of SOLOMON,  
Which spelled by her illumined eyes,  
May teach her where beneath the  
moon,  
In earth or ocean, lies the boon,  
The charm, that can restore so soon  
An erring Spirit to the skies.

Cheered by this hope she bends her  
thither;—

Still laughs the radiant eye of Heaven,  
Nor have the golden bowers of Even  
In the rich West begun to wither;—  
When o'er the vale of BALBEC winging  
Slowly she sees a child at play,  
Among the rosy wild flowers singing,  
As rosy and as wild as they;  
Chasing with eager hands and eyes  
The beautiful blue damsel-flies,<sup>6</sup>  
That fluttered round the jasmine stems  
Like winged flowers or flying gems:—  
And near the boy, who tired with play  
Now nestling mid the roses lay,  
She saw a wearied man dismount

From his hot steed and on the brink  
Of a small imaret's rustic fount<sup>7</sup>

Impatient fling him down to drink.  
Then swift his haggard brow he turned  
To the fair child who fearless sat,  
Tho' never yet hath day-beam burned  
Upon a brow more fierce than that, —  
Sullenly fierce — a mixture dire  
Like thunder-clouds of gloom and fire;  
In which the PERI's eye could read  
Dark tales of many a ruthless deed;  
The ruined maid — the shrine profaned —  
Oaths broken — and the threshold stained  
With blood of guests! — there written,  
all,

Black as the damning drops that fall  
From the denouncing Angel's pen,  
Ere Mercy weeps them out again.

6 "You behold there a considerable number of a remarkable species of beautiful insects, the elegance of whose appearance and their attire procured for them the name of Damsels."—Sonnini.

7 Imaret, "hospice où on loge et nourrit, gratis, les pèlerins pendant trois jours."—Toderini, translated by the Abbé de Courmand.—See also Castellan's "Mœurs des Othomans," tom. v. p. 145.

Yet tranquil now that man of crime  
(As if the balmy evening time  
Softened his spirit) looked and lay,  
Watching the rosy infant's play: —  
Tho' still whene'er his eye by chance  
Fell on the boy's, its lurid glance

Met that unclouded, joyous gaze,  
As torches that have burnt all night  
Thro' some impure and godless rite,  
Encounter morning's glorious rays.

But, hark! the vesper call to prayer,  
As slow the orb of daylight sets,  
Is rising sweetly on the air,

From SYRIA's thousand minarets!  
The boy has started from the bed  
Of flowers where he had laid his head,  
And down upon the fragrant sod  
Kneels<sup>1</sup> with his forehead to the south  
Lispings the eternal name of God

From Purity's own cherub mouth,  
And looking while his hands and eyes  
Are lifted to the glowing skies  
Like a stray babe of Paradise  
Just lighted on that flowery plain  
And seeking for its home again.  
Oh! 't was a sight — that Heaven —  
that child —

A scene, which might have well beguiled  
Even haughty EBLIS of a sigh  
For glories lost and peace gone by!

And how felt *he*, the wretched Man  
Reclining there — while memory ran  
O'er many a year of guilt and strife,  
Flew o'er the dark flood of his life

1 "Such Turks as at the common hours of prayer are on the road, or so employed as not to find convenience to attend the mosques, are still obliged to execute that duty; nor are they ever known to fail, whatever business they are then about, but pray immediately when the hour alarms them, whatever they are about, in that very place they chance to stand on; insomuch that when a janissary, whom you have to guard you up and down the city, hears the notice which is given him from the steeples, he will turn about, stand still, and beckon with his hand, to tell his charge he must have patience for awhile; when, taking out his handkerchief, he spreads it on the ground, sits cross-legged thereupon, and says his prayers, though in the open market, which, having ended, he leaps briskly up, salutes the person whom he undertook to convey, and renews his journey with the mild expression of *Ghell gohnum ghell*, or Come, dear, follow me." — *Aaron Hill's Travels*.

Nor found one sunny resting-place,  
Nor brought him back one branch of grace.

"There *was* a time," he said, in mild;  
Heart-humbled tones — "thou blessed child!

"When young and haply pure as thou  
"I looked and prayed like thee — but now" —

He hung his head — each nobler aim  
And hope and feeling which had slept  
From boyhood's hour that instant came  
Fresh o'er him and he wept — he wept!

Blest tears of soul-felt penitence!

In whose benign, redeeming flow  
Is felt the first, the only sense

Of guiltless joy that guilt can know.  
"There 's a drop," said the PERI, "that  
down from the moon

"Falls thro' the withering airs of June  
"Upon EGYPT's land,<sup>2</sup> of so healing a  
power,

"So balmy a virtue, that even in the hour  
"That drop descends contagion dies  
"And health reanimates earth and  
skies! —

"Oh, is it not thus, thou man of sin,  
"The precious tears of repentance  
fall?

"Tho' foul thy fiery plagues within  
"One heavenly drop hath dispelled  
them all!"

And now — behold him kneeling there  
By the child's side, in humble prayer,  
While the same sunbeam shines upon  
The guilty and the guiltless one,  
And hymns of joy proclaim thro' Heaven  
The triumph of a Soul Forgiven!

'T was when the golden orb had set,  
While on their knees they lingered yet,  
There fell a light more lovely far  
Than ever came from sun or star,  
Upon the tear that, warm and meek,  
Dewed that repentant sinner's cheek.  
To mortal eye this light might seem  
A northern flash or meteor beam —

2 The Nucta, or Miraculous Drop, which falls in Egypt precisely on St. John's day in June and is supposed to have the effect of stopping the plague.



But well the enraptured PERI knew  
'T was a bright smile the Angel threw  
From Heaven's gate to hail that tear  
Her harbinger of glory near!

"Joy, joy for ever! my task is done—  
"The Gates are past and Heaven is won!  
"Oh! am I not happy? I am, I am—  
"To thee, sweet Eden! how dark and  
sad  
"Are the diamond turrets of SHADU-  
KIAM,<sup>1</sup>  
"And the fragrant bowers of AMBER-  
ABAD!

"Farewell ye odors of Earth that die  
"Passing away like a lover's sigh;—

"My feast is now of the Tooba Tree<sup>2</sup>  
"Whose scent is the breath of Eternity!  
"Farewell, ye vanishing flowers that  
shone  
"In my fairy wreath so bright and  
brief;—  
"Oh! what are the brightest that e'er  
have blown  
"To the lote-tree springing by ALLA's  
throne<sup>3</sup>  
"Whose flowers have a soul in every  
leaf.  
"Joy, joy for ever.—my task is  
done—  
"The Gates are past and Heaven is  
won!"

"AND this," said the Great Chamberlain, "is poetry! this flimsy manufactory of the brain, which in comparison with the lofty and durable monuments of genius is as the gold filigree-work of Zamara beside the eternal architecture of Egypt!" After this gorgeous sentence, which, with a few more of the same kind, FADLA-DEEN kept by him for rare and important occasions, he proceeded to the anatomy of the short poem just recited. The lax and easy kind of metre in which it was written ought to be denounced, he said, as one of the leading causes of the alarming growth of poetry in our times. If some check were not given to this lawless facility we should soon be overrun by a race of bards as numerous and as shallow as the hundred and twenty thousand Streams of Basra.<sup>4</sup> They who succeeded in this style deserved chastisement for their very success;—as warriors have been punished even after gaining a victory because they had taken the liberty of gaining it in an irregular or unestablished manner. What then was to be said to those who failed? to those who presumed as in the present lamentable instance to imitate the license and ease of the bolder sons of song without any of that grace or vigor which gave a dignity even to negligence;—who like them flung the jereed<sup>5</sup> carelessly, but not, like them, to the mark;—"and who," said he, raising his voice to excite a proper degree of wakefulness in his hearers, "contrive to appear heavy and constrained in the midst of all the latitude they allow themselves, like one of those young pagans that dance before the Princess, who is ingenious enough to move as if her limbs were fettered, in a pair of the lightest and loosest drawers of Masulipatam!"

1 The Country of Delight—the name of a province in the kingdom of Jinnistan, or Fairy Land, the capital of which is called the City of Jewels. Amberabad is another of the cities of Jinnistan.

2 The tree Tooba, that stands in Paradise, in the palace of Mahomet. See *Salé's Prelim. Disc.*—Tooba, says *D'Herbelot*, signifies beatitude, or eternal happiness.

3 Mahomet is described, in the 53d chapter of the Koran, as having seen the angel Gabriel "by the lote-tree, beyond which there is no passing: near it is the Garden of Eternal Abode." This tree, say the commentators, stands in the seventh Heaven, on the right hand of the Throne of God.

4 "It is said that the rivers or streams of Basra were reckoned in the time of Pelal ben Abi Bordeh, and amounted to the number of one hundred and twenty thousand streams."—*Ebn Haukal*.

5 The name of the javelin with which the Easterns exercise. See *Castellan, "Mœurs des Ottomans," tom. iii. p. 161.*

It was but little suitable, he continued, to the grave march of criticism to follow this fantastical Peri of whom they had just heard, through all her flights and adventures between earth and heaven, but he could not help advert to the puerile conceitedness of the Three Gifts which she is supposed to carry to the skies, — a drop of blood, forsooth, a sigh, and a tear! How the first of these articles was delivered into the Angel's "radiant hand" he professed himself at a loss to discover; and as to the safe carriage of the sigh and the tear, such Peris and such poets were beings by far too incomprehensible for him even to guess how they managed such matters. "But, in short," said he, "it is a waste of time and patience to dwell longer upon a thing so incurably frivolous, — puny even among its own puny race, and such as only the Banyan Hospital<sup>1</sup> for Sick Insects should undertake."

In vain did LALLA ROOKH try to soften this inexorable critic; in vain did she resort to her most eloquent commonplaces, reminding him that poets were a timid and sensitive race whose sweetness was not to be drawn forth like that of the fragrant grass near the Ganges by crushing and trampling upon them,<sup>2</sup> that severity often extinguished every chance of the perfection which it demanded, and that after all perfection was like the Mountain of the Talisman, — no one had ever yet reached its summit.<sup>3</sup> Neither these gentle axioms nor the still gentler looks with which they were inculcated, could lower for one instant the elevation of FADLADEEN'S eyebrows or charm him into any thing like encouragement or even toleration of her poet. Toleration, indeed, was not among the weaknesses of FADLADEEN: — he carried the same spirit into matters of poetry and of religion, and though little versed in the beauties or sublimities of either was a perfect master of the art of persecution in both. His zeal was the same too in either pursuit, whether the game before him was pagans or poetasters, worshippers of cows, or writers of epics.

They had now arrived at the splendid city of Lahore whose mausoleums and shrines, magnificent and numberless where Death appeared to share equal honors with Heaven would have powerfully affected the heart and imagination of LALLA ROOKH, if feelings more of this earth had not taken entire possession of her already. She was here met by messengers despatched from Cashmere who informed her that the King had arrived in the Valley and was himself superintending the sumptuous preparations that were then making in the Saloons of the Shalimar for her reception. The chill she felt on receiving this intelligence, — which to a bride whose heart was free and light would have brought only images of affection and pleasure, — convinced her that her peace was gone for ever and that she was in love, irretrievably in love, with young FERAMORZ. The veil had fallen off in which this passion at first disguises itself, and to know that she loved was now as painful as to love *without* knowing it had been delicious. FERAMORZ, too, — what

1 "This account excited a desire of visiting the Banyan Hospital, as I had heard much of their benevolence to all kinds of animals that were either sick, lame, or infirm, through age or accident. On my arrival, there were presented to my view many horses, cows, and oxen, in one apartment; in another, dogs, sheep, goats, and monkeys, with clean straw for them to repose on. Above stairs were depositories for seeds of many sorts, and flat, broad dishes for water, for the use of birds and insects." — *Parsons's Travels*.

It is said that all animals know the Banyans, that the most timid approach them, and that birds will fly nearer to them than to other people. — See *Grandpré*.

2 "A very fragrant grass from the banks of the Ganges, near Heridwar, which in some places covers whole acres, and diffuses, when crushed, a strong odor." — *Sir W. Jones* on the Spikenard of the Ancients.

3 "Now this is a curious hill, called Koh Talism, the Mountain of the Talisman, because, according to the traditions of the country, no person ever succeeded in gaining its summit." — *Kinneir*.

misery would be his, if the sweet hours of intercourse so imprudently allowed them should have stolen into his heart the same fatal fascination as into hers;— if, notwithstanding her rank and the modest homage he always paid to it, even *he* should have yielded to the influence of those long and happy interviews where music, poetry, the delightful scenes of nature, — all had tended to bring their hearts close together and to waken by every means that too ready passion which often like the young of the desert-bird is warmed into life by the eyes alone!<sup>1</sup> She saw but one way to preserve herself from being culpable as well as unhappy, and this however painful she was resolved to adopt. FERAMORZ must no more be admitted to her presence. To have strayed so far into the dangerous labyrinth was wrong, but to linger in it while the clew was yet in her hand would be criminal. Though the heart she had to offer to the King of Bucharia might be cold and broken, it should at least be pure, and she must only endeavor to forget the short dream of happiness she had enjoyed, — like that Arabian shepherd who in wandering into the wilderness caught a glimpse of the Gardens of Irim and then lost them again for ever!<sup>2</sup>

The arrival of the young Bride at Lahore was celebrated in the most enthusiastic manner. The Rajas and Omras in her train, who had kept at a certain distance during the journey and never encamped nearer to the Princess than was strictly necessary for her safeguard here rode in splendid cavalcade through the city and distributed the most costly presents to the crowd. Engines were erected in all the squares which cast forth showers of confectionery among the people, while the artisans in chariots<sup>3</sup> adorned with tinsel and flying streamers exhibited the badges of their respective trades through the streets. Such brilliant displays of life and pageantry among the palaces and domes and gilded minarets of Lahore made the city altogether like a place of enchantment; — particularly on the day when LALLA ROOKH set out again upon her journey, when she was accompanied to the gate by all the fairest and richest of the nobility and rode along between ranks of beautiful boys and girls who kept waving over their heads plates of gold and silver flowers,<sup>4</sup> and then threw them around to be gathered by the populace.

For many days after their departure from Lahore a considerable degree of gloom hung over the whole party. LALLA ROOKH who had intended to make illness her excuse for not admitting the young minstrel, as usual, to the pavilion, soon found that to feign indisposition was unnecessary; — FADLADEEN felt the loss of the good road they had hitherto travelled and was very near cursing Jehan-Guire (of blessed memory!) for not having continued his delectable alley of trees<sup>5</sup> at least as far as the mountains of Cashmere; — while the Ladies who had nothing now to do all day but to be fanned by peacocks' feathers and listen to FADLADEEN seemed heartily weary of the life they led and in spite of all the Great Chamberlain's criticisms were so tasteless as to wish for the poet again. One evening as they were proceeding to their place of rest for the night the Princess who for the freer enjoyment of the air had mounted her favorite Arabian palfrey, in passing by

1 "The Arabians believe that the ostriches hatch their young by only looking at them." — *P. Vanslebe, "Relat. d'Egypte."*

2 See *Sale's Koran*, note, vol. ii. p. 484.

3 Oriental Tales.

4 Ferishta. "Or rather," says *Scott*, upon the passage of Ferishta, from which this is taken, "small coins, stamped with the figure of a flower. They are still used in India to distribute in charity and on occasion thrown by the purse-bearers of the great among the populace."

5 The fine road made by the Emperor Jehan-Guire from Agra to Lahore, planted with trees on each side. This road is 250 leagues in length. It has "little pyramids or turrets," says *Bernier*, "erected every half league, to mark the ways, and frequent wells to afford drink to passengers, and to water the young trees."



a small grove heard the notes of a lute from within its leaves and a voice which she but too well knew singing the following words: —

TELL me not of joys above,  
If that world can give no bliss,  
Truer, happier than the Love  
Which enslaves our souls in this.

Tell me not of Houris' eyes; —  
Far from me their dangerous glow,  
If those looks that light the skies  
Wound like some that burn below.

Who that feels what Love is here,  
All its falsehood — all its pain —  
Would, for even Elysium's sphere,  
Risk the fatal dream again?

Who that midst a desert's heat  
Sees the waters fade away  
Would not rather die than meet  
Streams again as false as they?

The tone of melancholy defiance in which these words were uttered went to LALLA ROOKH's heart; — and as she reluctantly rode on she could not help feeling it to be a sad but still sweet certainty that FERAMORZ was to the full as enamoured and miserable as herself.

The place where they encamped that evening was the first delightful spot they had come to since they left Lahore. On one side of them was a grove full of small Hindoo temples and planted with the most graceful trees of the East, where the tamarind, the cassia, and the silken plantains of Ceylon were mingled in rich contrast with the high fan-like foliage of the Palmyra, — that favorite tree of the luxurious bird that lights up the chambers of its nest with fire-flies.<sup>1</sup> In the middle of the lawn where the pavilion stood there was a tank surrounded by small mango-trees on the clear cold waters of which floated multitudes of the beautiful red lotus,<sup>2</sup> while at a distance stood the ruins of a strange and awful-looking tower which seemed old enough to have been the temple of some religion no longer known and which spoke the voice of desolation in the midst of all that bloom and loveliness. This singular ruin excited the wonder and conjectures of all. LALLA ROOKH guessed in vain, and the all-pretending FADLADEEN who had never till this journey been beyond the precincts of Delhi was proceeding most learnedly to show that he knew nothing whatever about the matter, when one of the Ladies suggested that perhaps FERAMORZ could satisfy their curiosity. They were now approaching his native mountains and this tower might perhaps be a relic of some of those dark superstitions which had prevailed in that country before the light of Islam dawned upon it. The Chamberlain who usually preferred his own ignorance to the best knowledge that any one else could give him was by no means pleased with this officious reference, and the Princess too was about to interpose a faint word of objection, but before either of them could speak a slave was despatched for FERAMORZ, who in a very few minutes made his appearance before them — looking so pale and unhappy in LALLA ROOKH's eyes that she repented already of her cruelty in having so long excluded him.

1 The Baya, or Indian Grosbeak. — *Sir W. Jones.*

2 "Here is a large pagoda by a tank, on the water of which float multitudes of the beautiful red lotus: the flower is larger than that of the white water-lily, and is the most lovely of the nymphæas I have seen." — *Mrs. Graham's Journal of a Residence in India.*

That venerable tower he told them was the remains of an ancient Fire-Temple, built by those Ghebers or Persians of the old religion, who many hundred years since had fled hither from their Arab conquerors,<sup>1</sup> preferring liberty and their altars in a foreign land to the alternative of apostasy or persecution in their own. It was impossible, he added, not to feel interested in the many glorious but unsuccessful struggles which had been made by these original natives of Persia to cast off the yoke of their bigoted conquerors. Like their own Fire in the Burning Field at Bakou<sup>2</sup> when suppressed in one place they had but broken out with fresh flame in another; and as a native of Cashmere, of that fair and Holy Valley which had in the same manner become the prey of strangers<sup>3</sup> and seen her ancient shrines and native princes swept away before the march of her intolerant invaders he felt a sympathy, he owned, with the sufferings of the persecuted Ghebers which every monument like this before them but tended more powerfully to awaken.

It was the first time that FERAMORZ had ever ventured upon so much *prose* before FADLADEEN and it may easily be conceived what effect such prose as this must have produced upon that most orthodox and most pagan-hating personage. He sat for some minutes aghast, ejaculating only at intervals, "Bigoted conquerors! — sympathy with Fire-worshippers!"<sup>4</sup> — while FERAMORZ happy to take advantage of this almost speechless horror of the Chamberlain proceeded to say that he knew a melancholy story connected with the events of one of those struggles of the brave Fire-worshippers against their Arab masters, which if the evening was not too far advanced he should have much pleasure in being allowed to relate to the Princess. It was impossible for LALLA ROOKH to refuse; — he had never before looked half so animated, and when he spoke of the Holy Valley his eyes had sparkled she thought like the talismanic characters on the scimitar of Solomon. Her consent was therefore most readily granted; and while FADLADEEN sat in unspeakable dismay, expecting treason and abomination in every line, the poet thus began his story of the Fire-worshippers: —

## THE FIRE-WORSHIPPERS.

'TIS moonlight over OMAN'S SEA;<sup>5</sup>

Her banks of pearl and palmy isles  
Bask in the night-beam beautifully

And her blue waters sleep in smiles.  
'Tis moonlight in HARMOZIA'S<sup>6</sup> walls,

And thro' her EMIR'S porphyry halls  
Where some hours since was heard the  
swell

Of trumpet and the clash of zel<sup>7</sup>

Bidding the bright-eyed sun farewell; —  
The peaceful sun whom better suits

The music of the bulbul's nest  
Or the light touch of lovers' lutes

To sing him to his golden rest.

All husht — there 's not a breeze in  
motion;

1 "On les voit persécutés par les Khalifes se retirer dans les montagnes du Kerman; plusieurs choisirent pour retraite la Tartarie et la Chine; d'autres s'arrêtèrent sur les bords du Gange, à l'est de Delhi." — M. Anquetil, *Mémoires de l'Académie*, tom. xxxi. p. 346.

2 The "ager ardens" described by Kempfer, *Anænitæ. Exot.*"

3 "Cashmere (says its historians) had its own princes 4000 years before its conquest by Akbar in 1585. Akbar would have found some difficulty to reduce this paradise of the Indies, situated as it is within such a fortress of mountains, but its monarch, Yusef-Khan, was basely betrayed by his Omrahs." — Pennant.

4 Voltaire tells us that in his Tragedy, "*Les Guèbres*," he was generally supposed to have alluded to the Jansenists. I should not be surprised if this story of the Fire-worshippers were found capable of a similar doubleness of application.

5 The Persian Gulf, sometimes so called, which separates the shores of Persia and Arabia.

6 The present Gomaroon, a town on the Persian side of the Gulf,

7 A Moorish instrument of music.

The shore is silent as the ocean.  
If zephyrs come, so light they come,  
Nor leaf is stirred nor wave is  
driven;—

The wind-tower on the EMIR's dome <sup>1</sup>  
Can hardly win a breath from heaven.

Even he, that tyrant Arab, sleeps  
Calm while a nation round him weeps,  
While curses load the air he breathes  
And falcions from unnumbered sheaths  
Are starting to avenge the shame  
His race hath brought on IRAN'S <sup>2</sup> name.  
Hard, heartless Chief, unmoved alike  
Mid eyes that weep and swords that  
strike;—

One of that saintly, murderous brood,  
To carnage and the Koran given,  
Who think thro' unbelievers' blood  
Lies their directest path to heaven,—  
One who will pause and kneel unshod  
In the warm blood his hand hath  
poured,

To mutter o'er some text of God  
Engraven on his reeking sword;<sup>3</sup>—  
Nay, who can coolly note the line,  
The letter of those words divine,  
To which his blade with searching art  
Had sunk into its victim's heart!

Just ALLA! what must be thy look  
When such a wretch before thee stands  
Unblushing, with thy Sacred Book,—  
Turning the leaves with blood-stained  
hands,

And wresting from its page sublime  
His creed of lust and hate and crime;—  
Even as those bees of TREBIZOND,  
Which from the sunniest flowers that  
glad

With their pure smile the gardens round,  
Draw venom forth that drives men  
mad.<sup>4</sup>

1 "At Gombaroon and other places in Persia, they have towers for the purpose of catching the wind and cooling the houses."—*Le Brûyn*.

2 "Iran is the true general name for the empire of Persia."—*Asiat. Res. Disc.* 5.

3 "On the blades of their scimitars some verse from the Koran is usually inscribed."—*Russet*.

4 "There is a kind of Rhododendros about Trebizond, whose flowers the bee feeds upon, and the honey thence drives people mad."—*Tournefort*.

Never did fierce ARABIA send  
A satrap forth more direly great;  
Never was IRAN doomed to bend  
Beneath a yoke of deadlier weight.  
Her throne had fallen—her pride was  
crusht—

Her sons were willing slaves, nor  
blusht,  
In their own land,—no more their  
own,—

To crouch beneath a stranger's throne.  
Her towers where MITHRA once had  
burned,  
To Moslem shrines—oh shame!—were  
turned,

Where slaves converted by the sword,  
Their mean, apostate worship poured,  
And curst the faith their sires adored.  
Yet has she hearts, mid all this ill,  
O'er all this wreck high buoyant still  
With hope and vengeance;—hearts  
that yet—

Like gems, in darkness, issuing rays  
They've treasured from the sun that's  
set,—

Beam all the light of long-lost days!  
And swords she hath, nor weak nor  
slow

To second all such hearts can dare;  
As he shall know, well, dearly know,  
Who sleeps in moonlight luxury there,  
Tranquil as if his spirit lay  
Becalmed in Heaven's approving ray.  
Sleep on—for purer eyes than thine  
Those waves are husht, those planets  
shine;

Sleep on and be thy rest unmoved  
By the white moonbeam's dazzling  
power;—

None but the loving and the loved  
Should be awake at this sweet hour.

And see—where high above those rocks  
That o'er the deep their shadows  
fling,

Yon turret stands;—where ebon locks,  
As glossy as a heron's wing  
Upon the turban of a king,<sup>5</sup>  
Hang from the lattice, long and wild,—  
'Tis she, that EMIR's blooming child,

5 "Their kings wear plumes of black herons' feathers upon the right side, as a badge of sovereignty."—*Harway*.



All truth and tenderness and grace,  
Tho' born of such ungentle race;—  
An image of Youth's radiant Fountain  
Springing in a desolate mountain! <sup>1</sup>

Oh what a pure and sacred thing  
Is Beauty curtained from the sight  
Of the gross world, illumining  
One only mansion with her light!  
Unseen by man's disturbing eye, —  
The flower that blooms beneath the sea,  
Too deep for sunbeams, doth not lie  
Hid in more chaste obscurity.  
So, HINDA, have thy face and mind,  
Like holy mysteries, lain enshrined.  
And oh! what transport for a lover  
To lift the veil that shades them  
o'er! —

Like those who all at once discover  
In the lone deep some fairy shore  
Where mortal never trod before,  
And sleep and wake in scented airs  
No lip had ever breathed but theirs.

Beautiful are the maids that glide  
On summer-eves thro' YEMEN's <sup>2</sup>  
dales,  
And bright the glancing looks they hide  
Behind their litters' roseate veils;—  
And brides as delicate and fair  
As the white jasmine flowers they wear,  
Hath YEMEN in her blissful clime,  
Who lulled in cool kiosk or bower, <sup>3</sup>  
Before their mirrors count the time <sup>4</sup>  
And grow still lovelier every hour.

1 "The Fountain of Youth, by a Mahometan tradition, is situated in some dark region of the East." — *Richardson*.

2 Arabia Felix.

3 "In the midst of the garden is the chiosk, that is, a large room, commonly beautified with a fine fountain in the midst of it. It is raised nine or ten steps, and enclosed with gilded lattices, round which vines, jessamines, and honeysuckles, make a sort of green wall; large trees are planted round this place, which is the scene of their great pleasures." — *Lady M. W. Montagu*.

4 The women of the East are never without their looking-glasses. "In Barbary," says *Shaw*, "they are so fond of their looking-glasses, which they hang upon their breasts, that they will not lay them aside, even when after the drudgery of the day they are obliged to go two or three miles with a pitcher or a goat's skin to fetch water." — *Travels*.

In other parts of Asia they wear little looking-glasses on their thumbs. "Hence (and from the

But never yet hath bride or maid  
In ARABY's gay Haram smiled,  
Whose boasted brightness would not fade  
Before AL HASSAN's blooming child.

Light as the angel shapes that bless  
An infant's dream, yet not the less  
Rich in all woman's loveliness;—  
With eyes so pure that from their ray  
Dark Vice would turn abasht away,  
Blinded like serpents when they gaze  
Upon the emerald's virgin blaze; <sup>5</sup> —  
Yet filled with all youth's sweet desires,  
Mingling the meek and vestal fires  
Of other worlds with all the bliss,  
The fond, weak tenderness of this:  
A soul too more than half divine,

Where, thro' some shades of earthly  
feeling,  
Religion's softened glories shine,  
Like light thro' summer foliage stealing,  
Shedding a glow of such mild hue,  
So warm and yet so shadowy too,  
As makes the very darkness there  
More beautiful than light elsewhere.

Such is the maid who at this hour  
Hath risen from her restless sleep  
And sits aloof in that high bower,  
Watching the still and shining deep.  
Ah! 't was not thus, — with tearful eyes  
And beating heart, — she used to gaze  
On the magnificent earth and skies,  
In her own land, in happier days.  
Why looks she now so anxious down  
Among those rocks whose rugged frown  
Blackens the mirror of the deep?  
Whom waits she all this lonely night?  
Too rough the rocks, too bold the steep,  
For man to scale that turret's height! —

So deemed at least her thoughtful sire,  
When high, to catch the cool night-air

lotus being considered the emblem of beauty) is the meaning of the following mute intercourse of two lovers before their parents:—

"He with salute of deference due  
A lotus to his forehead prest;  
She raised her mirror to his view,  
Then turned it inward to her breast."

*Asiatic Miscellany*, vol. ii.

5 "They say that if a snake or serpent fix his eyes on the lustre of those stones (emeralds), he immediately becomes blind." — *Ahmed ben Abdalaziz*, *Treatise on Jewels*.

After the day-beam's withering fire,<sup>1</sup>

He built her bower of freshness there,  
And had it deckt with costliest skill

And fondly thought it safe as fair:—  
Think, reverend dreamer! think so still,  
Nor wake to learn what Love can  
dare;—

Love, all-defying Love, who sees  
No charm in trophies won with ease;—  
Whose rarest, dearest fruits of bliss  
Are plucked on Danger's precipice!  
Bolder than they who dare not dive

For pearls but when the sea's at rest,  
Love, in the tempest most alive,

Hath ever held that pearl the best  
He finds beneath the stormiest water.  
Yes — ARABY'S unrivalled daughter,  
Tho' high that tower, that rock-way rude,  
There's one who but to kiss thy cheek  
Would climb the untrodden solitude

Of ARARAT'S tremendous peak,<sup>2</sup>  
And think its steeps, tho' dark and dread,  
Heaven's pathways, if to thee they led!  
Even now thou seest the flashing spray,  
That lights his oar's impatient way;—  
Even now thou hearest the sudden shock  
Of his swift bark against the rock,  
And stretchest down thy arms of snow  
As if to lift him from below!

Like her to whom at dead of night  
The bridegroom with his locks of light<sup>3</sup>  
Came in the flush of love and pride

1 "At Gombaroon and the Isle of Ormus it is sometimes so hot, that the people are obliged to lie all day in the water." — *Marco Polo*.

2 This mountain is generally supposed to be inaccessible. *Struy* says, "I can well assure the reader that their opinion is not true, who suppose this mount to be inaccessible." He adds, that "the lower part of the mountain is cloudy, misty, and dark, the middlemost part very cold, and like clouds of snow, but the upper regions perfectly calm." — It was on this mountain that the Ark was supposed to have rested after the Deluge, and part of it, they say, exists there still, which *Struy* thus gravely accounts for:—"Whereas none can remember that the air on the top of the hill did ever change or was subject either to wind or rain, which is presumed to be the reason that the Ark has endured so long without being rotten." — See *Carreri's Travels*, where the Doctor laughs at this whole account of Mount Ararat.

3 In one of the books of the Shâh Nâmeh, when Zal (a celebrated hero of Persia, remarkable for his white hair,) comes to the terrace of his mistress Rodahver at night, she lets down her long tresses to assist him in his ascent; — he, however, manages it in a less romantic way by fixing his crook in a projecting beam. — See *Champion's Ferdosi*.

And scaled the terrace of his bride;—  
When as she saw him rashly spring,  
And midway up in danger cling,  
She flung him down her long black hair,  
Exclaiming breathless, "There, love,  
there!"

And scarce did manlier nerve uphold  
The hero ZAL in that fond hour,  
Than wings the youth who, fleet and bold,  
Now climbs the rocks to HINDA'S  
bower.

See — light as up their granite steeps  
The rock-goats of ARABIA clamber,<sup>4</sup>  
Fearless from crag to crag he leaps,  
And now is in the maiden's chamber.  
She loves — but knows not whom she  
loves,

Nor what his race, nor whence he  
came;—

Like one who meets in Indian groves  
Some beauteous bird without a name,  
Brought by the last ambrosial breeze  
From isles in the undiscovered seas,  
To show his plumage for a day  
To wondering eyes and wing away!  
Will he thus fly — her nameless lover?

ALLA forbid! 't was by a moon  
As fair as this, while singing over  
Some ditty to her soft Kanoon,<sup>5</sup>  
Alone, at this same witching hour,  
She first beheld his radiant eyes  
Gleam thro' the lattice of the bower,  
Where nightly now they mix their  
sighs;

And thought some spirit of the air  
(For what could waft a mortal there?)  
Was pausing on his moonlight way  
To listen to her lonely lay!  
This fancy ne'er hath left her mind:  
And — tho', when terror's swoon had  
past,

She saw a youth of mortal kind  
Before her in obeisance cast, —  
Yet often since, when he hath spoken  
Strange, awful words, — and gleams have  
broken

From his dark eyes, too bright to bear,  
Oh! she hath feared her soul was given

4 "On the lofty hills of Arabia Petraea are rock-goats." — *Niebuhr*.

5 "*Canun, espèce de psalterion, avec des cordes de boyaux; les dames en touchent dans le serrail, avec des décailles armées de pointes de coq.*" — *Toderini*, translated by De Courmand.

To some unhallowed child of air,  
 Some erring Spirit cast from heaven,  
 Like those angelic youths of old  
 Who burned for maids of mortal mould,  
 Bewildered left the glorious skies  
 And lost their heaven for woman's eyes.  
 Fond girl! nor fiend nor angel he  
 Who wooes thy young simplicity;  
 But one of earth's impassioned sons,  
 As warm in love, as fierce in ire  
 As the best heart whose current runs  
 Full of the Day-God's living fire.

But quenched to-night that ardor seems,  
 And pale his cheek and sunk his  
 brow; —  
 Never before but in her dreams  
 Had she beheld him pale as now:  
 And those were dreams of troubled sleep  
 From which 't was joy to wake and weep;  
 Visions that will not be forgot,  
 But sadden every waking scene  
 Like warning ghosts that leave the spot  
 All withered where they once have  
 been.

"How sweetly," said the trembling  
 maid,  
 Of her own gentle voice afraid,  
 So long had they in silence stood  
 Looking upon that tranquil flood —  
 "How sweetly does the moon-beam  
 smile  
 "To-night upon yon leafy isle!  
 "Oft, in my fancy's wanderings,  
 "I've wisht that little isle had wings,  
 "And we within its fairy bowers  
 "Were wafted off to seas unknown,  
 "Where not a pulse should beat but ours,  
 "And we might live, love, die alone!  
 "Far from the cruel and the cold, —  
 "Where the bright eyes of angels only  
 "Should come around us to behold  
 "A paradise so pure and lonely.  
 "Would this be world enough for  
 thee?" —  
 Playful she turned that he might see  
 The passing smile her cheek put on;  
 But when she markt how mournfully  
 His eyes met hers, that smile was gone;  
 And bursting into heart-felt tears,  
 "Yes, yes," she cried, "my hourly fears,  
 "My dreams have boded all too right —

"We part — for ever part — to-night!  
 "I knew, I knew it *could* not last —  
 "'T was bright, 't was heavenly, but  
 't is past!  
 "Oh! ever thus from childhood's hour  
 "I've seen my fondest hopes decay;  
 "I never loved a tree or flower,  
 "But 't was the first to fade away.  
 "I never nurst a dear gazelle  
 "To glad me with its soft black eye  
 "But when it came to know me well  
 "And love me it was sure to die!  
 "Now too — the joy most like divine  
 "Of all I ever dreamt or knew,  
 "To see thee, hear thee, call thee mine, —  
 "Oh misery! must I lose *that* too?  
 "Yet go — on peril's brink we meet; —  
 "Those frightful rocks — that treacher-  
 ous sea —  
 "No, never come again — tho' sweet,  
 "Tho' heaven, it may be death to  
 thee.  
 "Farewell — and blessings on thy way,  
 "Where'er thou goest, beloved  
 stranger!  
 "Better to sit and watch that ray  
 "And think thee safe, tho' far away,  
 "Than have thee near me and in  
 danger!"

"Danger! — oh, tempt me not to  
 boast" —  
 The youth exclaimed — "thou little  
 know'st  
 "What he can brave, who, born and  
 nurst  
 "In Danger's paths, has dared her worst;  
 "Upon whose ear the signal-word  
 "Of strife and death is hourly break-  
 ing;  
 "Who sleeps with head upon the sword  
 "His fevered hand must grasp in wak-  
 ing.  
 "Danger!" —  
 "Say on — thou fearest not then,  
 "And we may meet — oft meet again?"

"Oh! look not so — beneath the skies  
 "I now fear nothing but those eyes.  
 "If aught on earth could charm or force  
 "My spirit from its destined course, —  
 "If aught could make this soul forget  
 "The bond to which its seal is set,



" 'T would be those eyes; — they, only they,  
 " Could melt that sacred seal away!  
 " But no — 'tis fixt — *my* awful doom  
 " Is fixt — on this side of the tomb  
 " We meet no more; — why, why did Heaven  
 " Mingle two souls that earth has riven,  
 " Has rent asunder wide as ours?  
 " Oh, Arab maid, as soon the Powers  
 " Of Light and Darkness may combine,  
 " As I be linkt with thee or thine!  
 " Thy Father." —

" Holy ALLA save

" His gray head from that lightning glance!  
 " Thou knowest him not — he loves the brave;  
 " Nor lives there under heaven's expanse  
 " One who would prize, would worship thee  
 " And thy bold spirit more than he.  
 " Oft when in childhood I have played  
 " With the bright falchion by his side,  
 " I 've heard him swear his lisping maid  
 " In time should be a warrior's bride.  
 " And still whene'er at Haram hours  
 " I take him cool sherbets and flowers,  
 " He tells me when in playful mood  
 " A hero shall my bridegroom be,  
 " Since maids are best in battle wooed,  
 " And won with shouts of victory!  
 " Nay, turn not from me — thou alone  
 " Art formed to make both hearts thy own.  
 " Go — join his sacred ranks — thou knowest  
 " The unholly strife these Persians wage: —  
 " Good Heaven, that frown! — even now thou glowest  
 " With more than mortal warrior's rage.  
 " Haste to the camp by morning's light,  
 " And when that sword is raised in fight,  
 " Oh still remember, Love and I  
 " Beneath its shadow trembling lie!  
 " One victory o'er those Slaves of Fire,  
 " Those impious Ghebers whom my sire  
 " Abhors" —

" Hold, hold — thy words are death" —

The stranger cried as wild he flung  
 His mantle back and showed beneath  
 The Gheber belt that round him clung.<sup>1</sup> —

" Here, maiden, look — weep — blush to see

" All that thy sire abhors in me!

" Yes — I am of that impious race,

" Those Slaves of Fire who, morn and even,

" Hail their Creator's dwelling-place

" Among the living lights of heaven: <sup>2</sup>

" Yes — I am of that outcast few,

" To IRAN and to vengeance true,

" Who curse the hour your Arabs came

" To desolate our shrines of flame,

" And swear before God's burning eye

" To break our country's chains or die!

" Thy bigot sire, — nay, tremble not, —

" He who gave birth to those dear eyes

" With me is sacred as the spot

" From which our fires of worship rise!

1 "They (the Ghebers) lay so much stress on their cushee or girdle, as not to dare to be an instant without it." — *Grose's Voyage*. — "*Le jeune homme nia d'abord la chose; mais, ayant été dépourvu de sa robe, et la large ceinture qu'il portoit comme Ghebr,*" etc. — *D'Herbelot*, art. "Agduani." "*Pour se distinguer des Idolâtres de l'Inde, les Guébrs se ceignent tous d'un cordon de laine, ou de poil de chameau.*" — "*Encyclopédie Française.*"

D'Herbelot says this belt was generally of leather.

2 "They suppose the Throne of the Almighty is seated in the sun, and hence their worship of that luminary." — *Hamway*. "As to fire the Ghebers place the spring-head of it in that globe of fire, the Sun, by them called Mythras, or Mihir, to which they pay the highest reverence, in gratitude for the manifold benefits flowing from its ministerial omniscience. But they are so far from confounding the subordination of the Servant with the majesty of its Creator, that they not only attribute no sort of sense or reasoning to the sun or fire, in any of its operations, but consider it as a purely passive blind instrument, directed and governed by the immediate impression on it of the will of God; but they do not even give that luminary, all-glorious as it is, more than the second rank amongst his works, reserving the first for that stupendous production of divine power, the mind of man." — *Grose*. The false charges brought against the religion of these people by their Mussulman tyrants is but one proof among many of the truth of this writer's remark, that "calumny is often added to oppression, if but for the sake of justifying it."

"But know — 't was he I sought that night,

"When from my watch-boat on the sea

"I caught this turret's glimmering light,

"And up the rude rocks desperately

"Rusht to my prey — thou knowest the rest —

"I climbed the gory vulture's nest,

"And found a trembling dove within; —

"Thine, thine the victory — thine the sin —

"If Love hath made one thought his own,

"That Vengeance claims first — last — alone!

"Oh! had we never, never met,

"Or could this heart even now forget

"How linkt, how blest we might have been,

"Had fate not frowned so dark between!

"Hadst thou been born a Persian maid,

"In neighboring valleys had we dwelt,

"Thro' the same fields in childhood played,

"At the same kindling altar knelt, —

"Then, then, while all those nameless ties

"In which the charm of Country lies

"Had round our hearts been hourly spun,

"Till IRAN's cause and thine were one;

"While in thy lute's awakening sigh

"I heard the voice of days gone by,

"And saw in every smile of thine

"Returning hours of glory shine; —

"While the wronged Spirit of our Land

"Lived, lookt, and spoke her wrongs thro' thee, —

"God! who could then this sword withstand?

"Its very flash were victory!

"But now — estranged, divorced for ever,

"Far as the grasp of Fate can sever;

"Our only ties what love has wove, —

"In faith, friends, country, sundered wide;

"And then, then only, true to love,

"When false to all that's dear beside!

"Thy father IRAN's deadliest foe —

"Thyself, perhaps, even now — but no —

"Hate never looked so lovely yet!

"No — sacred to thy soul will be

"The land of him who could forget

"All but that bleeding land for thee.

"When other eyes shall see, unmoved,

"Her widows mourn, her warriors fall,

"Thou 'lt think how well one Gheber loved,

"And for *his* sake thou 'lt weep for all!

"But look" —

With sudden start he turned

And pointed to the distant wave

Where lights like charnel meteors burned

Blue as o'er some seaman's grave;

And fiery darts at intervals<sup>1</sup>

Flew up all sparkling from the main

As if each star that nightly falls

Were shooting back to heaven again.

"My signal lights! — I must away! —

"Both, both are ruined, if I stay.

"Farewell — sweet life! thou clingest in vain —

"Now, Vengeance, I am thine again!"

Fiercely he broke away, nor stopt,

Nor lookt — but from the lattice dropt

Down mid the pointed crags beneath

As if he fled from love to death.

While pale and mute young HINDA stood,

Nor moved till in the silent flood

A momentary plunge below

Startled her from her trance of woe; —

Shrieking she to the lattice flew,

"I come — I come — if in that tide

"Thou sleepest to-night, I'll sleep there too

"In death's cold wedlock by thy side.

"Oh! I would ask no happier bed

"Than the chill wave my love lies under: —

"Sweeter to rest together dead,

"Far sweeter than to live asunder!"

But no — their hour is not yet come —

Again she sees his pinnace fly,

Wafting him fleetly to his home,

Where'er that ill-starred home may lie;

And calm and smooth it seemed to win

Its moonlight way before the wind

As if it bore all peace within

Nor left one breaking heart behind!

1 "The Mameluks that were in the other boat, when it was dark used to shoot up a sort of fiery arrows into the air which in some measure resembled lightning or falling stars." — *Baumgarten*.

THE Princess whose heart was sad enough already could have wished that FERAMORZ had chosen a less melancholy story; as it is only to the happy that tears are a luxury. Her Ladies however were by no means sorry that love was once more the Poet's theme; for, whenever he spoke of love, they said, his voice was as sweet as if he had chewed the leaves of that enchanted tree, which grows over the tomb of the musician, Tan-Sein.<sup>1</sup>

Their road all the morning had lain through a very dreary country; — through valleys, covered with a low bushy jungle, where in more than one place the awful signal of the bamboo staff<sup>2</sup> with the white flag at its top reminded the traveller that in that very spot the tiger had made some human creature his victim. It was therefore with much pleasure that they arrived at sunset in a safe and lovely glen and encamped under one of those holy trees whose smooth columns and spreading roofs seem to destine them for natural temples of religion. Beneath this spacious shade some pious hands had erected a row of pillars ornamented with the most beautiful porcelain<sup>3</sup> which now supplied the use of mirrors to the young maidens as they adjusted their hair in descending from the palankeens. Here while as usual the Princess sat listening anxiously with FADLADEEN in one of his loftiest moods of criticism by her side the young Poet leaning against a branch of the tree thus continued his story: —

THE morn hath risen clear and calm  
And o'er the Green Sea<sup>4</sup> palely shines,  
Revealing BAHREIN'S<sup>5</sup> groves of palm  
And lighting KISHMA'S<sup>6</sup> amber vines.  
Fresh smell the shores of ARABY,  
While breezes from the Indian sea  
Blow round SELAMA'S<sup>6</sup> sainted cape  
And curl the shining flood beneath, —  
Whose waves are rich with many a  
grape  
And cocoa-nut and flowery wreath  
Which pious seamen as they past

Had toward that holy headland cast —  
Oblations to the Genii there  
For gentle skies and breezes fair!  
The nightingale now bends her flight<sup>7</sup>  
From the high trees where all the night  
She sung so sweet with none to listen;  
And hides her from the morning star  
Where thickets of pomegranate glisten  
In the clear dawn, — bespangled o'er  
With dew whose night-drops would not  
stain  
The best and brightest scimitar<sup>8</sup>

1 "Within the enclosure which surrounds this monument (at Gualior) is a small tomb to the memory of Tan-Sein, a musician of incomparable skill, who flourished at the court of Akbar. The tomb is overshadowed by a tree, concerning which a superstitious notion prevails, that the chewing of its leaves will give an extraordinary melody to the voice." — *Narrative of a Journey from Agra to Onzein*, by W. Hunter, Esq.

2 "It is usual to place a small white triangular flag, fixed to a bamboo staff of ten or twelve feet long, at the place where a tiger has destroyed a man. It is common for the passengers also to throw each a stone or brick near the spot, so that in the course of a little time a pile equal to a good wagon-load is collected. The sight of these flags and piles of stones imparts a certain melancholy, not perhaps altogether void of apprehension." — *Oriental Field Sports*, vol. ii.

3 "The Ficus Indica is called the Pagod Tree and Tree of Councils; the first, from the idols placed under its shade; the second, because meetings were held under its cool branches. In some places it is believed to be the haunt of spectres, as the ancient spreading oaks of Wales have been of fairies; in others are erected beneath the shade pillars of stone, or posts, elegantly carved, and ornamented with the most beautiful porcelain to supply the use of mirrors." — *Pennant*.

4 The Persian Gulf. — "To dive for pearls in the Green Sea, or Persian Gulf." — *Sir. W Jones*.

5 Islands in the Gulf.

6 Or Selemeh, the genuine name of the headland at the entrance of the Gulf, commonly called Cape Musseldom. "The Indians when they pass the promontory throw cocoa-nuts, fruits, or flowers into the sea to secure a propitious voyage." — *Morier*.

7 "The nightingale sings from the pomegranate-groves in the day-time and from the loftiest trees at night." — *Russel's* "Aleppo."

8 In speaking of the climate of Shiraz, Francklin says, "The dew is of such a pure nature, that if the brightest scimitar should be exposed to it all night, it would not receive the least rust."



That ever youthful Sultan wore  
On the first morning of his reign.

And see — the Sun himself! — on wings  
Of glory up the East he springs.  
Angel of Light! who from the time  
Those heavens began their march sublime,  
Hath first of all the starry choir  
Tro'd in his Maker's steps of fire!

Where are the days, thou wondrous  
sphere,

When IRAN, like a sun-flower, turned  
To meet that eye where'er it burned? —

When from the banks of BENDEMEER  
To the nut-groves of SAMARCAND  
Thy temples flamed o'er all the land?  
Where are they? ask the shades of them

Who, on CADESSIA'S<sup>1</sup> bloody plains,  
Saw fierce invaders pluck the gem  
From IRAN'S broken diadem,

And bind her ancient faith in chains: —  
Ask the poor exile cast alone  
On foreign shores, unloved, unknown,  
Beyond the Caspian's Iron Gates,<sup>2</sup>

Or on the snowy Mossian mountains,  
Far from his beauteous land of dates,  
Her jasmine bowers and sunny foun-  
tains:

Yet happier so than if he trod  
His own beloved but blighted sod  
Beneath a despot stranger's nod! —  
Oh, he would rather houseless roam

Where Freedom and his God may  
lead,

Than be the sleekest slave at home  
That crouches to the conqueror's creed!

Is IRAN'S pride then gone for ever,  
Quenched with the flame in MITHRA'S  
caves? —

No — she has sons that never — never —  
Will stoop to be the Moslem's slaves  
While heaven has light or earth has  
graves; —

Spirits of fire that brood not long  
But flash resentment back for wrong;  
And hearts where, slow but deep, the  
seeds

1 The place where the Persians were finally defeated by the Arabs, and their ancient monarchy destroyed.

2 Derbend. — "*Les Turcs appellent cette ville Demir Capi, Porte de Fer; ce sont les Caspie. Portæ des anciens.*" — D'Herbelot.

Of vengeance ripen into deeds,  
Till in some treacherous hour of calm  
They burst like ZEILAN'S giant palm<sup>3</sup>  
Whose buds fly open with a sound  
That shakes the pigmy forests round!  
Yes, EMIR! he, who scaled that tower,  
And had he reached thy slumbering  
breast

Had taught thee in a Gheber's power  
How safe even tyrant heads may rest —

Is one of many, brave as he,  
Who loathe thy haughty race and thee;  
Who tho' they knew the strife is vain,  
Who tho' they know the riven chain  
Snaps but to enter in the heart  
Of him who rends its links apart,  
Yet dare the issue, — blest to be  
Even for one bleeding moment free  
And die in pangs of liberty!

Thou knowest them well — 't is some  
moons since

Thy turbaned troops and blood-red  
flags,

Thou satrap of a bigot Prince,  
Have swarmed among these Green Sea  
crag;

Yet here, even here, a sacred band  
Ay, in the portal of that land  
Thou, Arab, darest to call thy own,  
Their spears across thy path have thrown;  
Here — ere the winds half winged thee  
o'er —

Rebellion braved thee from the shore.

Rebellion! foul, dishonoring word,  
Whose wrongful blight so oft has  
stained

The holiest cause that tongue or sword  
Of mortal ever lost or gained.

How many a spirit born to bless  
Hath sunk beneath that withering  
name,

Whom but a day's, an hour's success  
Had waisted to eternal fame!

As exhalations when they burst  
From the warm earth if chilled at first,

3 The Talpot or Talipot tree. "This beautiful palm-tree, which grows in the heart of the forests, may be classed among the loftiest trees, and becomes still higher when on the point of bursting forth from its leafy summit. The sheath which then envelopes the flower is very large, and, when it bursts, makes an explosion like the report of a cannon." — Thunberg.

If checkt in soaring from the plain  
 Darken to fogs and sink again;—  
 But if they once triumphant spread  
 Their wings above the mountain-head,  
 Become enthroned in upper air,  
 And turn to sun-bright glories there!

And who is he that wields the might  
 Of Freedom on the Green Sea brink,  
 Before whose sabre's dazzling light<sup>1</sup>

The eyes of YEMEN's warriors wink?  
 Who comes embowered in the spears  
 Of KERMAN's hardy mountaineers?—  
 Those mountaineers that truest, last,

Cling to their country's ancient rites,  
 As if that God whose eyelids cast  
 Their closing gleam on IRAN's heights,  
 Among her snowy mountains threw  
 The last light of his worship too!

'T is HAFED—name of fear, whose  
 sound

Chills like the muttering of a charm!—  
 Shout but that awful name around,  
 And palsy shakes the manliest arm.

'T is HAFED, most accurst and dire  
 (So rankt by Moslem hate and ire)  
 Of all the rebel Sons of Fire;  
 Of whose malign, tremendous power  
 The Arabs at their mid-watch hour  
 Such tales of fearful wonder tell  
 That each affrighted sentinel  
 Pulls down his cowl upon his eyes,  
 Lest HAFED in the midst should rise!  
 A man, they say, of monstrous birth,  
 A mingled race of flame and earth,  
 Sprung from those old, enchanted kings<sup>2</sup>

Who in their fairy helms of yore  
 A feather from the mystic wings  
 Of the Simoorgh resistless wore;  
 And gifted by the Fiends of Fire,  
 Who groaned to see their shrines expire  
 With charms that all in vain withstood  
 Would drown the Koran's light in blood!

1 "When the bright scimitars make the eyes  
 of our heroes wink."—*The Moallakat, Poem  
 of Anru.*

2 Tahnuras, and other ancient Kings of Persia; whose adventures in Fairy-land among the Peris and Divs may be found in Richardson's curious Dissertation. The griffin Simoorgh, they say, took some feathers from her breast for Tahnuras, with which he adorned his helmet, and transmitted them afterwards to his descendants.

Such were the tales that won belief,  
 And such the coloring Fancy gave  
 To a young, warm, and dauntless Chief,—  
 One who, no more than mortal brave,  
 Fought for the land his soul adored,

For happy homes and altars free,—  
 His only talisman, the sword,

His only spell-word, Liberty!  
 One of that ancient hero line,  
 Along whose glorious current shine  
 Names that have sanctified their blood;  
 As LEBANON's small mountain-flood  
 Is rendered holy by the ranks  
 Of sainted cedars on its banks.<sup>3</sup>  
 'T was not for him to crouch the knee  
 Tamely to Moslem tyranny;  
 'T was not for him whose soul was  
 cast

In the bright mould of ages past,  
 Whose melancholy spirit led  
 With all the glories of the dead  
 Tho' framed for IRAN's happiest years,  
 Was born among her chains and tears!—  
 'T was not for him to swell the crowd  
 Of slavish heads, that shrinking bowed  
 Before the Moslem as he past  
 Like shrubs beneath the poison-blast—  
 No—far he fled—indignant fled

The pageant of his country's shame;  
 While every tear her children shed  
 Fell on his soul like drops of flame;  
 And as a lover hails the dawn

Of a first smile, so welcomed he  
 The sparkle of the first sword drawn  
 For vengeance and for liberty!

But vain was valor—vain the flower  
 Of KERMAN, in that deathful hour,  
 Against AL HASSAN's whelming power.—  
 In vain they met him helm to helm  
 Upon the threshold of that realm  
 He came in bigot pomp to sway,

3 This rivulet, says Dandini, is called the Holy River from the "cedar-saints" among which it rises.

In the "*Lettres Édifiantes*," there is a different cause assigned for its name of Holy. "In these are deep caverns, which formerly served as so many cells for a great number of recluses, who had chosen these retreats as the only witness upon earth of the severity of their penance. The tears of these pious penitents gave the river of which we have just treated the name of the Holy River."—See *Chateaubriand's* "*Beauties of Christianity*."

And with their corpses blockt his way —  
In vain — for every lance they raised  
Thousands around the conqueror blazed;  
For every arm that lined their shore  
Myriads of slaves were waited o'er, —  
A bloody, bold, and countless crowd,  
Before whose swarm as fast they bowed  
As dates beneath the locust cloud.

There stood — but one short league away  
From old HARMOZIA's sultry bay —  
A rocky mountain o'er the Sea  
Of OMAN beetling awfully;<sup>1</sup>  
A last and solitary link

Of those stupendous chains that reach  
From the broad Caspian's reedy brink  
Down winding to the Green Sea beach.

Around its base the bare rocks stood  
Like naked giants, in the flood  
As if to guard the Gulf across;  
While on its peak, that braved the sky  
A ruined Temple towered so high

That oft the sleeping albatross<sup>2</sup>  
Struck the wild ruins with her wing,  
And from her cloud-rockt slumbering  
Started — to find man's dwelling there  
In her own silent fields of air!

Beneath, terrific caverns gave  
Dark welcome to each stormy wave  
That dasht like midnight revellers in; —  
And such the strange, mysterious din  
At times throughout those caverns  
rolled, —

And such the fearful wonders told  
Of restless sprites imprisoned there,  
That bold were Moslem who would dare  
At twilight hour to steer his skiff  
Beneath the Gheber's lonely cliff.<sup>3</sup>

1 This mountain is my own creation, as the "stupendous chain," of which I suppose it a link, does not extend quite so far as the shores of the Persian Gulf. "This long and lofty range of mountains formerly divided Media from Assyria, and now forms the boundary of the Persian and Turkish empires. It runs parallel with the river Tigris and Persian Gulf, and almost disappearing in the vicinity of Gomberoon (Harmoziā) seems once more to rise in the southern districts of Ker-man, and following an easterly course through the centre of Meckraun and Balouchistan, is entirely lost in the deserts of Sindh." — *Kinnier's* "Persian Empire."

2 These birds sleep in the air. They are most common about the Cape of Good Hope.

3 "There is an extraordinary hill in this neighborhood, called Kohé Gubr, or the Guebre's mountain. It rises in the form of a lofty cupola,

On the land side those towers sublime,  
That seemed above the grasp of Time,  
Were severed from the haunts of men  
By a wide, deep, and wizard glen,  
So fathomless, so full of gloom,

No eye could pierce the void between:  
It seemed a place where Ghouls might  
come

With their foul banquets from the tomb  
And in its caverns feed unseen.  
Like distant thunder, from below

The sound of many torrents came,  
Too deep for eye or ear to know  
If 't were the sea's imprisoned flow,  
Or floods of ever-restless flame.

For each ravine, each rocky spire  
Of that vast mountain stood on fire;<sup>4</sup>  
And tho' for ever past the days  
When God was worshiped in the blaze  
That from its lofty altar shone, —  
Tho' fled the priests, the votaries gone,  
Still did the mighty flame burn on,<sup>5</sup>  
Thro' chance and change, thro' good and  
ill,

Like its own God's eternal will,  
Deep, constant, bright, unquenchable!

Thither the vanquished HAFED led

His little army's last remains; —  
"Welcome, terrific glen!" he said,  
"Thy gloom, that Eblis' self might dread,  
"Is Heaven to him who flies from  
chains!"

O'er a dark, narrow bridge-way known  
To him and to his Chiefs alone  
They crost the chasm and gained the  
towers; —

and on the summit of it, they say, are the remains of an Atush Kudu or Fire Temple. It is superstitiously held to be the residence of Deeves or Sprites, and many marvellous stories are recounted of the injury and witchcraft suffered by those who essayed in former days to ascend or explore it." — *Pottinger's* "Beloochistan."

4 The Ghebers generally built their temples over subterraneous fires.

5 "At the city of Yezd, in Persia, which is distinguished by the appellation of the Darub Abadut, or Seat of Religion, the Guebres are permitted to have an Atush Kudu or Fire Temple (which, they assert, has had the sacred fire in it since the days of Zoroaster) in their own compartment of the city; but for this indulgence they are indebted to the avarice, not the tolerance of the Persian government, which taxes them at twenty-five rupees each man." — *Pottinger's* "Beloochistan."



"This home," he cried, "at least is  
ours; —  
"Here we may bleed, unmockt by hymns  
"Of Moslem triumph o'er our head;  
"Here we may fall nor leave our limbs  
"To quiver to the Moslem's tread.  
"Stretched on this rock while vultures'  
beaks  
"Are whetted on our yet warm cheeks,  
"Here — happy that no tyrant's eye  
"Gloats on our torments — we may  
die!" —

'T was night when to those towers they  
came,

And gloomily the fitful flame  
That from the ruined altar broke  
Glared on his features as he spoke: —

"'T is o'er — what men could do, we've  
done —

"If IRAN *will* look tamely on  
"And see her priests, her warriors driven  
"Before a sensual bigot's nod,

"A wretch who shrines his lusts in heaven  
"And makes a pander of his God;

"If her proud sons, her high-born souls,  
"Men in whose veins — oh last dis-  
grace!

"The blood of ZAL and RUSTAM<sup>1</sup> rolls, —  
"If they *will* court this upstart race  
"And turn from MITHRA's ancient ray  
"To kneel at shrines of yesterday;

"If they *will* crouch to IRAN's foes,  
"Why, let them — till the land's de-  
spair

"Cries out to Heaven, and bondage  
grows  
"Too vile for even the vile to bear!

"Till shame at last, long hidden, burns  
"Their inmost core, and conscience turns  
"Each coward tear the slave lets fall  
"Back on his heart in drops of gall.

"But *here* at least are arms unchained  
"And souls that thralldom never  
stained; —

"This spot at least no foot of slave  
"Or satrap ever yet profaned,  
"And tho' but few — tho' fast the  
wave

"Of life is ebbing from our veins,

"Of life is ebbing from our veins,

"Of life is ebbing from our veins,

"Of life is ebbing from our veins,

"Of life is ebbing from our veins,

"Of life is ebbing from our veins,

"Of life is ebbing from our veins,

"Of life is ebbing from our veins,

"Enough for vengeance still remains.  
"As panthers after set of sun  
"Rush from the roots of LEBANON  
"Across the dark-sea robber's way,<sup>2</sup>  
"We'll bound upon our startled prey.  
"And when some hearts that proudest  
swell  
"Have felt our falchion's last farewell,  
"When Hope's expiring throb is o'er  
"And even Despair can prompt no more,  
"This spot shall be the sacred grave  
"Of the last few who vainly brave  
"Die for the land they cannot save!"

His Chiefs stood round — each shining  
blade

Upon the broken altar laid —  
And tho' so wild and desolate

Those courts where once the Mighty sate;  
Nor longer on those mouldering towers

Was seen the feast of fruits and flowers  
With which of old the Magi fed

The wandering Spirits of their Dead;<sup>3</sup>  
Tho' neither priest nor rites were there,

Nor charmed leaf of pure pomegran-  
ate,<sup>4</sup>

Nor hymn, nor censer's fragrant air,  
Nor symbol of their worshipt planet;<sup>5</sup>

Yet the same God that heard their sires  
Heard *them* while on that altar's fires

They swore<sup>6</sup> the latest, holiest deed  
Of the few hearts, still left to bleed,

2 See Russel's account of the panther's at-  
tacking travellers in the night on the sea-shore  
about the roots of Lebanon.

3 "Among other ceremonies the Magi used to  
place upon the tops of high towers various kinds  
of rich viands, upon which it was supposed the  
Peris and the spirits of their departed heroes re-  
galed themselves." — *Richardson*.

4 In the ceremonies of the Ghebers round  
their Fire, as described by Lord, "the Daroo,"  
he says, "giveth them water to drink, and a  
pomegranate leaf to chew in the mouth, to cleanse  
them from inward uncleanness."

5 "Early in the morning, they (the Parsees  
or Ghebers at Oulam) go in crowds to pay their  
devotions to the Sun, to whom upon all the  
altars there are spheres consecrated, made by  
magic, resembling the circles of the sun, and  
when the sun rises, these orbs seem to be in-  
flamed, and to turn round with a great noise.  
They have every one a censer in their hands, and  
offer incense to the sun." — *Rabbi Benjamin*.

6 "*Nul d'entre eux oseroit se perjurser,  
quand il a pris à témoin cet élément terrible et  
vengeur.*" — *Encyclopédie Française*."

1 Ancient heroes of Persia. "Among the  
Guebres there are some who boast their descent  
from Rustam." — *Stephen's Persia*.

Should be in IRAN'S injured name  
To die upon that Mount of Flame —  
The last of all her patriot line,  
Before her last untrampled Shrine!

Brave, suffering souls! they little knew  
How many a tear their injuries drew  
From one meek maid, one gentle foe,  
Whom love first touched with others'  
woe —

Whose life, as free from thought as sin,  
Slept like a lake till Love threw in  
His talisman and woke the tide  
And spread its trembling circles wide.  
Once, EMIR! thy unheeding child  
Mid all this havoc bloomed and smiled, —  
Tranquil as on some battle plain

The Persian lily shines and towers <sup>1</sup>  
Before the combat's reddening stain

Hath fallen upon her golden flowers.  
Light-hearted maid, unawed, unmoved,  
While Heaven but spared the sire she  
loved,

Once at thy evening tales of blood  
Unlistening and aloof she stood —  
And oft when thou hast paced along

Thy Haram halls with furious heat,  
Hast thou not curst her cheerful song,  
That came across thee, calm and  
sweet,

Like lutes of angels touched so near  
Hell's confines that the damned can  
hear!

Far other feelings Love hath brought —  
Her soul all flame, her brow all sad-  
ness,

She now has but the one dear thought,  
And thinks that o'er, almost to mad-  
ness!

Oft doth her sinking heart recall  
His words — "for *my* sake weep for  
all;"

And bitterly as day on day  
Of rebel carnage fast succeeds,  
She weeps a lover snatched away  
In every Gheber wretch that bleeds.  
There's not a sabre meets her eye  
But with his life-blood seems to swim;

1 "A vivid verdure succeeds the autumnal  
rains, and the ploughed fields are covered with  
the Persian lily, of a resplendent yellow color."  
— *Russel's* "Aleppo."

There's not an arrow wings the sky  
But fancy turns its point to him.

No more she brings with footstep light  
AL HASSAN'S falchion for the fight;  
And — had he lookt with clearer sight,  
Had not the mists that ever rise  
From a foul spirit dimmed his eyes —  
He would have markt her shuddering  
frame,

When from the field of blood he came,  
The faltering speech — the look es-  
tranged —

Voice, step and life and beauty  
changed —

He would have markt all this, and  
known

Such change is wrought by Love alone!

Ah! not the Love that should have  
blest

So young, so innocent a breast;  
Not the pure, open, prosperous Love,  
That, pledged on earth and sealed  
above,

Grows in the world's approving eyes,  
In friendship's smile and home's ca-  
ress,

Collecting all the heart's sweet ties  
Into one knot of happiness!

No, HINDA, no, — thy fatal flame  
Is nursed in silence, sorrow, shame; —  
A passion without hope or pleasure,  
In thy soul's darkness buried deep,

It lies like some ill-gotten treasure; —  
Some idol without shrine or name,  
O'er which its pale-eyed votaries keep  
Unholy watch, while others sleep.

Seven nights have darkened OMAN'S sea,  
Since last beneath the moonlight ray  
She saw his light oar rapidly

Hurry her Gheber's bark away, —  
And still she goes at midnight hour  
To weep alone in that high bower  
And watch and look along the deep  
For him whose smiles first made her  
weep; —

But watching, weeping, all was vain,  
She never saw his bark again.

The owlet's solitary cry,  
The night-hawk flitting darkly by,  
And oft the hateful carrion bird,  
Heavily flapping his clogged wing,

Which reeked with that day's banquet-  
ing —

Was all she saw, was all she heard.

'Tis the eighth morn — AL HASSAN'S  
brow

Is brightened with unusual joy —

What mighty mischief glads him now,

Who never smiles but to destroy?

The sparkle upon HERKEND'S Sea,

When tost at midnight furiously,<sup>1</sup>

Tells not of wreck and ruin nigh,

More surely than that smiling eye!

"Up, daughter, up — the KERNA'S<sup>2</sup>  
breath

"Has blown a blast would waken  
death,

"And yet thou sleepest — up, child, and  
see

"This blessed day for Heaven and me,

"A day more rich in Pagan blood

"Than ever flasht o'er OMAN'S flood.

"Before another dawn shall shine,

"His head — heart — limbs — will all  
be mine;

"This very night his blood shall steep

"These hands all over ere I sleep!" —

"His blood!" she faintly screamed —  
her mind

Still singling *one* from all mankind —

"Yes — spite of his ravines and towers,

"HAFED, my child, this night is ours.

"Thanks to all-conquering treachery,

"Without whose aid the links accurst,

"That bind these impious slaves, would  
be

"Too strong for ALLA'S self to burst!

"That rebel fiend whose blade has  
spread

"My path with piles of Moslem dead,

"Whose baffling spells had almost  
driven

"Back from their course the Swords of  
Heaven,

1 "It is observed, with respect to the Sea of Herkend, that when it is tossed by tempestuous winds it sparkles like fire." — *Travels of Two Mohammedans*.

2 A kind of trumpet; — it "was that used by Tamerlane, the sound of which is described as uncommonly dreadful, and so loud as to be heard at the distance of several miles." — *Richardson*.

"This night with all his band shall know  
"How deep an Arab's steel can go,  
"When God and Vengeance speed the  
blow.

"And — Prophet! by that holy wreath  
"Thou worst on OHOD'S field of death,<sup>3</sup>

"I swear, for every sob that parts

"In anguish from these heathen hearts,

"A gem from PERSIA'S plundered mines

"Shall glitter on thy Shrine of Shrines.

"But, ha! — she sinks — that look so  
wild —

"Those livid lips — my child, my child,

"This life of blood befits not thee,

"And thou must back to ARABY.

"Ne'er had I riskt thy timid sex

"In scenes that man himself might dread,

"Had I not hoped our every tread

"Would be on prostrate Persian  
necks —

"Curst race, they offer swords instead!

"But cheer thee, maid, — the wind that  
now

"Is blowing o'er thy feverish brow

"To-day shall waft thee from the shore;

"And ere a drop of this night's gore

"Have time to chill in yonder towers,

"Thou 'lt see thy own sweet Arab  
bowers!"

His bloody boast was all too true;

There lurkt one wretch among the few

Whom HAFED'S eagle eye could count

Around him on that Fiery Mount, —

One miscreant who for gold betrayed

The pathway thro' the valley's shade

To those high towers where Freedom  
stood

In her last hold of flame and blood.

Left on the field last dreadful night,

When sallying from their sacred height

The Ghebers fought hope's farewell fight,

He lay — but died not with the brave;

That sun which should have gilt his grave

Saw him a traitor and a slave; —

And while the few who thence returned

To their high rocky fortress mourned

For him among the matchless dead

They left behind on glory's bed,

3 "Mohammed had two helmets, an interior and exterior one; the latter of which, called Al Mawashah, the fillet, wreath, or wreathed garland, he wore at the battle of Ohod." — *Universal History*.



He lived, and in the face of morn  
Laught them and Faith and Heaven to  
scorn.

Oh for a tongue to curse the slave  
Whose treason like a deadly blight  
Comes o'er the councils of the brave  
And blasts them in their hour of  
might!

May Life's unblessed cup for him  
Be drugged with treacheries to the brim,—  
With hopes that but allure to fly,  
With joys that vanish while he sips,

Like Dead-Sea fruits that tempt the eye,  
But turn to ashes on the lips!<sup>1</sup>

His country's curse, his children's shame,  
Outcast of virtue, peace and fame,  
May he at last with lips of flame  
On the parched desert thirsting die, —  
While lakes that shone in mockery nigh,<sup>2</sup>  
Are fading off, untouched, untasted,  
Like the once glorious hopes he blasted!  
And when from earth his spirit flies,

Just Prophet, let the damned-one dwell  
Full in the sight of Paradise  
Beholding heaven and feeling hell!

LALLA ROOKH had the night before been visited by a dream which in spite of the impending fate of poor HAFED made her heart more than usually cheerful during the morning and gave her cheeks all the freshened animation of a flower that the Bidmusk had just passed over.<sup>3</sup> She fancied that she was sailing on that Eastern Ocean where the sea-gypsies who live for ever on the water<sup>4</sup> enjoy a perpetual summer in wandering from isle to isle when she saw a small gilded bark approaching her. It was like one of those boats which the Maldivian islanders send adrift, at the mercy of winds and waves, loaded with perfumes, flowers, and odoriferous wood, as an offering to the Spirit whom they call King of the Sea. At first, this little bark appeared to be empty but on coming nearer —

She had proceeded thus far in relating the dream to her Ladies, when FERAMORZ appeared at the door of the pavilion. In his presence of course every thing else

1 "They say that there are apple-trees upon the sides of this sea, which bear very lovely fruit, but within are all full of ashes." — *Thevenot*. The same is asserted of the oranges there; v. *Witman's Travels in Asiatic Turkey*.

"The Asphalt Lake, known by the name of the Dead Sea, is very remarkable on account of the considerable proportion of salt which it contains. In this respect it surpasses every other known water on the surface of the earth. This great proportion of bitter tasted salts is the reason why neither animal nor plant can live in this water." — *Klaproth's Chemical Analysis of the Water of the Dead Sea, Annals of Philosophy*, January, 1813. *Hasselquist*, however, doubts the truth of this last assertion, as there are shell-fish to be found in the lake.

Lord Byron has a similar allusion to the fruits of the Dead Sea, in that wonderful display of genius, his third Canto of "Childe Harold," — magnificent beyond anything, perhaps, that even he has ever written.

2 "The Suhrah or Water of the Desert is said to be caused by the rarefaction of the atmosphere from extreme heat; and, which augments the delusion, it is most frequent in hollows, where water might be expected to lodge. I have seen bushes and trees reflected in it, with as much accuracy as though it had been the face of a clear and still lake." — *Pottinger*.

"As to the unbelievers, their works are like a vapor in a plain, which the thirsty traveller thinketh to be water, until when he cometh thereto he findeth it to be nothing." — *Koran*, chap. 24.

3 "A wind which prevails in February, called Bidmusk, from a small and odoriferous flower of that name." — "The wind which blows these flowers commonly lasts till the end of the month." — *Le Bruyn*.

4 "The Biajús are of two races: the one is settled on Borneo, and are a rude but warlike and industrious nation, who reckon themselves the original possessors of the island of Borneo. The other is a species of sea-gypsies or itinerant fishermen, who live in small covered boats, and enjoy a perpetual summer on the eastern ocean, shifting to leeward from island to island, with the variations of the monsoon. In some of their customs this singular race resemble the natives of the Maldivia islands. The Maldivians annually launch a small bark, loaded with perfumes, gums, flowers, and odoriferous wood, and turn it adrift at the mercy of winds and waves, as an offering to the *Spirit of the Winds*; and sometimes similar offerings are made to the spirit whom they term the *King of the Sea*. In like manner the Biajús perform their offering to the god of evil, launching a small bark, loaded with all the sins and misfortunes of the nation, which are imagined to fall on the unhappy crew that may be so unlucky as first to meet with it." — *Dr. Leyden on the Languages and Literature of the Indo-Chinese Nations*.

was forgotten and the continuance of the story was instantly requested by all. Fresh wood of aloes was set to burn in the cassolets;—the violet sherbets<sup>1</sup> were hastily handed round, and after a short prelude on his lute in the pathetic measure of Nava,<sup>2</sup> which is always used to express the lamentations of absent lovers, the Poet thus continued:—

THE day is lowering — stilly black  
Sleeps the grim wave, while heaven's  
rack,

Disperst and wild, 'twixt earth and sky  
Hangs like a shattered canopy.

There 's not a cloud in that blue plain  
But tells of storm to come or past;—  
Here flying loosely as the mane

Of a young war-horse in the blast;—  
There rolled in masses dark and swelling,  
As proud to be the thunder's dwelling!  
While some already burst and riven  
Seen melting down the verge of heaven;  
As tho' the infant storm had rent

The mighty womb that gave him birth,  
And having swept the firmament  
Was now in fierce career for earth.

On earth 't was yet all calm around,  
A pulseless silence, dread, profound,  
More awful than the tempest's sound.  
The diver steered for ORMUS' bowers,  
And moored his skiff till calmer hours;  
The sea-birds with portentous screech  
Flew fast to land;—upon the beach  
The pilot oft had paused, with glance  
Turned upward to that wild expanse;—  
And all was boding, drear and dark  
As her own soul when HINDA's bark  
Went slowly from the Persian shore.—  
No music timed her parting oar,<sup>3</sup>  
Nor friends upon the lessening strand

Lingered to wave the unseen hand  
Or speak the farewell, heard no more;—  
But lone, unheeded, from the bay  
The vessel takes its mournful way,  
Like some ill-destined bark that steers  
In silence thro' the Gate of Tears,<sup>4</sup>  
And where was stern AL HASSAN then?  
Could not that saintly scourge of men  
From bloodshed and devotion spare  
One minute for a farewell there?  
No—close within in changeful fits  
Of cursing and of prayer he sits  
In savage loneliness to brood  
Upon the coming night of blood, —

With that keen, second-scent of death,  
By which the vulture snuffs his food

In the still warm and living breath!<sup>5</sup>  
While o'er the wave his weeping daughter  
Is wafted from these scenes of slaughter,

—  
As a young bird of BABYLON,<sup>6</sup>  
Let loose to tell of victory won,  
Flies home, with wing, ah! not unstained

By the red hands that held her chained.  
  
And does the long-left home she seeks  
Light up no gladness on her cheeks?  
The flowers she nurst — the well-known  
groves,  
Where oft in dreams her spirit roves —

1 "The sweet-scented violet is one of the plants most esteemed, particularly for its great use in Sorbet, which they make of violet sugar." — *Hasselquist*.

"The sherbet they most esteem, and which is drank by the Grand Signor himself, is made of violets and sugar." — *Tavernier*.

2 "Last of all she took a guitar, and sung a pathetic air in the measure called Nava, which is always used to express the lamentations of absent lovers." — *Persian Tales*.

3 "The Easterns used to set out on their longer voyages with music." — *Harmer*.

4 "The Gate of Tears, the straits or passage into the Red Sea, commonly called Babelmandel. It received this name from the old Arabians, on account of the danger of the navigation and the number of shipwrecks by which it was distinguished; which induced them to consider as dead, and to wear mourning for all who had the boldness to hazard the passage through it into the Ethiopic ocean." — *Richardson*.

5 "I have been told that whensoever an animal falls down dead, one or more vultures, unseen before, instantly appear." — *Pennant*.

6 "They fasten some writing to the wings of a Bagdat, or Babylonian pigeon." — *Travels of certain Englishmen*.

Once more to see her dear gazelles  
 Come bounding with their silver bells;  
 Her birds' new plumage to behold  
 And the gay, gleaming fishes count,  
 She left all filleted with gold  
 Shooting around their jasper fount; <sup>1</sup>  
 Her little garden mosque to see,  
 And once again, at evening hour,  
 To tell her ruby rosary <sup>2</sup>  
 In her own sweet acacia bower. —  
 Can these delights that wait her now  
 Call up no sunshine on her brow?  
 No, — silent, from her train apart, —  
 As if even now she felt at heart  
 The chill of her approaching doom; —  
 She sits, all lovely in her gloom  
 As a pale Angel of the Grave;  
 And o'er the wide, tempestuous wave  
 Looks with a shudder to those towers  
 Where in a few short awful hours  
 Blood, blood, in streaming tides shall  
     run,  
 Foul incense for to-morrow's sun!  
 "Where art thou, glorious stranger!  
     thou,  
 "So loved, so lost, where art thou now?  
 "Foe — Gheber — infidel — whate'er  
 "The unhallowed name thou 'rt doomed  
     to bear,  
 "Still glorious — still to this fond heart  
 "Dear as its blood, whate'er thou art!  
 "Yes — ALLA, dreadful ALLA! yes —  
 "If there be wrong, be crime in this,  
 "Let the black waves that round us roll,  
 "Whelm me this instant ere my soul  
 "Forgetting faith — home — father —  
     all —  
 "Before its earthly idol fall,  
 "Nor worship even Thyself above him —  
 "For, oh, so wildly do I love him,  
 "Thy Paradise itself were dim  
 "And joyless, if not shared with him!"  
 Her hands were claspt — her eyes up-  
     turned,

1 "The Empress of Jehan-Guire used to divert herself with feeding tame fish in her canals, some of which were many years afterwards known by fillets of gold, which she caused to be put round them." — *Harris*.

2 "*Le Tespîh, qui est un chapelet, composé de 99 petites boules d'agate, de jaspe, d'ambre, de corail, ou d'autre matière précieuse. J'en ai vu un superbe au Seigneur Jerpos; il étoit de belles et grosses perles parfaites et égales, estimé trente mille piastres.*" — *Toderini*.

Dropping their tears like moonlight  
     rain;  
 And, tho' her lip, fond raver! burned  
 With words of passion, bold, profane,  
 Yet was there light around her brow,  
 A holiness in those dark eyes,  
 Which showed, — tho' wandering earth-  
     ward now, —  
 Her spirit's home was in the skies.  
 Yes — for a spirit pure as hers  
 Is always pure, even while it errs;  
 As sunshine broken in the rill  
 Tho' turned astray is sunshine still!

So wholly had her mind forgot  
 All thoughts but one she heeded not  
 The rising storm — the wave that cast  
 A moment's midnight as it past —  
 Nor heard the frequent shout, the tread  
 Of gathering tumult o'er her head —  
 Clasht swords and tongues that seemed  
     to vie

With the rude riot of the sky. —  
 But, hark! — that war-whoop on the  
     deck —

That crash as if each engine there,  
 Mast, sails and all, were gone to  
     wreck,

Mid yells and stampings of despair!  
 Merciful Heaven! what *can* it be?  
 'T is not the storm, tho' fearfully  
 The ship has shuddered as she rode  
 O'er mountain-waves — "Forgive me,  
     God!

"Forgive me" — shrieked the maid and  
     knelt,

Trembling all over — for she felt  
 As if her judgment-hour was near;  
 While crouching round half dead with  
     fear,

Her handmaids clung, nor breathed nor  
     stirred —

When, hark! — a second crash — a  
     third —

And now as if a bolt of thunder  
 Had riven the laboring planks asunder,  
 The deck falls in — what horrors then!  
 Blood, waves and tackle, swords and  
     men

Come mixt together thro' the chasm, —  
 Some wretches in their dying spasm  
 Still fighting on — and some that call  
 "For GOD and IRAN!" as they fall!



Whose was the hand that turned away  
 The perils of the infuriate fray,  
 And snatcht her breathless from beneath  
 This wilderment of wreck and death?  
 She knew not — for a faintness came  
 Chill o'er her and her sinking frame  
 Amid the ruins of that hour  
 Lay like a pale and scorched flower  
 Beneath the red volcano's shower.  
 But, oh! the sights and sounds of dread  
 That shockt her ere her senses fled!  
 The yawning deck — the crowd that  
 strove

Upon the tottering planks above —  
 The sail whose fragments, shivering o'er  
 The strugglers' heads all dasht with gore  
 Fluttered like bloody flags — the clash  
 Of sabres and the lightning's flash  
 Upon their blades, high tost about  
 Like meteor brands<sup>1</sup> — as if throughout  
 The elements one fury ran,  
 One general rage that left a doubt  
 Which was the fiercer, Heaven or  
 Man!

Once too — but no — it could not be —  
 'T was fancy all — yet once she  
 thought,

While yet her fading eyes could see,  
 High on the ruined deck she caught  
 A glimpse of that unearthly form,  
 That glory of her soul, — even then,  
 Amid the whirl of wreck and storm,  
 Shining above his fellow-men,  
 As on some black and troublous night  
 The Star of EGYPT,<sup>2</sup> whose proud light  
 Never hath beamed on those who rest  
 In the White Islands of the West,<sup>3</sup>  
 Burns thro' the storm with looks of flame  
 That put Heaven's cloudier eyes to  
 shame.

But no — 't was but the minute's  
 dream —

A fantasy — and ere the scream  
 Had half-way past her pallid lips,  
 A death-like swoon, a chill eclipse  
 Of soul and sense its darkness spread  
 Around her and she sunk as dead.

How calm, how beautiful comes on  
 The stilly hour when storms are gone,  
 When warring winds have died away,  
 And clouds beneath the glancing ray  
 Melt off and leave the land and sea  
 Sleeping in bright tranquillity, —  
 Fresh as if Day again were born,  
 Again upon the lap of Morn! —  
 When the light blossoms rudely torn  
 And scattered at the whirlwind's will,  
 Hang floating in the pure air still,  
 Filling it all with precious balm,  
 In gratitude for this sweet calm; —  
 And every drop the thunder-showers  
 Have left upon the grass and flowers  
 Sparkles, as 't were that lightening-  
 gem<sup>4</sup>

Whose liquid flame is born of them!  
 When, 'stead of one unchanging breeze,  
 There blow a thousand gentle airs  
 And each a different perfume bears, —  
 As if the loveliest plants and trees  
 Had vassal breezes of their own  
 To watch and wait on them alone,  
 And waft no other breath than theirs:  
 When the blue waters rise and fall,  
 In sleepy sunshine mantling all;  
 And even that swell the tempest leaves  
 Is like the full and silent heavens  
 Of lovers' hearts when newly blest,  
 Too newly to be quite at rest.

Such was the golden hour that broke  
 Upon the world when HINDA woke  
 From her long trance and heard around  
 No motion but the water's sound  
 Rippling against the vessel's side,  
 As slow it mounted o'er the tide. —  
 But where is she? — her eyes are dark,  
 Are wildered still — is this the bark,  
 The same, that from HARMOZIA's bay  
 Bore her at morn — whose bloody way  
 The sea-dog trackt? — no — strange and  
 new

Is all that meets her wondering view.  
 Upon a galliot's deck she lies,

Beneath no rich pavilion's shade, —

4 A precious stone of the Indies, called by the ancients, Ceraunium, because it was supposed to be found in places where thunder had fallen. Tertullian says it has a glittering appearance, as if there had been fire in it; and the author of the Dissertation in Harris's Voyages, supposes it to be the opal.

1 The meteors that Pliny calls "*faces*."

2 "The brilliant Canopus, unseen in European climates." — *Brown*.

3 See Wilford's learned Essays on the Sacred Isles in the West.

No plumes to fan her sleeping eyes,  
 Nor jasmine on her pillow laid.  
 But the rude litter roughly spread  
 With war-cloaks is her homely bed,  
 And shawl and sash on javelins hung  
 For awning o'er her head are flung.  
 Shuddering she lookt around — there lay

A group of warriors in the sun,  
 Resting their limbs, as for that day  
 Their ministry of death were done.  
 Some gazing on the drowsy sea  
 Lost in unconscious reverie;  
 And some who seemed but ill to brook  
 That sluggish calm with many a look  
 To the slack sail impatient cast,  
 As loose it flagged around the mast.

Blest ALLA! who shall save her now?  
 There's not in all that warrior band  
 One Arab sword, one turbaned brow  
 From her own Faithful Moslem land.  
 Their garb — the leathern belt<sup>1</sup> that  
 wraps

Each yellow vest<sup>2</sup> — that rebel hue —  
 The Tartar fleece upon their caps<sup>3</sup> —

Yes — yes — her fears are all too true,  
 And Heaven hath in this dreadful hour  
 Abandoned her to HAFED's power; —  
 HAFED, the Gheber! — at the thought  
 Her very heart's blood chills within;

He whom her soul was hourly taught

To loathe as some foul fiend of sin,  
 Some minister whom Hell had sent  
 To spread its blast where'er he went  
 And fling as o'er our earth he trod  
 His shadow betwixt man and God!  
 And she is now his captive, — thrown  
 In his fierce hands, alive, alone;  
 His the infuriate band she sees,  
 All infidels — all enemies!

What was the daring hope that then  
 Crost her like lightning, as again  
 With boldness that despair had lent

She darted thro' that armed crowd  
 A look so searching, so intent,

That even the sternest warrior bowed  
 Abasht, when he her glances caught,

1 *D'Herbelot*, art. "Agduani."

2 "The Guebres are known by a dark yellow cloth, which the men affect in their clothes." — *Thevenot*.

3 "The Kolah, or cap, worn by the Persians, is made of the skin of the sheep of Tartary." — *Waring*.

As if he guessed whose form they sought.  
 But no — she sees him not — 't is gone,  
 The vision that before her shone  
 Thro' all the maze of blood and storm,  
 Is fled — 't was but a phantom form —  
 One of those passing, rainbow dreams,  
 Half light, half shade, which Fancy's  
 beams

Paint on the fleeting mists that roll  
 In trance or slumber round the soul.

But now the bark with livelier bound  
 Scales the blue wave — the crew's in  
 motion,

The oars are out and with light sound  
 Break the bright mirror of the ocean,  
 Scattering its brilliant fragments round.

And now she sees — with horror sees,  
 Their course is toward that mountain-  
 hold, —

Those towers that make her life-blood  
 freeze,

Where MECCA's godless enemies  
 Lie like beleaguered scorpions rolled  
 In their last deadly, venomous fold!

Amid the illumined land and flood  
 Sunless that mighty mountain stood;  
 Save where above its awful head,  
 There shone a flaming cloud, blood-red,  
 As 't were the flag of destiny  
 Hung out to mark where death would be!

Had her bewildered mind the power  
 Of thought in this terrific hour,  
 She well might marvel where or how  
 Man's foot could scale that mountain's  
 brow,

Since ne'er had Arab heard or known  
 Of path but thro' the glen alone. —  
 But every thought was lost in fear,  
 When, as their bounding bark drew near  
 The craggy base, she felt the waves  
 Hurry them toward those dismal caves  
 That from the Deep in windings pass  
 Beneath that Mount's volcanic mass; —  
 And loud a voice on deck commands  
 To lower the mast and light the brands! —  
 Instantly o'er the dashing tide  
 Within a cavern's mouth they glide,  
 Gloomy as that eternal Porch

Thro' which departed spirits go: —  
 Not even the flare of brand and torch  
 Its flickering light could further throw  
 Than the thick flood that boiled below.

Silent they floated — as if each  
 Sat breathless, and too awed for speech  
 In that dark chasm where even sound  
 Seemed dark, — so sullenly around  
 The goblin echoes of the cave  
 'Muttered it o'er the long black wave  
 As 't were some secret of the grave!

But soft — they pause — the current turns  
 Beneath them from its onward track; —  
 Some mighty, unseen barrier spurns  
 The vexed tide all foaming back  
 And scarce the oars' redoubled force  
 Can stem the eddy's whirling course;  
 When, hark! — some desperate foot has  
 sprung

Among the rocks — the chain is flung —  
 The oars are up — the grapple clings,  
 And the tost bark in moorings swings.  
 Just then, a day-beam thro' the shade  
 Broke tremulous — but ere the maid  
 Can see from whence the brightness  
 steals,

Upon her brow she shuddering feels  
 A viewless hand that promptly ties  
 A bandage round her burning eyes;  
 While the rude litter where she lies,  
 Uplifted by the warrior throng,  
 O'er the steep rocks is borne along.

Blest power of sunshine! — genial Day,  
 What balm, what life is in thy ray!  
 To feel thee is such real bliss,  
 That had the world no joy but this,  
 To sit in sunshine calm and sweet, —  
 It were a world too exquisite  
 For man to leave it for the gloom,  
 The deep, cold shadow of the tomb.  
 Even HINDA, tho' she saw not where

Or whither wound the perilous road,  
 Yet knew by that awakening air,

Which suddenly around her glowed,  
 That they had risen from the darkness  
 there,  
 And breathed the sunny world again!

But soon this balmy freshness fled —  
 For now the steepy labyrinth led  
 Thro' damp and gloom — mid crash of  
 boughs,

And fall of loosened crags that rouse  
 The leopard from his hungry sleep,  
 Who starting thinks each crag a prey,

And long is heard from steep to steep  
 Chasing them down their thundering  
 way!

The jackal's cry — the distant moan  
 Of the hyena, fierce and lone —  
 And that eternal saddening sound  
 Of torrents in the glen beneath,  
 As 't were the ever-dark Profound  
 That rolls beneath the Bridge of Death!  
 All, all is fearful — even to see,  
 To gaze on those terrific things  
 She now but blindly hears, would be  
 Relief to her imaginings;  
 Since never yet was shape so dread,  
 But Fancy thus in darkness thrown  
 And by such sounds of horror fed  
 Could frame more dreadful of her own.

But does she dream? has Fear again  
 Perplex the workings of her brain,  
 Or did a voice, all music, then  
 Come from the gloom, low whispering  
 near —

“Tremble not, love, thy Gheber 's  
 here”?

She *does* not dream — all sense, all ear,  
 She drinks the words, “Thy Gheber 's  
 here.”

'T was his own voice — she could not  
 err —

Throughout the breathing world's ex-  
 tent

There was but *one* such voice for her,  
 So kind, so soft, so eloquent!

Oh, sooner shall the rose of May  
 Mistake her own sweet nightingale,  
 And to some meaner minstrel's lay  
 Open her bosom's glowing veil,<sup>1</sup>  
 Than Love shall ever doubt a tone,  
 A breath of the beloved one!

Though blest mid all her ills to think  
 She has that one beloved near,  
 Whose smile tho' met on ruin's brink  
 Hath power to make even ruin dear, —  
 Yet soon this gleam of rapture crost  
 By fears for him is chilled and lost.  
 How shall the ruthless HAFED brook  
 That one of Gheber blood should look,

1 A frequent image among the oriental poets.  
 “The nightingales warbled their enchanting  
 notes, and rent the thin veils of the rose-bud  
 and the rose.” — *Jami*.



With aught but curses in his eye,  
 On her — a maid of ARABY —  
 A Moslem maid — the child of him,  
 Whose bloody banner's dire success  
 Hath left their altars cold and dim,  
 And their fair land a wilderness!  
 And worse than all that night of blood  
 Which comes so fast — Oh! who shall  
 stay  
 The sword, that once hath tasted food  
 Of Persian hearts or turn its way?  
 What arm shall then the victim cover,  
 Or from her father shield her lover?

"Save him, my God!" she inly cries —  
 "Save him this night — and if thine eyes  
 "Have ever welcomed with delight  
 "The sinner's tears, the sacrifice  
 "Of sinners' hearts — guard him this  
 night,  
 "And here before thy throne I swear  
 "From my heart's inmost core to tear  
 "Love, hope, remembrance, tho' they  
 be  
 "Linkt with each quivering life-string  
 there,

"And give it bleeding all to Thee!  
 "Let him but live, — the burning tear,  
 "The sighs, so sinful, yet so dear,  
 "Which have been all too much his  
 own,  
 "Shall from this hour be Heaven's  
 alone.  
 "Youth past in penitence and age  
 "In long and painful pilgrimage  
 "Shall leave no traces of the flame  
 "That wastes me now — nor shall his  
 name  
 "E'er bless my lips but when I pray  
 "For his dear spirit, that away  
 "Casting from its angelic ray  
 "The eclipse of earth, he too may  
 shine  
 "Redeemed, all glorious and all Thine!  
 "Think — think what victory to win  
 "One radiant soul like his from sin, —  
 "One wandering star of virtue back  
 "To its own native, heavenward track!  
 "Let him but live, and both are Thine,  
 "Together thine — for blest or crost,  
 "Living or dead, his doom is mine,  
 "And if *he* perish, both are lost!"

THE next evening LALLA ROOKH was entreated by her Ladies to continue the relation of her wonderful dream; but the fearful interest that hung round the fate of HINDA and her lover had completely removed every trace of it from her mind; — much to the disappointment of a fair seer or two in her train, who prided themselves on their skill in interpreting visions, and who had already remarked, as an unlucky omen, that the Princess, on the very morning after the dream, had worn a silk dyed with the blossoms of the sorrowful tree, Nilica.<sup>1</sup>

FADLADEEN, whose indignation had more than once broken out during the recital of some parts of this heterodox poem, seemed at length to have made up his mind to the infliction; and took his seat this evening with all the patience of a martyr, while the Poet resumed his profane and seditious story as follows: —

To tearless eyes and hearts at ease  
 The leafy shores and sun-bright seas  
 That lay beneath that mountain's height,  
 Had been a fair enchanting sight.  
 'T was one of those ambrosial eves  
 A day of storm so often leaves  
 At its calm setting — when the West  
 Opens her golden bowers of rest,  
 And a moist radiance from the skies  
 Shoots trembling down, as from the eyes

Of some meek penitent whose last  
 Bright hours atone for dark ones past,  
 And whose sweet tears o'er wrong for-  
 given  
 Shine as they fall with light from  
 heaven!

'T was stillness all — the winds that late  
 Had rusht thro' KERMAN'S almond  
 groves,

1 "Blossoms of the sorrowful *Nyctanthes* give a durable color to silk." — *Remarks on the Husbandry of Bengal*, p. 200. Nilica is one of the Indian names of this flower. — *Sir W. Jones*. The Persians call it Gul. — *Carreri*.

And shaken from her bowers of date  
 That cooling feast the traveller loves,<sup>1</sup>  
 Now lulled to languor scarcely curl  
 The Green Sea wave whose waters  
 gleam  
 Limpid as if her mines of pearl  
 Were melted all to form the stream:  
 And her fair islets small and bright  
 With their green shores reflected there  
 Look like those PÉRI isles of light  
 That hang by spell-work in the air.

But vainly did those glories burst  
 On HINDA'S dazzled eyes, when first  
 The bandage from her brow was taken,  
 And, pale and awed as those who waken  
 In their dark tombs — when, scowling  
 near,

The Searchers of the Grave<sup>2</sup> appear, —  
 She shuddering turned to read her fate  
 In the fierce eyes that flash'd around;  
 And saw those towers all desolate,

That o'er her head terrific frowned,  
 As if defying even the smile  
 Of that soft heaven to gild their pile.  
 In vain with mingled hope and fear,  
 She looks for him whose voice so dear  
 Had come, like music, to her ear —  
 Strange, mocking dream! again 't is fled.  
 And oh, the shoots, the pangs of dread  
 That thro' her inmost bosom run,

When voices from without proclaim  
 "HAFED, the Chief" — and, one by one,  
 The warriors shout that fearful name!

He comes — the rock resounds his tread —  
 How shall she dare to lift her head  
 Or meet those eyes whose scorching  
 glare

Not YEMEN'S boldest sons can bear?  
 In whose red beam, the Moslem tells,  
 Such rank and deadly lustre dwells  
 As in those hellish fires that light  
 The mandrake's charnel leaves at night.<sup>3</sup>

1 "In parts of Kerman, whatever dates are shaken from the trees by the wind they do not touch, but leave them for those who have not any, or for travellers." — *Ebn Haukal*.

2 The two terrible angels, Monkir and Nakir, who are called "the Searchers of the Grave" in the "Creed of the orthodox Mahometans" given by Ockley, vol. ii.

3 "The Arabians call the mandrake 'the Devil's candle,' on account of its shining appearance in the night." — *Richardson*.

How shall she bear that voice's tone,  
 At whose loud battle-cry alone  
 Whole squadrons oft in panic ran,  
 Scattered like some vast caravan,  
 When stretched at evening round the  
 well  
 They hear the thirsting tiger's yell.

Breathless she stands with eyes cast down  
 Shrinking beneath the fiery frown  
 Which, fancy tells her, from that brow  
 Is flashing o'er her fiercely now:  
 And shuddering as she hears the tread  
 Of his retiring warrior band. —

Never was pause so full of dread;  
 Till HAFED with a trembling hand  
 Took hers, and leaning o'er her said,  
 "HINDA;" — that word was all he spoke,  
 And 't was enough — the shriek that broke  
 From her full bosom told the rest. —

Panting with terror, joy, surprise,  
 The maid but lifts her wondering eyes,  
 To hide them on her Gheber's breast!  
 'T is he, 't is he — the man of blood,  
 The fellest of the Fire-fiend's brood,  
 HAFED, the demon of the fight,  
 Whose voice unnerves, whose glances  
 blight, —

Is her own loved Gheber, mild  
 And glorious as when first he smiled  
 In her lone tower and left such beams  
 Of his pure eye to light her dreams,  
 That she believed her bower had given  
 Rest to some wanderer from heaven!

Moments there are, and this was one,  
 Snatched like a minute's gleam of sun  
 Amid the black Simoom's eclipse —

Or like those verdant spots that bloom  
 Around the crater's burning lips,  
 Sweetening the very edge of doom!  
 The past — the future — all that Fate  
 Can bring of dark or desperate  
 Around such hours but makes them cast  
 Intenser radiance while they last!

Even he, this youth — tho' dimmed and  
 gone  
 Each star of Hope that cheered him on —  
 His glories lost — his cause betrayed —  
 IRAN, his dear-loved country, made  
 A land of carcasses and slaves,  
 One dreary waste of chains and graves! —

Himself but lingering, dead at heart,  
To see the last, long struggling breath  
Of Liberty's great soul depart,  
Then lay him down and share her  
death —

Even he so sunk in wretchedness  
With doom still darker gathering o'er  
him,

Yet, in this moment's pure caress,  
In the mild eyes that shone before him,  
Beaming that blest assurance worth  
All other transports known on earth,  
That he was loved — well, warmly  
loved —

Oh! in this precious hour he proved  
How deep, how thorough-felt the glow  
Of rapture kindling out of woe; —  
How exquisite one single drop  
Of bliss thus sparkling to the top  
Of misery's cup — how keenly quaff,  
Tho' death must follow on the draught!

She too while gazing on those eyes  
That sink into her soul so deep,  
Forgets all fears, all miseries,  
Or feels them like the wretch in sleep,  
Whom fancy cheats into a smile,  
Who dreams of joy and sobs the while!  
The mighty Ruins where they stood

Upon the mount's high, rocky verge  
Lay open towards the ocean flood,

Where lightly o'er the illumined surge  
Many a fair bark that, all the day,  
Had lurkt in sheltering creek or bay  
Now bounded on and gaye their sails,  
Yet dripping to the evening gales;  
Like eagles when the storm is done,  
Spreading their wet wings in the sun.  
The beauteous clouds, tho' daylight's Star  
Had sunk behind the hills of LAR,  
Were still with lingering glories bright, —

As if to grace the gorgeous West  
The Spirit of departing Light  
That eve had left his sunny vest

Behind him ere he winged his flight.  
Never was scene so formed for love!  
Beneath them waves of crystal move  
In silent swell — Heaven glows above  
And their pure hearts, to transport given,  
Swell like the wave and glow like heaven.

But ah! too soon that dream is past —  
Again, again her fear returns; —

Night, dreadful night, is gathering fast,  
More faintly the horizon burns,  
And every rosy tint that lay  
On the smooth sea hath died away.

Hastily to the darkening skies  
A glance she casts — then wildly cries  
“At night, he said — and, look, 't is near —

“Fly, fly — if yet thou lovest me, fly —  
“Soon will his murderous band be here,  
“And I shall see thee bleed and die. —

“Hush! heardest thou not the tramp of  
men

“Sounding from yonder fearful glen? —  
“Perhaps, even now they climb the  
wood —

“Fly, fly — tho' still the West is bright,  
“He 'll come — oh! yes — he wants  
thy blood —

“I know him — he 'll not wait for  
night!”

In terrors even to agony  
She clings around the wondering  
Chief; —

“Alas, poor wildered maid! to me  
“Thou owest this raving trance of  
grief.

“Lost as I am, naught ever grew  
“Beneath my shade but perisht too —  
“My doom is like the Dead Sea air,  
“And nothing lives that enters there!  
“Why were our barks together driven  
“Beneath this morning's furious heaven?  
“Why when I saw the prize that chance  
“Had thrown into my desperate  
arms, —

“When casting but a single glance  
“Upon thy pale and prostrate charms,  
“I vowed (tho' watching viewless o'er  
“Thy safety thro' that hour's alarms)  
“To meet the unmanning sight no more —  
“Why have I broke that heart-wrung  
vow?

“Why weakly, madly met thee now? —  
“Start not — that noise is but the shock  
“Of torrents thro' yon valley  
hurled —

“Dread nothing here — upon this rock  
“We stand above the jarring world,  
“Alike beyond its hope — its dread —  
“In gloomy safety, like the Dead!  
“Or could even earth and hell unite  
“In league to storm this Sacred Height,



"Fear nothing thou — myself, to-night,  
 "And each o'erlooking star that dwells  
 "Near God will be thy sentinels; —  
 "And ere to-morrow's dawn shall glow,  
 "Back to thy sire " —

"To-morrow! — no " —  
 The maiden screamed — "Thou 'lt never  
 see

"To-morrow's sun — death, death will  
 be

"The night-cry thro' each reeking tower,  
 "Unless we fly, ay, fly this hour!

"Thou art betrayed — some wretch who  
 knew

"That dreadful glen's mysterious clew —

"Nay, doubt not — by yon stars, 't is  
 true —

"Hath sold thee to my vengeful sire;

"This morning, with that smile so dire

"He wears in joy he told me all

"And stampt in triumph thro' our hall,

"As tho' thy heart already beat

"Its last life-throb beneath his feet!

"Good Heaven, how little dreamed I  
 then

"His victim was my own loved  
 youth! —

"Fly — send — let some one watch the  
 glen —

"By all my hopes of heaven 't is  
 truth!"

Oh! colder than the wind that freezes  
 Founts that but now in sunshine  
 played,

Is that congealing pang which seizes

The trusting bosom, when betrayed.

He felt it — deeply felt — and stood,

As if the tale had frozen his blood,

So mazed and motionless was he; —

Like one whom sudden spells enchant,

Or some mute, marble habitant

Of the still Halls of ISHMONIE!<sup>1</sup>

But soon the painful chill was o'er,

And his great soul herself once more

Lookt from his brow in all the rays

Of her best, happiest, grandest days.

Never in moment most elate

Did that high spirit loftier rise; —

While bright, serene, determinate,

His looks are lifted to the skies,

As if the signal lights of Fate

Were shining in those awful eyes!

'T is come — his hour of martyrdom

In IRAN'S sacred cause is come;

And tho' his life hath past away

Like lightning on a stormy day,

Yet shall his death-hour leave a track

Of glory permanent and bright

To which the brave of after-times,

The suffering brave, shall long look  
 back

With proud regret, — and by its light  
 Watch thro' the hours of slavery's  
 night

For vengeance on the oppressor's crimes.  
 This rock, his monument aloft,

Shall speak the tale to many an age;

And hither bards and heroes oft

Shall come in secret pilgrimage,

And bring their warrior sons and tell

The wondering boys where HAFED fell;

And swear them on those lone remains

Of their lost country's ancient fanes,

Never — while breath of life shall live

Within them — never to forgive

The accursed race whose ruthless chain

Hath left on IRAN'S neck a stain

Blood, blood alone can cleanse again!

Such are the swelling thoughts that now

Enthroned themselves on HAFED'S brow;

And ne'er did Saint of ISSA<sup>2</sup> gaze

On the red wreath for martyrs twined,

More proudly than the youth surveys

That pile which thro' the gloom be-  
 hind,

Half lighted by the altar's fire,

Glimmers — his destined funeral pyre!

Heaped by his own, his comrades' hands,

Of every wood of odorous breath,

There, by the Fire-God's shrine it stands,

Ready to fold in radiant death

The few still left of those who swore

To perish there when hope was o'er —

The few to whom that couch of flame,

Which rescues them from bonds and  
 shame,

Is sweet and welcome as the bed

For their own infant Prophet spread,

<sup>1</sup> For an account of Ishmonie, the petrified city in Upper Egypt, where it is said there are many statues of men, women, etc., to be seen to this day, see *Perry's "View of the Levant."*

When pitying Heaven to roses turned  
The death-flames that beneath him  
burned!<sup>1</sup>

With watchfulness the maid attends  
His rapid glance where'er it bends —  
Why shoot his eyes such awful beams?  
What plans he now? what thinks or  
dreams?

Alas! why stands he musing here,  
When every moment teems with fear?  
"HAFED, my own beloved Lord,"  
She kneeling cries — "first, last adored!  
"If in that soul thou 'st ever felt

"Half what thy lips impassioned  
swore,

"Here on my knees that never knelt

"To any but their God before,

"I pray thee, as thou lovest me, fly —

"Now, now — ere yet their blades are  
nigh.

"Oh haste — the bark that bore me  
hither

"Can waft us o'er yon darkening sea

"East — west — alas, I care not whither,

"So thou art safe, and I with thee!

"Go where we will, this hand in thine,

"Those eyes before me smiling thus,

"Thro' good and ill, thro' storm and  
shine,

"The world's a world of love for  
us!

"On some calm, blessed shore we'll  
dwell,

"Where't is no crime to love too well; —

"Where thus to worship tenderly

"An erring child of light like thee

"Will not be sin — or if it be

"Where we may weep our faults away,

"Together kneeling, night and day,

"Thou, for *my* sake, at ALLA's shrine,

"And I — at *any* God's, for thine!"

1 The Ghebers say that when Abraham, their great Prophet, was thrown into the fire by order of Nimrod, the flame turned instantly into "a bed of roses, where the child sweetly reposed." — *Tavernier*.

Of their other Prophet, Zoroaster, there is a story told in *Dion Prusæus*, Orat. 36., that the love of wisdom and virtue leading him to a solitary life upon a mountain, he found it one day all in a flame, shining with celestial fire, out of which he came without any harm, and instituted certain sacrifices to God, who, he declared, then appeared to him. — *v. Patrick* on Exodus, iii. 2.

Wildly these passionate words she  
spoke —

Then hung her head and wept for  
shame;

Sobbing as if a heart-string broke

With every deep-heaved sob that came.

While he, young, warm — oh! wonder  
not

If, for a moment, pride and fame,

His oath — his cause — that shrine of  
flame,

And IRAN's self are all forgot

For her, whom at his feet he sees

Kneeling in speechless agonies.

No; blame him not if Hope awhile

Dawned in his soul and threw her smile

O'er hours to come — o'er days and  
nights,

Winged with those precious, pure de-  
lights

Which she who bends all beauteous there  
Was born to kindle and to share.

A tear or two which as he bowed

To raise the suppliant, trembling stole,

First warned him of this dangerous cloud

Of softness passing o'er his soul.

Starting he brusht the drops away

Unworthy o'er that cheek to stray; —

Like one who on the morn of fight

Shakes from his sword the dews of  
night,

That had but dimmed not stained its light.

Yet tho' subdued the unnerving thrill,

Its warmth, its weakness lingered still

So touching in each look and tone,

That the fond, fearing, hoping maid

Half counted on the flight she prayed,

Half thought the hero's soul was  
grown

As soft, as yielding as her own,

And smiled and blest him while he  
said, —

"Yes — if there be some happier sphere

"Where fadeless truth like ours is  
dear, —

"If there be any land of rest

"For those who love and ne'er forget,

"Oh! comfort thee — for safe and blest

"We'll meet in that calm region yet!"

Scarce had she time to ask her heart  
If good or ill these words impart,

When the roused youth impatient flew  
To the tower-wall, where high in view  
A ponderous sea-horn<sup>1</sup> hung, and blew  
A signal deep and dread as those  
The storm-fiend at his rising blows. —  
Full well his Chieftains, sworn and true  
Thro' life and death, that signal knew;  
For 't was the appointed warning-blast,  
The alarm to tell when hope was past  
And the tremendous death-die cast!  
And there upon the mouldering tower  
Hath hung this sea-horn many an hour,  
Ready to sound o'er land and sea  
That dirge-note of the brave and free.

They came — his Chieftains at the call  
Came slowly round and with them all —  
Alas, how few! — the worn remains  
Of those who late o'er KERMAN's plains  
Went gayly prancing to the clash

Of Moorish zel and tymbalon  
Catching new hope from every flash  
Of their long lances in the sun,  
And as their coursers charged the wind  
And the white ox-tails streamed behind,<sup>2</sup>  
Looking as if the steeds they rode  
Were winged and every Chief a God!  
How fallen, how altered now! how wan  
Each scarred and faded visage shone,  
As round the burning shrine they  
came; —

How deadly was the glare it cast,  
As mute they paused before the flame  
To light their torches as they past!  
'T was silence all — the youth hath  
planned

The duties of his soldier-band;  
And each determined brow declares  
His faithful Chieftains well know theirs.

But minutes speed — night gems the  
skies —

And oh, how soon, ye blessed eyes  
That look from heaven ye may behold  
Sights that will turn your star-fires cold!

1 "The shell called Siiankos, common to India, Africa, and the Mediterranean, and still used in many parts as a trumpet for blowing alarms or giving signals: it sends forth a deep and hollow sound." — *Penman*.

2 "The finest ornament for the horses is made of six large flying tassels of long white hair, taken out of the tails of wild oxen, that are to be found in some places of the Indies." — *Thevenot*.

Breathless with awe, impatience, hope,  
The maiden sees the veteran group  
Her litter silently prepare,

And lay it at her trembling feet; —  
And now the youth with gentle care,  
Hath placed her in the sheltered seat  
And prest her hand — that lingering  
press

Of hands that for the last time sever;  
Of hearts whose pulse of happiness

When that hold breaks is dead for  
ever.

And yet to *her* this sad caress  
Gives hope — so fondly hope can err!  
'T was joy, she thought, joy's mute  
excess —

Their happy flight's dear harbinger;  
'T was warmth — assurance — tender-  
ness —

'T was any thing but leaving her.

"Haste, haste!" she cried, "the clouds  
grow dark,

"But still, ere night, we'll reach the  
bark;

"And by to-morrow's dawn — oh bliss!

"With thee upon the sun-bright deep,

"Far off, I'll but remember this,

"As some dark vanisht dream of sleep;

"And thou" — but ah! — he answers  
not —

Good Heaven! — and does she go  
alone?

She now has reached that dismal spot,  
Where some hours since his voice's  
tone

Had come to soothe her fears and ills,  
Sweet as the angel ISRAFIL's,<sup>3</sup>  
When every leaf on Eden's tree

Is trembling to his minstrelsy —  
Yet now — oh, now, he is not nigh. —

"HAFED! my HAFED! — if it be

"Thy will, thy doom this night to die

"Let me but stay to die with thee

"And I will bless thy loved name,

"Till the last life-breath leave this  
frame.

"Oh! let our lips, our cheeks be laid

"But near each other while they fade;

"Let us but mix our parting breaths,

"And I can die ten thousand deaths!

3 "The angel Israfil, who has the most melodious voice of all God's creatures." — *Sale*.



"You too, who hurry me away  
 "So cruelly, one moment stay—  
 "Oh! stay—one moment is not  
 much—

"He yet may come—for *him* I pray—  
 "HAFED! dear HAFED!"—all the way  
 In wild lamentings that would touch  
 A heart of stone she shrieked his name  
 To the dark woods—no HAFED came:—  
 No—hapless pair—you've lookt your  
 last:—

Your hearts should both have broken  
 then:

The dream is o'er—your doom is cast—  
 You'll never meet on earth again!

Alas for him who hears her cries!

Still half-way down the steep he  
 stands,

Watching with fixt and feverish eyes  
 The glimmer of those burning brands  
 That down the rocks with mournful ray,  
 Light all he loves on earth away!  
 Hopeless as they who far at sea

By the cold moon have just consigned  
 The corse of one loved tenderly

To the bleak flood they leave behind,  
 And on the deck still lingering stay,  
 And long look back with sad delay  
 To watch the moonlight on the wave  
 That ripples o'er that cheerless grave.

But see—he starts—what heard he  
 then?

That dreadful shout!—across the glen  
 From the land-side it comes and loud  
 Rings thro' the chasm, as if the crowd  
 Of fearful things that haunt that dell,  
 Its Ghouls and Divs and shapes of hell,  
 Had all in one dread howl broke out,  
 So loud, so terrible that shout!

"They come—the Moslems come!"—  
 he cries,

His proud soul mounting to his eyes,—  
 "Now, Spirits of the Brave, who roam  
 "Enfranchised thro' yon starry dome,  
 "Rejoice—for souls of kindred fire  
 "Are on the wing to join your choir!"  
 He said—and, light as bridegrooms  
 bound

To their young loves, reclimbed the  
 steep  
 And gained the Shrine—his Chiefs stood  
 round—

Their swords, as with instinctive leap,  
 Together at that cry accurst  
 Had from their sheaths like sunbeams  
 burst.

And hark!—again—again it rings;  
 Near and more near its echoings  
 Peal thro' the chasm—oh! who that  
 then

Had seen those listening warrior-men,  
 With their swords graspt, their eyes of  
 flame

Turned on their Chief—could doubt the  
 shame,

The indignant shame with which they  
 thrill

To hear those shouts and yet stand still?

He read their thoughts—they were his  
 own—

"What! while our arms can wield these  
 blades,

"Shall we die tamely? die alone?

"Without one victim to our shades,

"One Moslem heart, where buried deep  
 "The sabre from its toil may sleep?

"No—God of IRAN's burning skies!

"Thou scornest the inglorious sacrifice.

"No—tho' of all earth's hope bereft,

"Life, swords, and vengeance still are  
 left.

"We'll make yon valley's reeking caves

"Live in the awe-struck minds of  
 men

"Till tyrants shudder, when their slaves

"Tell of the Gheber's bloody glen.

"Follow, brave hearts!—this pile re-  
 mains

"Our refuge still from life and chains;

"But his the best, the holiest bed,

"Who sinks entombed in Moslem  
 dead!"

Down the precipitous rocks they  
 sprung,

While vigor more than human strung  
 Each arm and heart.—The exulting foe  
 Still thro' the dark defiles below,  
 Trackt by his torches' lurid fire,

Wound slow, as thro' GOLCONDA'S  
 vale<sup>1</sup>

The mighty serpent in his ire

Glides on with glittering, deadly trail.

1 See Hoole upon the Story of Sinbad.

No torch the Ghebers need — so well  
 They know each mystery of the dell,  
 So oft have in their wanderings  
 Crost the wild race that round them  
 dwell,

The very tigers from their delves  
 Look out and let them pass as things  
 Untamed and fearless like themselves !

There was a deep ravine that lay  
 Yet darkling in the Moslem's way ;  
 Fit spot to make invaders rue  
 The many fallen before the few.  
 The torrents from that morning's sky  
 Had filled the narrow chasm breast-high,  
 And on each side aloft and wild  
 Huge cliffs and toppling crags were  
 piled, —

The guards with which young Freedom  
 lines

The pathways to her mountain-shrines.  
 Here at this pass the scanty band  
 Of IRAN'S last avengers stand ;  
 Here wait in silence like the dead  
 And listen for the Moslem's tread  
 So anxiously the carrion-bird  
 Above them flaps his wing unheard !

They come — that plunge into the  
 water  
 Gives signal for the work of slaughter,  
 Now, Ghebers, now — if e'er your blades  
 Had point or prowess prove them  
 now —

Woe to the file that foremost wades !  
 They come — a falchion greets each  
 brow,

And as they tumble trunk on trunk  
 Beneath the gory waters sunk  
 Still o'er their drowning bodies press  
 New victims quick and numberless ;  
 Till scarce an arm in HAFED'S band,

So fierce their toil, hath power to stir,  
 But listless from each crimson hand

The sword hangs clogged with mas-  
 sacre.

Never was horde of tyrants met  
 With bloodier welcome — never yet  
 To patriot vengeance hath the sword  
 More terrible libations poured !

All up the dreary, long ravine,  
 By the red, murky glimmer seen

Of half-quenched brands, that o'er the  
 flood

Lie scattered round and burn in blood,  
 What ruin glares ! what carnage swims !  
 Heads, blazing turbans, quivering limbs,  
 Lost swords that dropt from many a  
 hand,

In that thick pool of slaughter stand ; —  
 Wretches who wading, half on fire

From the tost brands that round them  
 fly,

'Twixt flood and flame in shrieks ex-  
 pire ; —

And some who graspt by those that  
 die

Sink woundless with them, smothered  
 o'er

In their dead brethren's gushing gore !

But vainly hundreds, thousands bleed,  
 Still hundreds, thousands more succeed ;  
 Countless as toward some flame at  
 night

The North's dark insects wing their flight  
 And quench or perish in its light,

To this terrific spot they pour —  
 Till, bridged with Moslem bodies o'er,

It bears aloft their slippery tread,  
 And o'er the dying and the dead,

Tremendous causeway ! on they pass.

Then, hapless Ghebers, then, alas,  
 What hope was left for you? for you,  
 Whose yet warm pile of sacrifice

Is smoking in their vengeful eyes ; —  
 Whose swords how keen, how fierce they  
 knew,

And burned with shame to find how few.

Crusht down by that vast multitude  
 Some found their graves where first they  
 stood ;

While some with hardier struggle died,  
 And still fought on by HAFED'S side,  
 Who fronting to the foe trod back  
 Towards the high towers his gory track ;  
 And as a lion swept away

By sudden swell of JORDAN'S pride  
 From the wild covert where he lay,<sup>1</sup>

Long battles with the o'erwhelming  
 tide,

1 " In this thicket upon the banks of the Jordan several sorts of wild beasts are wont to harbor themselves, whose being washed out of the cov-

So fought he back with fierce delay  
And kept both foes and fate at bay.

But whither now? their track is lost,  
Their prey escaped — guide, torches  
gone —

By torrent-beds and labyrinths crost,  
The scattered crowd rush blindly on —  
“Curse on those tardy lights that wind,”  
They panting cry, “so far behind;  
“Oh, for a bloodhound’s precious scent,  
“To track the way the Ghebers went!”  
Vain wish — confusedly along  
They rush more desperate as more  
wrong:

Till wildered by the far-off lights,  
Yet glittering up those gloomy heights,  
Their footing mazed and lost they miss,  
And down the darkling precipice  
Are dasht into the deep abyss;  
Or midway hang impaled on rocks,  
A banquet yet alive for flocks  
Of ravening vultures, — while the dell  
Re-echoes with each horrible yell.

Those sounds — the last, to vengeance  
dear,

That e’er shall ring in HAFED’S ear, —  
Now reached him as aloft alone  
Upon the steep way breathless thrown,  
He lay beside his reeking blade,

Resigned, as if life’s task were o’er,  
Its last blood-offering amply paid,  
And IRAN’S self could claim no  
more.

One only thought, one lingering beam  
Now broke across his dizzy dream  
Of pain and weariness — ’t was she,

His heart’s pure planet shining yet  
Above the waste of memory

When all life’s other lights were set.  
And never to his mind before

Her image such enchantment wore.  
It seemed as if each thought that  
stained,

Each fear that chilled their loves was  
past,

And not one cloud of earth remained  
Between him and her radiance cast; —

ert by the overflowings of the river, gave occasion to that allusion of Jeremiah, *he shall come up like a lion from the swelling of Jordan.* — *Maundrell’s “Aleppo.”*

As if to charms, before so bright,  
New grace from other worlds was  
given,  
And his soul saw her by the light  
Now breaking o’er itself from heaven!

A voice spoke near him — ’t was the tone  
Of a loved friend, the only one  
Of all his warriors left with life  
From that short night’s tremendous  
strife. —

“And must we then, my chief, die here?  
“Foes round us and the Shrine so near!”  
These words have roused the last remains  
Of life within him; — “What! not yet  
“Beyond the reach of Moslem chains!”

The thought could make even Death  
forget

His icy bondage: — with a bound  
He springs all bleeding from the ground  
And grasps his comrade’s arm now grown  
Even feebler, heavier than his own,  
And up the painful pathway leads,  
Death gaining on each step he treads.

Speed them, thou God, who heardest their  
vow!

They mount — they bleed — oh save  
them now —

The crags are red they ’ve clambered  
o’er,

The rock-weed ’s dripping with their  
gore; —

Thy blade too, HAFED, false at length,  
Now breaks beneath thy tottering  
strength!

Haste, haste — the voices of the Foe  
Come near and nearer from below —  
One effort more — thank Heaven! ’t is  
past,

They’ve gained the topmost steep at last.  
And now they touch the temple’s walls,

Now HAFED sees the Fire divine —  
When, lo! — his weak, worn comrade  
falls

Dead on the threshold of the shrine.

“Alas, brave soul, too quickly fled!

“And must I leave thee withering  
here,

“The sport of every ruffian’s tread,  
“The mark for every coward’s spear?”

“No, by yon altar’s sacred beams!”  
He cries and with a strength that seems  
Not of this world uplifts the frame



Of the fallen Chief and toward the flame  
Bears him along;— with death-damp  
hand

The corpse upon the pyre he lays,  
Then lights the consecrated brand  
And fires the pile whose sudden blaze  
Like lightning bursts o'er OMAN'S Sea.—  
“Now, Freedom's God! I come to  
Thee!”

The youth exclaims and with a smile  
Of triumph vaulting on the pile,  
In that last effort ere the fires  
Have harmed one glorious limb expires!

What shriek was that on OMAN'S tide?  
It came from yonder drifting bark,  
That just hath caught upon her side  
The death-light—and again is dark.  
It is the boat—ah! why delayed?—  
That bears the wretched Moslem maid;  
Confided to the watchful care

Of a small veteran band with whom  
Their generous Chieftain would not share  
The secret of his final doom,  
But hoped when HINDA safe and free

Was rendered to her father's eyes,  
Their pardon full and prompt would be  
The ransom of so dear a prize.—

Unconscious thus of HAFED'S fate,  
And proud to guard their beauteous  
freight,

Scarce had they cleared the surfy waves  
That foam around those frightful caves  
When the first war-whoops known so  
well

Came echoing from the distant dell—  
Sudden each oar, upheld and still,

Hung dripping o'er the vessel's side,  
And driving at the current's will,  
They rockt along the whispering tide;

While every eye in mute dismay  
Was toward that fatal mountain turned,  
Where the dim altar's quivering ray  
As yet all lone and tranquil burned.

Oh! 't is not, HINDA, in the power  
Of Fancy's most terrific touch  
To paint thy pangs in that dread hour—  
Thy silent agony—'t was such  
As those who feel could paint too well,  
But none e'er felt and lived to tell!  
'T was not alone the dreary state  
Of a lorn spirit crusht by fate,

When tho' no more remains to dread  
The panic chill will not depart;—  
When tho' the inmate Hope be dead,  
Her ghost still haunts the mouldering  
heart;

No—pleasures, hopes, affections gone,  
The wretch may bear and yet live on  
Like things within the cold rock found  
Alive when all 's congealed around.  
But there 's a blank repose in this,  
A calm stagnation, that were bliss  
To the keen, burning, harrowing pain,  
Now felt thro' all thy breast and brain;—  
That spasm of terror, mute, intense,  
That breathless, agonized suspense  
From whose hot throb whose deadly  
aching,  
The heart hath no relief but breaking!

Calm is the wave—heaven's brilliant  
lights

Reflected dance beneath the prow;—  
Time was when on such lovely nights  
She who is there so desolate now  
Could sit all cheerful tho' alone

And ask no happier joy than seeing  
That star-light o'er the waters thrown—  
No joy but that to make her blest,

And the fresh, buoyant sense of Being  
Which bounds in youth's yet careless  
breast,—

Itself a star not borrowing light  
But in its own glad essence bright.

How different now!—but, hark! again  
The yell of havoc rings—brave men!

In vain with beating hearts ye stand  
On the bark's edge—in vain each hand  
Half draws the falchion from its sheath;

All 's o'er—in rust your blades may  
lie:—

He at whose word they 've scattered  
death

Even now this night himself must  
die!

Well may ye look to yon dim tower,  
And ask and wondering guess what  
means

The battle-cry at this dead hour—  
Ah! she could tell you—she who leans  
Unheeded there, pale, sunk, aghast,  
With brow against the dew-cold mast;—  
Too well she knows—her more than  
life,

Her soul's first idol and its last  
Lies bleeding in that murderous strife.  
But see — what moves upon the height?  
Some signal! — 't is a torch's light.

What bodes its solitary glare?  
In gasping silence toward the Shrine  
All eyes are turned — thine, HINDA,  
thine

Fix their last fading life-beams there.  
'T was but a moment — fierce and high  
The death-pile blazed into the sky  
And far away o'er rock and flood  
Its melancholy radiance sent;  
While HAFED like a vision stood  
Revealed before the burning pyre,  
Tall, shadowy, like a Spirit of Fire  
Shrined in its own grand element!

"'T is he!" — the shuddering maid ex-  
claims, —

But while she speaks he's seen no  
more;  
High burst in air the funeral flames,  
And IRAN's hopes and hers are o'er!

One wild, heart-broken shriek she gave;  
Then sprung as if to reach that blaze  
Where still she fixt her dying gaze;  
And gazing sunk into the wave, —  
Deep, deep, — where never care or  
pain  
Shall reach her innocent heart again!

Farewell — farewell to thee, ARABY'S  
daughter!  
(Thus warbled a PERI beneath the dark  
sea,)

No pearl ever lay under OMAN's green  
water  
More pure in its shell than thy Spirit  
in thee.

Oh! fair as the sea-flower close to thee  
growing,  
How light was thy heart till Love's  
witchery came,  
Like the wind of the south <sup>1</sup> o'er a summer  
lute blowing,  
And husht all its music and withered  
its frame!

<sup>1</sup> "This wind (the Samoor) so softens the strings of lutes, that they can never be tuned while it lasts." — *Stephen's Persia*.

But long upon ARABY's green sunny  
highlands

Shall maids and their lovers remember  
the doom

Of her who lies sleeping among the Pearl  
Islands

With naught but the sea-star <sup>2</sup> to light  
up her tomb.

And still when the merry date-season is  
burning <sup>3</sup>

And calls to the palm-groves the young  
and the old,

The happiest there from their pastime  
returning

At sunset will weep when thy story is  
told.

The young village-maid when with flowers  
she dresses

Her dark flowing hair for some festival  
day

Will think of thy fate till neglecting her  
tresses

She mournfully turns from the mirror  
away.

Nor shall IRAN, beloved of her Hero!  
forget thee —

Tho' tyrants watch over her tears as  
they start,

Close, close by the side of that Hero  
she 'll set thee,

Embalmed in the innermost shrine of  
her heart.

Farewell — be it ours to embellish thy  
pillow

With every thing beauteous that grows  
in the deep;

Each flower of the rock and each gem of  
the billow

Shall sweeten thy bed and illumine thy  
sleep.

<sup>2</sup> "One of the greatest curiosities found in the Persian Gulf is a fish which the English call Starfish. It is circular, and at night very luminous, resembling the full moon surrounded by rays." — *Mirza Asa Taleb*.

<sup>3</sup> For a description of the merriment of the date-time, of their work, their dances, and their return home from the palm-groves at the end of autumn with the fruits, see *Kempfer, "Aménitat. Exot."*

Around thee shall glisten the loveliest  
amber

That ever the sorrowing sea-bird has  
wept;<sup>1</sup>

With many a shell in whose hollow-  
wreathed chamber

We Peris of Ocean by moonlight have  
slept.

We 'll dive where the gardens of coral  
lie darkling

And plant all the rosiest stems at thy  
head;

We 'll seek where the sands of the Cas-  
pian<sup>2</sup> are sparkling  
And gather their gold to strew over  
thy bed.

Farewell — farewell !— Until Pity's sweet  
fountain

Is lost in the hearts of the fair and the  
brave,

They 'll weep for the Chieftain who died  
on that mountain,

They 'll weep for the Maiden who  
sleeps in this wave.

THE singular placidity with which FADLADEEN had listened during the latter part of this obnoxious story surprised the Princess and FERAMORZ exceedingly; and even inclined towards him the hearts of these unsuspecting young persons who little knew the source of a complacency so marvellous. The truth was he had been organizing for the last few days a most notable plan of persecution against the poet in consequence of some passages that had fallen from him on the second evening of recital, — which appeared to this worthy Chamberlain to contain language and principles for which nothing short of the summary criticism of the Chabuk<sup>3</sup> would be advisable. It was his intention therefore immediately on their arrival at Cashmere to give information to the King of Bucharía of the very dangerous sentiments of his minstrel; and if unfortunately that monarch did not act with suitable vigor on the occasion, (that is, if he did not give the Chabuk to FERAMORZ and a place to FADLADEEN,) there would be an end, he feared, of all legitimate government in Bucharía. He could not help however auguring better both for himself and the cause of potentates in general; and it was the pleasure arising from these mingled anticipations that diffused such unusual satisfaction through his features and made his eyes shine out like poppies of the desert over the wide and lifeless wilderness of that countenance.

Having decided upon the Poet's chastisement in this manner he thought it but humanity to spare him the minor tortures of criticism. Accordingly when they assembled the following evening in the pavilion and LALLA ROOKH was expecting to see all the beauties of her bard melt away one by one in the acidity of criticism, like pearls in the cup of the Egyptian queen, — he agreeably disappointed her by merely saying with an ironical smile that the merits of such a poem deserved to be tried at a much higher tribunal; and then suddenly passed off into a panegyric upon all Mussulman sovereigns, more particularly his august and Imperial master, Aurungzebe, — the wisest and best of the descendants of Timur, — who among other great things he had done for mankind had given to him, FADLADEEN, the very profitable posts of Betel-carrier and Taster of Sherbets to the Emperor, Chief Holder of the Girdle of Beautiful Forms,<sup>4</sup> and Grand Nazir or Chamberlain of the Haram.

1 Some naturalists have imagined that amber is a concretion of the tears of birds. — See *Trevoux, Chambers*.

2 "The bay Kieselarke, which is otherwise called the Golden Bay, the sand whereof shines as fire." — *Struy*.

3 "The application of whips or rods." — *Dubios*.

4 Kemper mentions such an officer among the attendants of the King of Persia, and calls him "*formæ corporis estimator*." His business was, at stated periods, to measure the ladies of the



They were now not far from that Forbidden River<sup>1</sup> beyond which no pure Hindoo can pass, and were reposing for a time in the rich valley of Hussun Abdaul, which had always been a favorite resting-place of the Emperors in their annual migrations to Cashmere. Here often had the Light of the Faith, Jehan-Guire, been known to wander with his beloved and beautiful Nourmahal, and here would LALLA ROOKH have been happy to remain for ever, giving up the throne of Bucharia and the world for FERAMORZ and love in this sweet, lonely valley. But the time was now fast approaching when she must see him no longer, — or, what was still worse, behold him with eyes whose every look belonged to another, and there was a melancholy preciousness in these last moments, which made her heart cling to them as it would to life. During the latter part of the journey, indeed, she had sunk into a deep sadness from which nothing but the presence of the young minstrel could awake her. Like those lamps in tombs which only light up when the air is admitted, it was only at his approach that her eyes became smiling and animated. But here in this dear valley every moment appeared an age of pleasure; she saw him all day and was therefore all day happy, — resembling, she often thought, that people of Zinge<sup>2</sup> who attribute the unfading cheerfulness they enjoy to one genial star that rises nightly over their heads.<sup>3</sup>

The whole party indeed seemed in their liveliest mood during the few days they passed in this delightful solitude. The young attendants of the Princess who were here allowed a much freer range than they could safely be indulged with in a less sequestered place ran wild among the gardens and bounded through the meadows lightly as young roes over the aromatic plains of Tibet. While FADLADEEN, in addition to the spiritual comfort derived by him from a pilgrimage to the tomb of the Saint from whom the valley is named, had also opportunities of indulging in a small way his taste for victims by putting to death some hundreds of those unfortunate little lizards,<sup>4</sup> which all pious Mussulmans make it a point to kill; — taking for granted that the manner in which the creature hangs its head is meant as a mimicry of the attitude in which the Faithful say their prayers.

About two miles from Hussun Abdaul were those Royal Gardens<sup>5</sup> which had grown beautiful under the care of so many lovely eyes, and were beautiful still though those eyes could see them no longer. This place, with its flowers and its holy silence interrupted only by the dipping of the wings of birds in its marble basins filled with the pure water of those hills, was to LALLA ROOKH all that her heart could fancy of fragrance, coolness, and almost heavenly tranquillity. As the

Haram by a sort of regulation-girdle whose limits it was not thought graceful to exceed. If any of them outgrew this standard of shape, they were reduced by abstinence till they came within proper bounds.

1 The Attock.

"Akbar on his way ordered a fort to be built upon the Nilab, which he called Attock, which means in the Indian language Forbidden; for, by the superstition of the Hindoos, it was held unlawful to cross that river." — *Dow's Hindostan*.

2 "The inhabitants of this country (Zinge) are never afflicted with sadness or melancholy; on this subject the Sheikh *Abu-al-Kheir-Azhari* has the following distich:—

"Who is the man without care or sorrow, (tell) that I may rub my hand to him.

"(Behold) the Zingians, without care and sorrow, frolicsome with tipsiness and mirth."

"The philosophers have discovered that the cause of this cheerfulness proceeds from the influence of the star Soheil, or Canopus, which rises over them every night." — *Extract from a Geographical Persian Manuscript called "Heft Aklim," or the Seven Climates, translated by W. Ouseley, Esq.*

3 The star Soheil, or Canopus.

4 "The lizard Stellio. The Arabs call it Hardun. The Turks kill it, for they imagine that by declining the head it mimics them when they say their prayers." — *Hasselquist*.

5 For these particulars respecting Hussun Abdaul I am indebted to the very interesting Introduction of Mr. Elphinstone's work upon Caubul.

Prophet said of Damascus, "it was too delicious;"<sup>1</sup>—and here in listening to the sweet voice of FERAMORZ or reading in his eyes what yet he never dared to tell her, the most exquisite moments of her whole life were passed. One evening when they had been talking of the Sultana Nourmahal, the Light of the Haram,<sup>2</sup> who had so often wandered among these flowers, and fed with her own hands in those marble basins the small shining fishes of which she was so fond,<sup>3</sup>—the youth in order to delay the moment of separation proposed to recite a short story or rather rhapsody of which this adored Sultana was the heroine. It related, he said, to the reconciliation of a sort of lovers' quarrel which took place between her and the Emperor during a Feast of Roses at Cashmere; and would remind the Princess of that difference between Haroun-al-Raschid and his fair mistress Marida,<sup>4</sup> which was so happily made up by the soft strains of the musician Moussali. As the story was chiefly to be told in song and FERAMORZ had unluckily forgotten his own lute in the valley, he borrowed the vina of LALLA ROOKH's little Persian slave, and thus began:—

### THE LIGHT OF THE HARAM.

WHO has not heard of the Vale of CASH-  
MERE,

With its roses the brightest that earth  
ever gave,<sup>5</sup>

Its temples and grottos and fountains as  
clear

As the love-lighted eyes that hang over  
their wave?

Oh! to see it at sunset, — when warm  
o'er the Lake

Its splendor at parting a summer eve  
throws,

Like a bride full of blushes when linger-  
ing to take

A last look of her mirror at night ere  
she goes! —

When the shrines thro' the foliage are  
gleaming half shown,  
And each hallows the hour by some rites  
of its own.

Here the music of prayer from a minaret  
swells,

Here the Magian his urn full of per-  
fume is swinging,

And here at the altar a zone of sweet bells  
Round the waist of some fair Indian  
dancer is ringing.<sup>6</sup>

Or to see it by moonlight when mellowly  
shines

The light o'er its palaces, gardens, and  
shrines,

When the water-falls gleam like a quick  
fall of stars

1 "As you enter at that Bazar, without the gate of Damascus, you see the Green Mosque, so called because it hath a steeple faced with green glazed bricks, which render it very resplendent: it is covered at top with a pavilion of the same stuff. The Turks say this mosque was made in that place, because Mahomet being come so far, would not enter the town, saying it was too delicious." — *Thevenot*. This reminds one of the following pretty passage in Isaac Walton: — "When I sat last on this primrose bank, and looked down these meadows, I thought of them as Charles the Emperor did of the city of Florence, 'that they were too pleasant to be looked on, but only on holidays.'"

2 Nourmahal signifies Light of the Haram. She was afterwards called Nourjehan, or the Light of the World.

3 See note, p. 447.

4 "Haroun Al Raschid, cinquième Khalife des Abassides, s'étant un jour brouillé avec une de ses maîtresses nommée Maridah, qu'il aimoit cependant jusqu'à l'excès, et cette mésintelligence ayant déjà duré quelque tems commença à s'ennuyer. Giasfar Barmaki, son favori, qui s'en aperçut, commanda à Abbas ben Ahnaf, excellent poète de ce tems là, de composer quelques vers sur le sujet de cette brouillerie. Ce poète exécuta l'ordre de Giasfar, qui fit chanter ces vers par Moussali en présence du Khalife, et ce prince fut tellement touché de la tendresse des vers du poète et de la douceur de la voix du musicien qu'il alla aussitôt trouver Maridah, et fit sa paix avec elle." — *D'Herbelot*.

5 "The rose of Kashmere for its brilliancy and delicacy of odor has long been proverbial in the East." — *Forster*.

6 "Tied round her waist the zone of bells, that sounded with ravishing melody." — *Song of Jayadeva*.

And the nightingale's hymn from the Isle  
of Chenars

Is broken by laughs and light echoes of  
feet

From the cool, shining walks where the  
young people meet. —

Or at morn when the magic of daylight  
awakes

A new wonder each minute as slowly it  
breaks,

Hills, cupolas, fountains, called forth  
every one

Out of darkness as if but just born of  
the Sun.

When the Spirit of Fragrance is up with  
the day

From his Haram of night-flowers steal-  
ing away;

And the wind full of wantonness woos  
like a lover

The young aspen-trees,<sup>1</sup> till they tremble  
all over.

When the East is as warm as the light of  
first hopes,

And Day with his banner of radiance  
unfurled

Shines in thro' the mountainous portal<sup>2</sup>  
that opes,

Sublime, from that Valley of bliss to  
the world!

But never yet by night or day,

In dew of spring or summer's ray,

Did the sweet Valley shine so gay

As now it shines — all love and light,

Visions by day and feasts by night!

A happier smile illumines each brow,

With quicker spread each heart un-  
closes,

And all is ecstasy — for now

The Valley holds its Feast of Roses;<sup>3</sup>

The joyous Time when pleasures pour

Profusely round and in their shower

Hearts open like the Season's Rose, —

The Floweret of a hundred leaves<sup>4</sup>

1 "The little isles in the Lake of Cachemire are set with arbours and large-leaved aspen-trees, slender and tall. — *Bernier*.

2 "The Tuckt Suliman, the name bestowed by the Mahometans on this hill, forms one side of a grand portal to the Lake." — *Forster*.

3 "The Feast of Roses continues the whole time of their remaining in bloom." — See *Pietro de la Valle*.

4 "Gul sad berk, the Rose of a hundred

Expanding while the dew-fall flows  
And every leaf its balm receives.

'T was when the hour of evening came  
Upon the Lake, serene and cool,

When Day had hid his sultry flame

Behind the palms of BARAMOULE,<sup>5</sup>

When maids began to lift their heads,

Refresht from their embroidered beds

Where they had slept the sun away,

And waked to moonlight and to play.

All were abroad: — the busiest hive

On BELA'S<sup>6</sup> hills is less alive

When saffron-beds are full in flower,

Than lookt the Valley in that hour.

A thousand restless torches played

Thro' every grove and island shade;

A thousand sparkling lamps were set

On every dome and minaret;

And fields and pathways far and near

Were lighted by a blaze so clear

That you could see in wandering round

The smallest rose-leaf on the ground.

Yet did the maids and matrons leave

Their veils at home, that brilliant eve;

And there were glancing eyes about

And cheeks that would not dare shine  
out

In open day but thought they might

Look lovely then, because 't was night.

And all were free and wandering

And all exclaimed to all they met,

That never did the summer bring

So gay a Feast of Roses yet; —

The moon had never shed a light

So clear as that which blest them there;

The roses ne'er shone half so bright,

Nor they themselves lookt half so fair.

And what a wilderness of flowers!

It seemed as tho' from all the bowers

And fairest fields of all the year,

The mingled spoil were scattered here.

The Lake too like a garden breathes

With the rich buds that o'er it lie, —

As if a shower of fairy wreaths

Had fallen upon it from the sky!

leaves. I believe a particular species." — *Ouseley*.

5 *Bernier*.

6 A place mentioned in the *Toozek Jehangeery*, or *Memoirs of Jehan-Guire*, where there is an account of the beds of saffron-flowers about *Cashmere*.



And then the sounds of joy, — the beat  
Of tabors and of dancing feet; —  
The minaret-crier's chant of glee  
Sung from his lighted gallery,<sup>1</sup>  
And answered by a ziraleet  
From neighboring Haram, wild and  
sweet; —

The merry laughter echoing  
From gardens where the silken swing<sup>2</sup>  
Wafts some delighted girl above  
The top leaves of the orange-grove;  
Or from those infant groups at play  
Among the tents<sup>3</sup> that line the way,  
Flinging, unawed by slave or mother,  
Handfuls of roses at each other. —  
Then the sounds from the Lake, — the  
low whispering in boats,

As they shoot thro' the moonlight, —  
the dipping of oars  
And the wild, airy warbling that every  
where floats

Thro' the groves, round the islands, as  
if all the shores  
Like those of KATHAY uttered music  
and gave

An answer in song to the kiss of each  
wave.<sup>4</sup>

But the gentlest of all are those sounds  
full of feeling

That soft from the lute of some lover  
are stealing, —

Some lover who knows all the heart-  
touching power

Of a lute and a sigh in this magical hour.

1 "It is the custom among the women to employ the Maazeen to chant from the gallery of the nearest minaret, which on that occasion is illuminated, and the women assembled at the house respond at intervals with a ziraleet or joyous chorus." — *Russel*.

2 "The swing is a favorite pastime in the East, as promoting a circulation of air, extremely refreshing in those sultry climates." — *Richardson*.

"The swings are adorned with festoons. This pastime is accompanied with music of voices and of instruments, hired by the masters of the swings." — *Thevenot*.

3 At the keeping of the Feast of Roses we beheld an infinite number of tents pitched, with such a crowd of men, women, boys, and girls, with music, dances, etc." — *Herbert*.

4 "An old commentator of the Chou-King says, the ancients having remarked that a current of water made some of the stones near its banks send forth a sound, they detached some of them, and being charmed with the delightful sound they

Oh! best of delights as it every where  
is

To be near the loved *One*, — what a rapture is his

Who in moonlight and music thus sweetly  
may glide

O'er the Lake of CASHMERE with that  
*One* by his side!

If woman can make the worst wilderness  
dear,

Think, think what a Heaven she must  
make of CASHMERE!

So felt the magnificent Son of ACBAR,<sup>5</sup>  
When from power and pomp and the  
trophies of war

He flew to that Valley forgetting them all  
With the Light of the HARAM, his young  
NOURMAHAL.

When free and uncrowned as the Con-  
queror roved

By the banks of that Lake with his only  
beloved

He saw in the wreaths she would play-  
fully snatch

From the hedges a glory his crown could  
not match,

And preferred in his heart the least ring-  
let that curled

Down her exquisite neck to the throne  
of the world.

There's a beauty for ever unchangingly  
bright,

Like the long, sunny lapse of a summer-  
day's light,

Shining on, shining on, by no shadow  
made tender

Till Love falls asleep in its sameness of  
splendor.

This *was* not the beauty — oh, nothing  
like this

That to young NOURMAHAL gave such  
magic of bliss!

emitted, constructed King or musical instruments of them." — *Grosier*.

This miraculous quality has been attributed also to the shore of Attica. "*hujus litus, ait Capella, concentum musicum illis terræ undis reddere, quod propter tantam eruditionis vim guto dictum.*" — *Ludov. Vives in Augustin. "de Civitat. Dei."* lib. xviii. c. 8.

5 Jehan-Guire was the son of the Great Acbar.

But that loveliness ever in motion which  
 plays  
 Like the light upon autumn's soft shadowy days,  
 Now here and now there, giving warmth  
 as it flies  
 From the lip to the cheek, from the  
 cheek to the eyes;  
 Now melting in mist and now breaking  
 in gleams,  
 Like the glimpses a saint hath of Heaven  
 in his dreams.  
 When pensive it seemed as if that very  
 grace,  
 That charm of all others, was born with  
 her face!  
 And when angry, — for even in the tranquil-  
 lest climes  
 Light breezes will ruffle the blossoms  
 sometimes —  
 The short, passing anger but seemed to  
 awaken  
 New beauty like flowers that are sweetest  
 when shaken.  
 If tenderness touched her, the dark of  
 her eye  
 At once took a darker, a heavenlier dye,  
 From the depth of whose shadow like  
 holy revealings  
 From innermost shrines came the light  
 of her feelings.  
 Then her mirth — oh! 't was sportive as  
 ever took wing  
 From the heart with a burst like the  
 wild-bird in spring;  
 Illumed by a wit that would fascinate  
 sages,  
 Yet playful as Peris just loosed from their  
 cages.<sup>1</sup>  
 While her laugh full of life, without any  
 control  
 But the sweet one of gracefulness, rung  
 from her soul;  
 And where it most sparkled no glance  
 could discover,  
 In lip, cheek, or eyes, for she brightened  
 all over, —  
 Like any fair lake that the breeze is upon

1 In the wars of the Divs with the Peris, whenever the former took the latter prisoners, "they shut them up in iron cages, and hung them on the highest trees. Here they were visited by their companions, who brought them the choicest odors." — *Richardson*.

When it breaks into dimples and laughs  
 in the sun.  
 Such, such were the peerless enchant-  
 ments that gave  
 NOURMAHAL the proud Lord of the East  
 for her slave:  
 And tho' bright was his Haram, — a  
 living parterre  
 Of the flowers<sup>2</sup> of this planet — tho'  
 treasures were there,  
 For which SOLIMAN's self might have  
 given all the store  
 That the navy from OPHIR e'er winged  
 to his shore,  
 Yet dim before *her* were the smiles of  
 them all  
 And the Light of his Haram was young  
 NOURMAHAL!

But where is she now, this night of  
 joy,  
 When bliss is every heart's employ? —  
 When all around her is so bright,  
 So like the visions of a trance,  
 That one might think, who came by  
 chance  
 Into the vale<sup>3</sup> this happy night,  
 He saw that City of Delight<sup>3</sup>  
 In Fairy-land, whose streets and towers  
 Are made of gems and light and flowers!  
 Where is the loved Sultana? where,  
 When mirth brings out the young and  
 fair,  
 Does she, the fairest, hide her brow  
 In melancholy stillness now?

Alas! — how light a cause may move  
 Dissension between hearts that love!  
 Hearts that the world in vain had tried  
 And sorrow but more closely tied;  
 That stood the storm when waves were  
 rough  
 Yet in a sunny hour fall off,  
 Like ships that have gone down at sea  
 When heaven was all tranquillity!  
 A something light as air — a look,  
 A word unkind or wrongly taken —  
 Oh! love that tempests never shook,  
 A breath, a touch like this hath shaken.

2 In the Malay language the same word signifies women and flowers.

3 The capital of Shadukiam. See note p. 427.

And ruder words will soon rush in  
 To spread the breach that words begin;  
 And eyes forget the gentle ray  
 They wore in courtship's smiling day;  
 And voices lose the tone that shed  
 A tenderness round all they said;  
 Till fast declining one by one  
 The sweetnesses of love are gone,  
 And hearts so lately mingled seem  
 Like broken clouds, — or like the stream  
 That smiling left the mountain's brow  
 As tho' its waters ne'er could sever,  
 Yet ere it reach the plain below,  
 Breaks into floods that part for ever.

Oh, you that have the charge of Love,  
 Keep him in rosy bondage bound,  
 As in the Fields of Bliss above  
 He sits with flowerets fettered  
 round;<sup>1</sup>—

Loose not a tie that round him clings,  
 Nor ever let him use his wings;  
 For even an hour, a minute's flight  
 Will rob the plumes of half their light.  
 Like that celestial bird whose nest  
 Is found beneath far Eastern skies,  
 Whose wings tho' radiant when at rest  
 Lose all their glory when he flies!<sup>2</sup>

Some difference of this dangerous kind,—  
 By which, tho' light, the links that bind  
 The fondest hearts may soon be riven;  
 Some shadow in Love's summer heaven,  
 Which, tho' a fleecy speck at first  
 May yet in awful thunder burst;—  
 Such cloud it is that now hangs over  
 The heart of the Imperial Lover,  
 And far hath banisht from his sight  
 His NOURMAHAL, his Haram's Light!  
 Hence is it on this happy night  
 When Pleasure thro' the fields and  
 groves  
 Has let loose all her world of loves  
 And every heart has found its own,  
 He wanders joyless and alone

1 See the representation of the Eastern Cupid, pinioned closely round with wreaths of flowers, in *Picart's "Cérémonies Religieuses."*

2 "Among the birds of Tonquin is a species of goldfinch, which sings so melodiously that it is called the Celestial Bird. Its wings, when it is perched, appear variegated with beautiful colors, but when it flies they lose all their splendor."—*Grosier.*

And weary as that bird of Thrace  
 Whose pinion knows no resting-place.<sup>3</sup>

In vain the loveliest cheeks and eyes  
 This Eden of the Earth supplies  
 Come crowding round — the cheeks  
 are pale,  
 The eyes are dim: — tho' rich the spot  
 With every flower this earth has got  
 What is it to the nightingale  
 If there his darling rose is not?<sup>4</sup>  
 In vain the Valley's smiling throng  
 Worship him as he moves along;  
 He heeds them not — one smile of hers  
 Is worth a world of worshippers.  
 They but the Star's adorers are,  
 She is the Heaven that lights the Star!

Hence is it too that NOURMAHAL,  
 Amid the luxuries of this hour,  
 Far from the joyous festival  
 Sits in her own sequestered bower,  
 With no one near to soothe or aid,  
 But that inspired and wondrous maid,  
 NAMOUNA, the Enchantress; — one  
 O'er whom his race the golden sun  
 For unremembered years has run,  
 Yet never saw her blooming brow  
 Younger or fairer than 't is now.  
 Nay, rather, — as the west wind's sigh  
 Freshens the flower it passes by, —  
 Time's wing but seemed in stealing  
 o'er  
 To leave her lovelier than before.  
 Yet on her smiles a sadness hung,  
 And when as oft she spoke or sung  
 Of other worlds there came a light  
 From her dark eyes so strangely bright  
 That all believed nor man nor earth  
 Were conscious of NAMOUNA's birth!  
 All spells and talismans she knew,  
 From the great Mantra,<sup>5</sup> which around

3 "As these birds on the Bosphorus are never known to rest, they are called by the French '*les âmes damnées.*'" — *Dalloway.*

4 "You may place a hundred handfuls of fragrant herbs and flowers before the nightingale, yet he wishes not in his constant heart for more than the sweet breath of his beloved rose." — *Jami.*

5 "He is said to have found the great *Mantra*, spell or talisman, through which he ruled over the elements and spirits of all denominations." — *Wilford.*



The Air's sublimer Spirits drew,  
 To the gold gems<sup>1</sup> of AFRIC, bound  
 Upon the wandering Arab's arm  
 To keep him from the Siltim's<sup>2</sup> harm.  
 And she had pledged her powerful art, —  
 Pledged it with all the zeal and heart  
 Of one who knew tho' high her sphere,  
 What 't was to lose a love so dear, —  
 To find some spell that should recall  
 Her Selim's<sup>3</sup> smile to NOURMAHAL!

'T was midnight — thro' the lattice  
 wreathed  
 With woodbine many a perfume breathed  
 From plants that wake when others  
 sleep,  
 From timid jasmine buds that keep  
 Their odor to themselves all day  
 But when the sunlight dies away  
 Let the delicious secret out  
 To every breeze that roams about; —  
 When thus NAMOUNA: — "'T is the  
 hour  
 "That scatters spells on herb and flower,  
 "And garlands might be gathered now,  
 "That twined around the sleeper's brow  
 "Would make him dream of such de-  
 lights,  
 "Such miracles and dazzling sights  
 "As Genii of the Sun behold  
 "At evening from their tents of gold  
 "Upon the horizon — where they play  
 "Till twilight comes and ray by ray  
 "Their sunny mansions melt away.  
 "Now too a chaplet might be wreathed  
 "Of buds o'er which the moon has  
 breathed,  
 "Which worn by her whose love has  
 strayed  
 "Might bring some Peri from the  
 skies,  
 "Some sprite, whose very soul is made  
 "Of flowerets' breaths and lovers'  
 sighs,  
 "And who might tell" —  
 "For me, for me,"  
 Cried NOURMAHAL impatiently, —

1 "The gold jewels of Jinnie, which are called by the Arabs El Herrez, from the supposed charm they contain." — *Jackson*.

2 "A demon, supposed to haunt woods, etc., in a human shape." — *Richardson*.

3 The name of Jehan-Guire before his accession to the throne.

"Oh! twine that wreath for me to  
 night."

Then rapidly with foot as light  
 As the young musk-roe's out she flew  
 To cull each shining leaf that grew  
 Beneath the moonlight's hallowing beams  
 For this enchanted Wreath of Dreams.  
 Anemones and Seas of Gold,<sup>4</sup>

And new-blown lilies of the river,  
 And those sweet flowerets that unfold  
 Their buds on CAMADEVA's quiver;<sup>5</sup> —  
 The tuberose, with her silvery light,  
 That in the Gardens of Malay

Is called the Mistress of the Night,<sup>6</sup>  
 So like a bride, scented and bright,

She comes out when the sun's away; —  
 Amaranths such as crown the maids  
 That wander thro' ZAMARA's shades;<sup>7</sup> —  
 And the white moon-flower as it shows,  
 On SERENDIB's high crags to those  
 Who near the isle at evening sail,  
 Scenting her clove-trees in the gale;  
 In short all flowerets and all plants,

From the divine Amrita tree<sup>8</sup>  
 That blesses heaven's habitants  
 With fruits of immortality,  
 Down to the basil tuft<sup>9</sup> that waves  
 Its fragrant blossom over graves,  
 And to the humble rosemary

4 "Hemasagara, or the Sea of Gold, with flowers of the brightest gold color." — *Sir W. Jones*.

5 "This tree (the Nagacesara) is one of the most delightful on earth, and the delicious odor of its blossoms justly gives them a place in the quiver of Camadeva, or the God of Love." — *Id.*

6 "The Malaysans style the tuberose (*polianthes tuberosa*) Sandal Malam, or the Mistress of the Night." — *Pennant*.

7 The people of the Batta country in Sumatra (of which Zamara is one of the ancient names), "when not engaged in war, lead an idle, inactive life, passing the day in playing on a kind of flute, crowned with garlands of flowers, among which the globe-amaranthus, a native of the country, mostly prevails." — *Marsden*.

8 "The largest and richest sort (of the Jambu or rose-apple) is called Amrita, or immortal, and the mythologists of Tibet apply the same word to a celestial tree, bearing ambrosial fruit." — *Sir W. Jones*.

9 Sweet basil, called Rayhan in Persia, and generally found in churchyards.

"The women in Egypt go, at least two days in the week, to pray and weep at the sepulchres of the dead; and the custom then is to throw upon the tombs a sort of herb, which the Arabs call *rihan*, and which is our sweet basil." — *Maillet*, Lett. 10.

Whose sweets so thanklessly are shed  
 To scent the desert<sup>1</sup> and the dead: —  
 All in that garden bloom and all  
 Are gathered by young NOURMAHAL,  
 Who heaps her baskets with the flowers  
 And leaves till they can hold no more;  
 Then to NAMOUNA flies and showers  
 Upon her lap the shining store.  
 With what delight the Enchantress views  
 So many buds bathed with the dews  
 And beams of that blest hour! — her  
 glance

Spoke something past all mortal pleasures,  
 As in a kind of holy trance  
 She hung above those fragrant treasures,  
 Bending to drink their balmy airs,  
 As if she mixt her soul with theirs.

And 't was indeed the perfume shed  
 From flowers and scented flame that fed  
 Her charmed life — for none had e'er  
 Beheld her taste of mortal fare,  
 Nor ever in aught earthly dip,  
 But the morn's dew, her roseate lip.  
 Filled with the cool, inspiring smell,  
 The Enchantress now begins her spell,  
 Thus singing as she winds and weaves  
 In mystic form the glittering leaves: —

I know where the winged visions dwell  
 That around the night-bed play;  
 I know each herb and floweret's bell,  
 Where they hide their wings by day.  
 Then hasten we, maid,  
 To twine our braid,

To-morrow the dreams and flowers will  
 fade.

The image of love that nightly flies  
 To visit the bashful maid,  
 Steals from the jasmine flower that sighs  
 Its soul like her in the shade.  
 The dream of a future, happier hour  
 That alights on misery's brow,  
 Springs out of the silvery almond-flower  
 That blooms on a leafless bough.<sup>2</sup>  
 Then hasten we, maid,

1 "In the Great Desert are found many stalks of lavender and rosemary." — *Asiat. Res.*

2 "The almond-tree, with white flowers, blossoms on the bare branches." — *Hasselquist*.

To twine our braid,  
 To-morrow the dreams and flowers will  
 fade.

The visions that oft to worldly eyes  
 The glitter of mines unfold  
 Inhabit the mountain-herb<sup>3</sup> that dyes  
 The tooth of the fawn like gold.  
 The phantom shapes — oh touch not  
 them —

That appal the murderer's sight,  
 Lurk in the fleshly mandrake's stem,  
 That shrieks when pluckt at night!  
 Then hasten we, maid,  
 To twine our braid,

To-morrow the dreams and flowers will  
 fade.

The dream of the injured, patient mind  
 That smiles at the wrongs of men  
 Is found in the bruised and wounded rind  
 Of the cinnamon, sweetest then.

Then hasten we, maid,  
 To twine our braid,  
 To-morrow the dreams and flowers will  
 fade.

No sooner was the flowery crown  
 Placed on her head than sleep came down,  
 Gently as nights of summer fall,  
 Upon the lids of NOURMAHAL; —  
 And suddenly a tuneful breeze  
 As full of small, rich harmonies  
 As ever wind that o'er the tents  
 Of AZAB<sup>4</sup> blew was full of scents,

3 An herb on Mount Libanus, which is said to communicate a yellow golden hue to the teeth of the goats and other animals that graze upon it.

*Niebuhr* thinks this may be the herb which the Eastern alchymists look to as a means of making gold. "Most of those alchymical enthusiasts think themselves sure of success, if they could but find out the herb which gilds the teeth and gives a yellow color to the flesh of the sheep that eat it. Even the oil of this plant must be of a golden color. It is called *Haschischat ed dab*."

Father Jerom Dandini, however, asserts that the teeth of the goats of Mount Libanus are of a silver color; and adds, "this confirms me that which I observed in Candia: to wit, that the animals that live on Mount Ida eat a certain herb which renders their teeth of a golden color; which, according to my judgment, can not otherwise proceed than from the mines which are under ground." — *Dandini*, "Voyage to Mount Libanus."

4 The myrrh country

Steals on her ear and floats and swells  
Like the first air of morning creeping  
Into those wreathy, Red-Sea shells  
Where Love himself of old lay sleep-  
ing;<sup>1</sup>

And now a Spirit formed, 't would seem,  
Of music and of light, — so fair,  
So brilliantly his features beam,  
And such a sound is in the air  
Of sweetness when he waves his wings, —  
Hovers around her and thus sings:

From CHINDARA'S<sup>2</sup> warbling fount I  
come,  
Called by that moonlight garland's  
spell;

From CHINDARA'S fount, my fairy home,  
Where in music, morn' and night, I  
dwell.

Where lutes in the air are heard about  
And voices are singing the whole day  
long,

And every sigh the heart breathes out  
Is turned, as it leaves the lips, to  
song!

Hither I come  
From my fairy home,  
And if there 's a magic in Music's  
strain

I swear by the breath  
Of that moonlight wreath  
Thy Lover shall sigh at thy feet again.

For mine is the lay that lightly floats  
And mine are the murmuring, dying notes  
That fall as soft as snow on the sea  
And melt in the heart as instantly: —  
And the passionate strain that, deeply  
going,

Refines the bosom it trembles thro'  
As the musk-wind over the water blowing  
Ruffles the wave but sweetens it too.

Mine is the charm whose mystic sway  
The Spirits of past Delight obey; —  
Let but the tuneful talisman sound,  
And they come like Genii hovering round.

1 "This idea (of deities living in shells) was not unknown to the Greeks, who represent the young Nerites, one of the Cupids, as living in shells on the shores of the Red Sea." — *Wilford*.

2 "A fabulous fountain, where instruments are said to be constantly playing." — *Richardson*.

And mine is the gentle song that bears  
From soul to soul the wishes of love,  
As a bird that wafts thro' genial airs  
The cinnamon-seed from grove to  
grove.<sup>3</sup>

'T is I that mingle in one sweet measure  
The past, the present and future of pleas-  
ure;<sup>4</sup>

When Memory links the tone that is  
gone

With the blissful tone that 's still in the  
ear;

And Hope from a heavenly note flies on  
To a note more heavenly still that is  
near.

The warrior's heart when touched by  
me,

Can as downy soft and as yielding be  
As his own white plume that high amid  
death

Thro' the field has shone — yet moves  
with a breath!

And oh, how the eyes of Beauty glisten,  
When Music has reached her inward  
soul,

Like the silent stars that wink and listen  
While Heaven's eternal melodies roll.

So hither I come  
From my fairy home,

3 "The Pompadour pigeon is the species, which, by carrying the fruit of the cinnamon to different places, is a great disseminator of this valuable tree." — See *Brown's* Illustr. Tab. 19.

4 "Whenever our pleasure arises from a succession of sounds, it is a perception of a complicated nature, made up of a *sensation* of the present sound or note, and an *idea* or remembrance of the foregoing, while their mixture and concurrence produce such a mysterious delight, as neither could have produced alone. And it is often heightened by an anticipation of the succeeding notes. Thus Sense, Memory, and Imagination, are conjunctively employed." — *Gerrard* on Taste.

This is exactly the Epicurean theory of Pleasure, as explained by Cicero: — "*quocirca corpus gaudere tamdiu, dum presentem sentiret voluptatem: animum et presentem percipere pariter cum corpore et prospicere venientem, nec præteritam præterfluere sinere.*"

Madame de Staël accounts upon the same principle for the gratification we derive from rhyme: — "*Elle est l'image de l'esérance et du souvenir. Un son nous fait désirer celui qui doit lui répondre, et quand le second retentit il nous rappelle celui qui vient de nous échapper.*"



And if there's a magic in Music's strain,  
I swear by the breath  
Of that moonlight wreath  
Thy Lover shall sigh at thy feet again.

'T is dawn — at least that earlier dawn  
Whose glimpses are again withdrawn,<sup>1</sup>  
As if the morn had waked, and then  
Shut close her lids of light again.  
And NOURMAHAL is up and trying

The wonders of her lute whose  
strings —  
Oh, bliss! — now murmur like the sighing  
From that ambrosial Spirit's wings.  
And then her voice — 't is more than  
human —

Never till now had it been given  
To lips of any mortal woman  
To utter notes so fresh from heaven;  
Sweet as the breath of angel sighs  
When angel sighs are most divine. —  
"Oh! let it last till night," she cries,  
"And he is more than ever mine."

And hourly she renews the lay,  
So fearful lest its heavenly sweetness  
Should ere the evening fade away, —  
For things so heavenly have such fleet-  
ness!

But far from fading it but grows  
Richer, diviner as it flows;  
Till rapt she dwells on every string  
And pours again each sound along,  
Like echo, lost and languishing,  
In love with her own wondrous song.

That evening, (trusting that his soul  
Might be from haunting love released

1 "The Persians have two mornings, the Soobhi Kazim and the Soobhi Sadig, the false and the real daybreak. They account for this phenomenon in a most whimsical manner. They say that as the sun rises from behind the Kohi Qaf (Mount Caucasus), it passes a hole perforated through that mountain, and that darting its rays through it, it is the cause of the Soobhi Kazim, or this temporary appearance of day-break. As it ascends, the earth is again veiled in darkness, until the sun rises above the mountain, and brings with it the Soobhi Sadig, or real morning." — *Scott Waring*. He thinks Milton may allude to this, when he says, —

"Ere the blabbing Eastern scout,  
The nice morn on the Indian steep  
From her cabined loop-hole peep."

By mirth, by music and the bowl,)  
The Imperial SELIM held a feast  
In his magnificent Shalimar:<sup>2</sup> —

In whose Saloons, when the first star  
Of evening o'er the waters trembled,  
The Valley's loveliest all assembled;  
All the bright creatures that like dreams  
Glide thro' its foliage and drink beams  
Of beauty from its founts and streams;<sup>3</sup>  
And all those wandering minstrel-maids,  
Who leave — how *can* they leave? — the  
shades

Of that dear Valley and are found  
Singing in gardens of the South<sup>4</sup>  
Those songs that ne'er so sweetly sound  
As from a young Cashmerian's mouth.

There too the Haram's inmates smile; —  
Maidens from the West, with sun-bright  
hair,  
And from the Garden of the NILE,  
Delicate as the roses there;<sup>5</sup> —

2 "In the centre of the plain, as it approaches the Lake, one of the Delhi Emperors, I believe Shan Jehan, constructed a spacious garden called the Shalimar, which is abundantly stored with fruit-trees and flowering shrubs. Some of the rivulets which intersect the plain are led into a canal at the back of the garden, and flowing through its centre, or occasionally thrown into a variety of water-works, compose the chief beauty of the Shalimar. To decorate this spot the Mogul Princes of India have displayed an equal magnificence and taste; especially Jehan Gheer, who, with the enchanting Noor Mahl, made Kashmir his usual residence during the summer months. On arches thrown over the canal are erected, at equal distances, four or five suites of apartments, each consisting of a saloon, with four rooms at the angles, where the followers of the court attend, and the servants prepare sherbets, coffee, and the hookah. The frame of the doors of the principal saloon is composed of pieces of a stone of a black color, streaked with yellow lines, and of a closer grain and higher polish than porphyry. They were taken, it is said, from a Hindoo temple, by one of the Mogul princes, and are esteemed of great value." — *Forster*.

3 "The waters of Cachemir are the more renowned from its being supposed that the Cachemirians are indebted for their beauty to them." — *Ali Yezdi*.

4 "From him I received the following little GAZEL, or Love Song, the notes of which he committed to paper from the voice of one of those singing girls of Cashmere, who wander from that delirious valley over the various parts of India." — *Persian Miscellanies*.

5 "The roses of the Jinan Nile, or Garden of the Nile (attached to the Emperor of Morocco's palace), are unequalled, and mattresses are made

Daughters of Love from CYPRUS' rocks,  
With Paphian diamonds in their locks;<sup>1</sup>—  
Light PERI forms such as there are  
On the gold Meads of CANDAHAR;<sup>2</sup>  
And they before whose sleepy eyes

In their own bright Kathaian bowers  
Sparkle such rainbow butterflies  
That they might fancy the rich flowers  
That round them in the sun lay sighing  
Had been by magic all set flying.<sup>3</sup>

Every thing young, every thing fair  
From East and West is blushing there,  
Except — except — oh, NOURMAHAL!  
Thou loveliest, dearest of them all,  
The one whose smile shone out alone;  
Amidst a world the only one;  
Whose light among so many lights  
Was like that star on starry nights,  
The seaman singles from the sky,  
To steer his bark for ever by!  
Thou wert not there — so SELIM thought,  
And every thing seemed drear without thee;

But, ah! thou wert, thou wert, — and brought

Thy charm of song all fresh about thee.  
Mingling unnoticed with a band  
Of lutanists from many a land,  
And veiled by such a mask as shades  
The features of young Arab maids,<sup>4</sup> —  
A mask that leaves but one eye free,  
To do its best in witchery, —  
She roved with beating heart around  
And waited trembling for the minute

of their leaves for the men of rank to recline upon." — *Jackson*.

1 "On the side of a mountain near Paphos there is a cavern which produces the most beautiful rock-crystal. On account of its brilliancy it has been called the Paphian diamond." — *Mariti*.

2 "There is a part of Candahar, called Peria, or Fairy Land." — *Thevenot*. In some of those countries to the north of India vegetable gold is supposed to be produced.

3 "These are the butterflies which are called in the Chinese language Flying Leaves. Some of them have such shining colors, and are so variegated, that they may be called flying flowers; and indeed they are always produced in the finest flower-gardens." — *Dunn*.

4 "The Arabian women wear black masks with little clasps prettily ordered." — *Carreri*. Niebuhr mentions their showing but one eye in conversation.

When she might try if still the sound  
Of her loved lute had magic in it.

The board was spread with fruits and wine,

With grapes of gold, like those that shine

On CASBIN's hills;<sup>5</sup> — pomegranates full  
Of melting sweetness, and the pears,  
And sunniest apples<sup>6</sup> that CAUBUL

In all its thousand gardens<sup>7</sup> bears; —  
Plantains, the golden and the green,  
MALAYA's nectared mangusteen;<sup>8</sup>  
Prunes of BOKHARA, and sweet nuts

From the far groves of SAMARCAND,  
And BASRA dates, and apricots,

Seed of the Sun,<sup>9</sup> from IRAN's land; —  
With rich conserve of Visna cherries,<sup>10</sup>  
Of orange flowers, and of those berries  
That, wild and fresh, the young gazelles  
Feed on in ERAC's rocky dells.<sup>11</sup>  
All these in richest 'vases smile,

In baskets of pure santal-wood,  
And urns of porcelain from that isle<sup>12</sup>

Sunk underneath the Indian flood,  
Whence oft the lucky diver brings  
Vases to grace the halls of kings.  
Wines too of every clime and hue  
Around their liquid lustre threw;  
Amber Rosolli,<sup>13</sup> — the bright dew

5 "The golden grapes of Casbin." — *Description of Persia*.

6 "The fruits exported from Caubul are apples, pears, pomegranates," etc. — *Elphinstone*.

7 "We sat down under a tree, listened to the birds, and talked with the son of our Mehmaundar about our country and Caubul, of which he gave an enchanting account: that city and its 100,000 gardens," etc. — *Id.*

8 "The mangusteen, the most delicate fruit in the world; the pride of the Malay islands." — *Marsden*.

9 "A delicious kind of apricot, called by the Persians tokmek-shems, signifying sun's seed." — *Description of Persia*.

10 "Sweetmeats, in a crystal cup, consisting of rose-leaves in conserve, with lemon of Visna cherry, orange flowers," etc. — *Russel*.

11 "Antelopes cropping the fresh berries of Erac." — *The Moallakat*, Poem of Tarafa.

12 "Mauri-ga-Sima, an island near Formosa, supposed to have been sunk in the sea for the crimes of its inhabitants. The vessels which the fishermen and divers bring up from it are sold at an immense price in China and Japan." — *See Kempfer*.

13 Persian Tales.

From vineyards of the Green-Sea gushing;<sup>1</sup>

And SHIRAZ wine that richly ran  
As if that jewel large and rare,  
The ruby for which KUBLAI-KHAN  
Offered a city's wealth,<sup>2</sup> was blushing  
Melted within the goblets there!

And amply SELIM quaffs of each,  
And seems resolved the flood shall reach  
His inward heart, — shedding around  
A genial deluge, as they run,  
That soon shall leave no spot undrowned  
For Love to rest his wings upon.  
He little knew how well the boy  
Can float upon a goblet's streams,  
Lighting them with his smile of joy; —  
As bards have seen him in their dreams,  
Down the blue GANGES laughing glide  
Upon a rosy lotus wreath,<sup>3</sup>  
Catching new lustre from the tide  
That with his image shone beneath.

But what are cups without the aid  
Of song to speed them as they flow?  
And see — a lovely Georgian maid  
With all the bloom, the freshened  
glow  
Of her own country maidens' looks,  
When warm they rise from TEFLIS'  
brooks;<sup>4</sup>  
And with an eye whose restless ray,  
Full, floating, dark — oh, he, who  
knows  
His heart is weak, of Heaven should  
pray  
To guard him from such eyes as  
those! —  
With a voluptuous wildness flings  
Her snowy hand across the strings  
Of a syrinda<sup>5</sup> and thus sings:—

1 The white wine of Kishma.

2 "The King of Zeilan is said to have the very finest ruby that was ever seen. Kublai-Khan sent and offered the value of a city for it, but the king answered he would not give it for the treasure of the world." — *Marco Polo*.

3 The Indians feign that Cupid was first seen floating down the Ganges on the Nymphaea Nelumbo. — See *Pennant*.

4 Teflis is celebrated for its natural warm baths. — See *Ebn Haukal*.

5 "The Indian Syrinda, or guitar." — *Symez*.

Come hither, come hither — by night and  
by day,

We linger in pleasures that never are  
gone;

Like the waves of the summer as one dies  
away

Another as sweet and as shining comes  
on.

And the love that is o'er, in expiring gives  
birth

To a new one as warm, as unequalled  
in bliss;

And, oh! if there be an Elysium on  
earth,

It is this, it is this.<sup>6</sup>

Here maidens are sighing, and fragrant  
their sigh

As the flower of the Amra just opened by  
a bee;<sup>7</sup>

And precious their tears as that rain from  
the sky,<sup>8</sup>

Which turns into pearls as it falls in  
the sea.

Oh! think what the kiss and the smile  
must be worth

When the sigh and the tear are so perfect  
in bliss,

And own if there be an Elysium on  
earth,

It is this, it is this.

Here sparkles the nectar that hallowed  
by love

Could draw down those angels of old  
from their sphere,

Who for wine of this earth<sup>9</sup> left the  
fountains above,

And forgot heaven's stars for the eyes  
we have here.

6 "Around the exterior of the Dewan Khafs (a building of Shah Allum's) in the cornice are the following lines in letters of gold upon a ground of white marble — 'If there be a paradise upon earth, it is this, it is this.' — *Franklin*.

7 "Delightful are the flowers of the Amra trees on the mountain-tops while the murmuring bees pursue their voluptuous toil." — *Song of Jayadeva*.

8 "The Nison or drops of spring rain, which they believe to produce pearls if they fall into shells." — *Richardson*.

9 For an account of the share which wine had in the fall of the angels, see *Mariti*.



And, blest with the odor our goblet gives  
forth,

What Spirit the sweets of his Eden  
would miss?

For, oh! if there be an Elysium on earth,  
It is this, it is this.

The Georgian's song was scarcely mute,  
When the same measure, sound for  
sound,

Was caught up by another lute  
And so divinely breathed around

That all stood husht and wondering,  
And turned and lookt into the air,

As if they thought to see the wing  
Of ISRAFIL<sup>1</sup> the Angel there; —

So powerfully on every soul  
That new, enchanted measure stole.  
While now a voice sweet as the note  
Of the charmed lute was heard to float  
Along its chords and so entwine

Its sounds with theirs that none knew  
whether

The voice or lute was most divine,  
So wondrously they went together: —

There 's a bliss beyond all that the min-  
strel has told,

When two that are linkt in one heav-  
enly tie,

With heart never changing and brow  
never cold,

Love on thro' all ills and love on till  
they die!

One hour of a passion so sacred is worth  
Whole ages of heartless and wander-  
ing bliss;

And, oh! if there be an Elysium on earth,  
It is this, it is this.

'T was not the air, 't was not the words,  
But that deep magic in the chords

And in the lips that gave such power  
As Music knew not till that hour.

At once a hundred voices said,  
"It is the maskt Arabian maid!"

While SELIM who had felt the strain  
Deepest of any and had lain

Some minutes rapt as in a trance  
After the fairy sounds were o'er,

Too inly touched for utterance,  
Now motioned with his hand for  
more: —

Fly to the desert, fly with me,  
Our Arab tents are rude for thee;  
But oh! the choice what heart can doubt,  
Of tents with love or thrones without?

Our rocks are rough, but smiling there  
The acacia waves her yellow hair,  
Lonely and sweet nor loved the less  
For flowering in a wilderness.

Our sands are bare, but down their slope  
The silvery-footed antelope  
As gracefully and gayly springs  
As o'er the marble courts of kings.

Then come — thy Arab maid will be  
The loved and lone acacia-tree,  
The antelope whose feet shall bless  
With their light sound thy loneliness.

Oh! there are looks and tones that dart  
An instant sunshine thro' the heart, —  
As if the soul that minute caught  
Some treasure it thro' life had sought;

As if the very lips and eyes,  
Predestined to have all our sighs  
And never be forgot again,  
Sparkled and spoke before us then!

So came thy every glance and tone,  
When first on me they breathed and  
shone,

New as if brought from other spheres  
Yet welcome as if loved for years.

Then fly with me, — if thou hast known  
No other flame nor falsely thrown  
A gem away, that thou hadst sworn  
Should ever in thy heart be worn.

Come if the love thou hast for me  
Is pure and fresh as mine for thee, —  
Fresh as the fountain under ground,  
When first 't is by the lapwing found.<sup>2</sup>

But if for me thou dost forsake  
Some other maid and rudely break  
Her worshipt image from its base,  
To give to me the ruined place; —

<sup>2</sup> The Hudhud, or Lapwing, is supposed to  
have the power of discovering water under  
ground.

<sup>1</sup> The Angel of Music. — See note, p. 456.

Then fare thee well — I'd rather make  
My bower upon some icy lake  
When thawing suns begin to shine  
Than trust to love so false as thine

There was a pathos in this lay,  
That, even without enchantment's  
art,

Would instantly have found its way  
Deep into SELIM's burning heart;  
But breathing as it did a tone  
To earthly lutes and lips unknown;  
With every chord fresh from the touch  
Of Music's Spirit, — 't was too much!  
Starting he dasht away the cup, —

Which all the time of this sweet air  
His hand had held, untasted, up,

As if 't were fixt by magic there, —  
And naming her, so long unnamed,  
So long unseen, wildly exclaimed,

"Oh NOURMAHAL! oh NOURMAHAL!

"Hadst thou but sung this witching  
strain,

"I could forget — forgive thee all  
"And never leave those eyes again."

The mask is off — the charm is  
wrought —

And SELIM to his heart has caught,  
In blushes, more than ever bright,  
His NOURMAHAL, his Haram's Light!  
And well do vanish frowns enhance  
The charm of every brightened glance;  
And dearer seems each dawning smile  
For having lost its light awhile:  
And happier now for all her sighs

As on his arm her head reposes  
She whispers him, with laughing eyes,  
"Remember, love, the Feast of  
Roses!"

FADLADEEN, at the conclusion of this light rhapsody, took occasion to sum up his opinion of the young Cashmerian's poetry, — of which, he trusted, they had that evening heard the last. Having recapitulated the epithets, "frivolous" — "inharmonious" — "nonsensical," he proceeded to say that, viewed in the most favorable light it resembled one of those Maldivian boats, to which the Princess had alluded in the relation of her dream,<sup>1</sup> — a slight, gilded thing, sent adrift without rudder or ballast, and with nothing but vapid sweets and faded flowers on board. The profusion, indeed, of flowers and birds, which this poet had ready on all occasions, — not to mention dews, gems, etc. — was a most oppressive kind of opulence to his hearers; and had the unlucky effect of giving to his style all the glitter of the flower-garden without its method, and all the flutter of the aviary without its song. In addition to this, he chose his subjects badly, and was always most inspired by the worst parts of them. The charms of paganism, the merits of rebellion, — these were the themes honored with his particular enthusiasm; and, in the poem just recited, one of his most palatable passages was in praise of that beverage of the Unfaithful, wine; — "being, perhaps," said he, relaxing into a smile, as conscious of his own character in the Haram on this point, "one of those bards, whose fancy owes all its illumination to the grape, like that painted porcelain,<sup>2</sup> so curious and so rare, whose images are only visible when liquor is poured into it." Upon the whole, it was his opinion, from the specimens which they had heard, and which, he begged to say, were the most tiresome part of the journey, that — whatever other merits this well-dressed young gentleman might possess — poetry was by no means his proper avocation: "and indeed," concluded the critic, "from his fondness for flowers and for birds, I would venture to suggest that a florist or a bird-catcher is a much more suitable calling for him than a poet."

1 See p. 445.

2 "The Chinese had formerly the art of painting on the sides of porcelain vessels fish and other animals, which were only perceptible when the vessel was full of some liquor. They call this species Kia-tsin, that is, *azure is put in press*, on account of the manner in which the azure is laid on." — "They are every now and then trying to discover the art of this magical painting, but to no purpose." — *Dunn*.

They had now begun to ascend those barren mountains, which separate Cashmere from the rest of India; and, as the heats were intolerable, and the time of their encampments limited to the few hours necessary for refreshment and repose, there was an end to all their delightful evenings, and LALLA ROOKH saw no more of FERAMORZ. She now felt that her short dream of happiness was over, and that she had nothing but the recollection of its few blissful hours, like the one draught of sweet water that serves the camel across the wilderness, to be her heart's refreshment during the dreary waste of life that was before her. The blight that had fallen upon her spirits soon found its way to her cheek, and her ladies saw with regret — though not without some suspicion of the cause — that the beauty of their mistress, of which they were almost as proud as of their own, was fast vanishing away at the very moment of all when she had most need of it. What must the King of Bucharia feel, when, instead of the lively and beautiful LALLA ROOKH, whom the poets of Delhi had described as more perfect than the divinest images in the house of AZOR,<sup>1</sup> he should receive a pale and inanimate victim, upon whose cheek neither health nor pleasure bloomed, and from whose eyes Love had fled, — to hide himself in her heart?

If any thing could have charmed away the melancholy of her spirits, it would have been the fresh airs and enchanting scenery of that Valley, which the Persians so justly called the Unequaled.<sup>2</sup> But neither the coolness of its atmosphere, so luxurious after toiling up those bare and burning mountains, — neither the splendor of the minarets and pagodas, that shone out from the depth of its woods, nor the grottoes, hermitages, and miraculous fountains,<sup>3</sup> which make every spot of that region holy ground, — neither the countless waterfalls, that rush into the Valley from all those high and romantic mountains that encircle it, nor the fair city on the Lake, whose houses, roofed with flowers,<sup>4</sup> appeared at a distance like one vast and variegated parterre; — not all these wonders and glories of the most lovely country under the sun could steal her heart for a minute from those sad thoughts which but darkened and grew bitterer every step she advanced.

The gay pomps and processions that met her upon her entrance into the Valley, and the magnificence with which the roads all along were decorated, did honor to the taste and gallantry of the young King. It was night when they approached the city, and, for the last two miles, they had passed under arches, thrown from hedge to hedge, festooned with only those rarest roses from which the Attar Gul, more precious than gold, is distilled, and illuminated in rich and

1 An eminent carver of idols, said in the Koran to be father to Abraham. "I have such a lovely idol as is not to be met with in the house of Azor." — *Hafiz*.

2 Kachmire be Nazeer: — *Forster*.

3 "The pardonable superstition of the sequestered inhabitants has multiplied the places of worship of Mahadeo, of Beschian, and of Brama. All Cashmere is holy land, and miraculous fountains abound." — *Major Rennel's Memoirs of a Map of Hindostan*.

Jehan-Guire mentions "a fountain in Cashmere called Tirnagh, which signifies a snake; probably because some large snake had formerly been seen there." — "During the lifetime of my father, I went twice to this fountain, which is about twenty coss from the city of Cashmere. The vestiges of places of worship and sanctity are to be traced without number amongst the ruins and the caves, which are interspersed in its neighborhood." — *Toosek Jehangeery*. — v. *Asiat. Misc.* vol. ii.

There is another account of Caahmere by Abul-Fazil, the author of the *Ayin-Acbaree*, "who," says *Major Rennel*, "appears to have caught some of the enthusiasm of the valley, by his description of the holy places in it."

4 "On a standing roof of wood is laid a covering of fine earth, which shelters the building from the great quantity of snow that falls in the winter season. This fence communicates an equal warmth in winter, as a refreshing coolness in the summer season, when the tops of the houses, which are planted with a variety of flowers, exhibit at a distance the spacious view of a beautifully checkered parterre." — *Forster*.



fanciful forms with lanterns of the triple-colored tortoise-shell of Pegu.<sup>1</sup> Sometimes, from a dark wood by the side of the road, a display of fireworks would break out, so sudden and so brilliant, that a Brahmin might fancy he beheld that grove, in whose purple shade the God of Battles was born, bursting into a flame at the moment of his birth; — while, at other times, a quick and playful irradiation continued to brighten all the fields and gardens by which they passed, forming a line of dancing lights along the horizon; like the meteors of the north as they are seen by those hunters<sup>2</sup> who pursue the white and blue foxes on the confines of the Icy Sea.

These arches and fireworks delighted the Ladies of the Princess exceedingly; and, with their usual good logic, they deduced from his taste for illuminations, that the King of Bucharia would make the most exemplary husband imaginable. Nor, indeed, could LALLA ROOKH herself help feeling the kindness and splendor with which the young bridegroom welcomed her; — but she also felt how painful is the gratitude which kindness from those we cannot love excites; and that their best blandishments come over the heart with all that chilling and deadly sweetness which we can fancy in the cold, odoriferous wind<sup>3</sup> that is to blow over this earth in the last days.

The marriage was fixed for the morning after her arrival, when she was, for the first time, to be presented to the monarch in that Imperial Palace beyond the lake, called the Shalimar. Though never before had a night of more wakeful and anxious thought been passed in the Happy Valley, yet, when she rose in the morning, and her Ladies came around her, to assist in the adjustment of the bridal ornaments, they thought they had never seen her look half so beautiful. What she had lost of the bloom and radiancy of her charms was more than made up by that intellectual expression, that soul beaming forth from the eyes, which is worth all the rest of loveliness. When they had tinged her fingers with the Henna leaf, and placed upon her brow a small coronet of jewels, of the shape worn by the ancient Queens of Bucharia, they flung over her head the rose-colored bridal veil, and she proceeded to the barge that was to convey her across the lake; — first kissing, with a mournful look, the little amulet of cornelian, which her father at parting had hung about her neck.

The morning was as fresh and fair as the maid on whose nuptials it rose, and the shining lake, all covered with boats, the minstrels playing upon the shores of the islands, and the crowded summer-houses on the green hills around, with shawls and banners waving from their roofs, presented such a picture of animated rejoicing, as only she, who was the object of it all, did not feel with transport. To LALLA ROOKH alone it was a melancholy pageant; nor could she have even borne to look upon the scene, were it not for a hope that, among the crowds around, she might once more perhaps catch a glimpse of FERAMORZ. So much was her imagination haunted by this thought that there was scarcely an islet or boat she passed on the way at which her heart did not flutter with the momentary fancy that he was there. Happy, in her eyes, the humblest slave upon whom the light of his dear

1 "Two hundred slaves there are, who have no other office than to hunt the woods and marshes for triple-colored tortoises for the King's Vivary. Of the shells of these also lanterns are made." — *Vincent le Blanc's Travels*.

2 For a description of the Aurora Borealis as it appears to these hunters, v. *Encyclopædia*.

3 This wind, which is to blow from Syria Damascena, is, according to the Mahometans, one of the signs of the Last Day's approach.

Another of the signs is, "Great distress in the world, so that a man when he passes by another's grave shall say, Would to God I were in his place!" — *Salé's Preliminary Discourse*.

looks fell! — In the barge immediately after the Princess sat FADLADEEN, with his silken curtains thrown widely apart, that all might have the benefit of his august presence, and with his head full of the speech he was to deliver to the King, “concerning FERAMORZ and literature and the Chabuk as connected therewith.”

They now had entered the canal which leads from the Lake to the splendid domes and saloons of the Shalimar and went gliding on through the gardens that ascended from each bank, full of flowering shrubs that made the air all perfume; while from the middle of the canal rose jets of water, smooth and unbroken, to such a dazzling height that they stood like tall pillars of diamond in the sunshine. After sailing under the arches of various saloons they at length arrived at the last and most magnificent, where the monarch awaited the coming of his bride; and such was the agitation of her heart and frame that it was with difficulty she could walk up the marble steps which were covered with cloth of gold for her ascent from the barge. At the end of the hall stood two thrones, as precious as the Cerulean Throne of Koolburga,<sup>1</sup> on one of which sat ALIRIS, the youthful King of Bucharia, and on the other was in a few minutes to be placed the most beautiful Princess in the world. Immediately upon the entrance of LALLA ROOKH into the saloon the monarch descended from his throne to meet her; but scarcely had he time to take her hand in his when she screamed with surprise and fainted at his feet. It was FERAMORZ himself that stood before her! — FERAMORZ was, himself, the Sovereign of Bucharia, who in this disguise had accompanied his young bride from Delhi, and having won her love as an humble minstrel now amply deserved to enjoy it as a King.

The consternation of FADLADEEN at this discovery was, for the moment, almost pitiable. But change of opinion is a resource too convenient in courts for this experienced courtier not to have learned to avail himself of it. His criticisms were all, of course, recanted instantly: he was seized with an admiration of the King’s verses, as unbounded as, he begged him to believe, it was disinterested; and the following week saw him in possession of an additional place, swearing by all the Saints of Islam that never had there existed so great a poet as the Monarch ALIRIS, and moreover ready to prescribe his favorite regimen of the Chabuk for every man, woman and child that dared to think otherwise.

Of the happiness of the King and Queen of Bucharia, after such a beginning, there can be but little doubt; and among the lesser symptoms it is recorded of LALLA ROOKH that to the day of her death in memory of their delightful journey she never called the King by any other name than FERAMORZ.

<sup>1</sup> “On Mahommed Shaw’s return to Koolburga (the capital of Dekkan), he made a great festival, and mounted this throne with much pomp and magnificence, calling it Firozeh or Cerulean. I have heard some old persons, who saw the throne Firozeh in the reign of Sultan Mamood Bhamenee, describe it. They say that it was in length nine feet, and three in breadth; made of ebony covered with plates of pure gold, and set with precious stones of immense value. Every prince of the house of Bhamenee, who possessed this throne, made a point of adding to it some rich stones; so that when in the reign of Sultan Mamood it was taken to pieces to remove some of the jewels to be set in vases and cups, the jewellers valued it at one corore of oons (nearly four millions sterling). I learned also that it was called Firozeh from being partly enamelled of a sky-blue color which was in time totally concealed by the number of jewels.” — *Ferishta*.

# THE LOVES OF THE ANGELS.

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## PREFACE.

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THE Eastern story of the angels Harut and Marut<sup>1</sup> and the Rabbinical fictions of the loves of Uzziel and Shámchazai<sup>2</sup> are the only sources to which I need refer for the origin of the notion on which this Romance is founded. In addition to the fitness of the subject for poetry, it struck me also as capable of affording an allegorical medium through which might be shadowed out (as I have endeavored to do in the following stories) the fall of the Soul from its original purity<sup>3</sup> — the loss of light and happiness which it suffers, in the pursuit of this world's perishable pleasures — and the punishments both from conscience and Divine justice with which impurity, pride, and presumptuous inquiry into the awful secrets of Heaven are sure to be visited. The beautiful story of Cupid and Psyche owes its chief charm to this sort of "veiled meaning," and it has been my wish (however I may have failed in the attempt) to communicate to the following pages the same *moral* interest.

Among the doctrines or notions derived by Plato from the East, one of the most natural and sublime is that which inculcates the pre-existence of the soul and its gradual descent into this dark material world from that region of spirit and light which it is supposed to have once inhabited and to which after a long lapse of purification and trial it will return. This belief under various symbolical forms may be traced through almost all the Oriental theologies. The Chaldeans represent the Soul as originally endowed with wings which fall away when it sinks from its native element and must be re-produced before it can hope to return. Some disciples of Zoroaster once inquired of him, "How the wings of the Soul might be made to grow again?"

"By sprinkling them," he replied, "with the Waters of Life."

"But where are those Waters to be found?" they asked.

"In the Garden of God," replied Zoroaster.

1 See note on page 485.

2 Hyde, "*de Relig. Vet. Persarum*," p. 272.

3 The account which Macrobius gives \* of the downward journey of the Soul, through that gate of the zodiac which opens into the lower spheres, is a curious specimen of the wild fancies that passed for philosophy in ancient times.

In the system of Manes, the luminous or spiritual principle owes its corruption not to any evil tendency of its own, but to a violent inroad of the spirits of darkness, who, finding themselves in the neighborhood of this pure light, and becoming passionately enamoured of its beauty, break the boundaries between them, and take forcible possession of it.†

\* In "*Somn. Scipionis*," cap. 12.

† See a Treatise "*De la Religion des Perses*," by the Abbé Foucher, *Mémoires de l'Académie*, tom. xxxi. p. 456.



The mythology of the Persians has allegorized the same doctrine, in the history of those genii of light who strayed from their dwellings in the stars and obscured their original nature by mixture with this material sphere; while the Egyptians connecting it with the descent and ascent of the sun in the zodiac considered Autumn as emblematic of the Soul's decline toward darkness and the re-appearance of Spring as its return to life and light.

Besides the chief spirits of the Mahometan heaven, such as Gabriel the angel of Revelation, Israfil by whom the last trumpet is to be sounded, and Azrael the angel of death, there were also a number of subaltern intelligences of which tradition has preserved the names, appointed to preside over the different stages or ascents into which the celestial world was supposed to be divided.<sup>1</sup> Thus Kelail governs the fifth heaven; while Sadiel, the presiding spirit of the third, is also employed in steadying the motions of the earth which would be in a constant state of agitation if this angel did not keep his foot planted upon its orb.<sup>2</sup>

Among other miraculous interpositions in favor of Mahomet we find commemorated in the pages of the Koran the appearance of five thousand angels on his side at the battle of Bedr.

The ancient Persians supposed that Ormuzd appointed thirty angels to preside successively over the days of the month and twelve greater ones to assume the government of the months themselves; among whom Bahman (to whom Ormuzd committed the custody of all animals, except man,) was the greatest. Mihr, the angel of the 7th month, was also the spirit that watched over the affairs of friendship and love; — Chûr had the care of the disk of the sun; — Mah was agent for the concerns of the moon; — Isphandârmaz (whom Cazvin calls the Spirit of the Earth) was the tutelar genius of good and virtuous women, etc. For all this the reader may consult the 19th and 20th chapters of Hyde, "*de Religione Veterum Persarum*," where the names and attributes of these daily and monthly angels are with much minuteness and erudition explained. It appears from the Zend-avesta that the Persians had a certain office or prayer for every day of the month (addressed to the particular angel who presided over it), which they called the Sirouzé.

The Celestial Hierarchy of the Syrians, as described by Kircher, appears to be the most regularly graduated of any of these systems. In the sphere of the Moon they placed the angels, in that of Mercury the archangels, Venus and the Sun contained the Principalities and the Powers; — and so on to the summit of the planetary system, where, in the sphere of Saturn, the Thrones had their station. Above this was the habitation of the Cherubim in the sphere of the fixed stars; and still higher, in the region of those stars which are so distant as to be imperceptible, the Seraphim, we are told, the most perfect of all celestial creatures, dwelt.

The Sabeans also (as D'Herbelot tells us) had their classes of angels, to whom they prayed as mediators, or intercessors; and the Arabians worshipped *female* angels, whom they called Benab Hasche, or, Daughters of God.

1 "We adorned the lower heaven with lights, and placed therein a guard of angels." — *Koran*, chap. xli.

2 See D'Herbelot, *passim*.

# THE LOVES OF THE ANGELS.

'T WAS when the world was in its prime,  
 When the fresh stars had just begun  
 Their race of glory and young Time  
 Told his first birth-days by the sun;  
 When in the light of Nature's dawn  
 Rejoicing, men and angels met <sup>1</sup>  
 On the high hill and sunny lawn,—  
 Ere sorrow came or Sin had drawn  
 'Twixt man and heaven her curtain  
 yet!

When earth lay nearer to the skies  
 Than in these days of crime and  
 woe,  
 And mortals saw without surprise  
 In the mid-air angelic eyes  
 Gazing upon this world below.

Alas! that Passion should profane  
 Even then the morning of the earth!  
 That, sadder still, the fatal stain  
 Should fall on hearts of heavenly  
 birth—  
 And that from Woman's love should  
 fall  
 So dark a stain, most sad of all!

One evening, in that primal hour,  
 On a hill's side where hung the ray  
 Of sunset brightening rill and bower,  
 Three noble youths conversing lay;  
 And, as they lookt from time to time  
 To the far sky where Daylight furled  
 His radiant wing, their brows sublime  
 Bespoke them of that distant world—  
 Spirits who once in brotherhood  
 Of faith and bliss near ALLA stood,  
 And o'er whose cheeks full oft had  
 blown

1 The Mahometans believe, says D'Herbelot, that in that early period of the world, "*les hommes n'eurent qu'une seule religion, et furent souvent visités des Anges, qui leur donnoient la main.*"

The wind that breathes from ALLA's  
 throne,<sup>2</sup>  
 Creatures of light such as *still* play,  
 Like motes in sunshine, round the  
 Lord,  
 And thro' their infinite array  
 Transmit each moment, night and day,  
 The echo of His luminous word!

Of Heaven they spoke and, still more  
 oft,  
 Of the bright eyes that charmed them  
 thence;  
 Till yielding gradual to the soft  
 And balmy evening's influence—  
 The silent breathing of the flowers—  
 The melting light that beamed above,  
 As on their first, fond, erring hours,—  
 Each told the story of his love,  
 The history of that hour unblest,  
 When like a bird from its high nest  
 Won down by fascinating eyes,  
 For Woman's smile he lost the skies.

The First who spoke was one, with look  
 The least celestial of the three—  
 A Spirit of light mould that took  
 The prints of earth most yielding;  
 Who even in heaven was not of those  
 Nearest the Throne <sup>3</sup> but held a place

2 "To which will be joined the sound of the bells hanging on the trees, which will be put in motion by the wind proceeding from the Throne, so often as the Blessed wish for music."—See *Salé's Koran, Prelim. Dissert.*

3 The ancient Persians supposed that this Throne was placed in the Sun, and that through the stars were distributed the various classes of Angels that encircled it.

The Basilidians supposed that there were three hundred and sixty-five orders of angels, "*dont la perfection alloit en décroissant à mesure qu'ils s'éloignoient de la première classe d'esprits placés dans le premier ciel.*" See *Dupuis, "Orig. des Cultes," tom. ii. p. 112.*

Far off among those shining rows  
That circle out thro' endless space,  
And o'er whose wings the light from  
Him  
In Heaven's centre falls most dim.

Still fair and glorious, he but shone  
Among those youths the unheavenliest  
one —

A creature to whom light remained  
From Eden still, but altered, stained,  
And o'er whose brow not Love alone

A blight had in his transit cast,  
But other, earthlier joys had gone,  
And left their foot-prints as they past.  
Sighing, as back thro' ages flown,

Like a tomb-searcher, Memory ran,  
Lifting each shroud that Time had  
thrown

O'er buried hopes, he thus began:—

#### FIRST ANGEL'S STORY.

'T WAS in a land that far away

Into the golden orient lies,  
Where Nature knows not night's delay,  
But springs to meet her bridegroom,  
Day,

Upon the threshold of the skies,  
One morn, on earthly mission sent,<sup>1</sup>  
And mid-way choosing where to light,  
I saw from the blue element —

Oh beautiful, but fatal sight! —  
One of earth's fairest womankind,  
Half veiled from view, or rather shrined  
In the clear crystal of a brook;

Which while it hid no single gleam  
Of her young beauties made them look  
More spirit-like, as they might seem  
Thro' the dim shadowing of a dream.

Pausing in wonder I lookt on,  
While playfully around her breaking  
The waters that like diamonds shone  
She moved in light of her own making.  
At length as from that airy height  
I gently lowered my breathless flight,  
The tremble of my wings all o'er  
(For thro' each plume I felt the thrill)

1 It appears that, in most languages, the term employed for an angel means also a messenger. *Frishchteh*, the Persian word for angel, is derived (says D'Herbelot) from the verb *Frishchtin*, to send. The Hebrew term, too, *Melak*, has the same signification.

Startled her as she reached the shore  
Of that small lake — her mirror still —  
Above whose brink she stood, like snow  
When rosy with a sunset glow,  
Never shall I forget those eyes! —  
The shame, the innocent surprise  
Of that bright face when in the air  
Uplooking she beheld me there.

It seemed as if each thought and look  
And motion were that minute chained  
Fast to the spot, such root she took,  
And — like a sunflower by a brook,  
With face upturned — so still re-  
mained!

In pity to the wondering maid,  
Tho' loath from such a vision turning,  
Downward I bent, beneath the shade  
Of my spread wings to hide the burn-  
ing

Of glances, which — I well could feel —  
For me, for her, too warmly shone;  
But ere I could again unseal  
My restless eyes or even steal  
One sidelong look the maid was  
gone —

Hid from me in the forest leaves,  
Sudden as when in all her charms  
Of full-blown light some cloud receives  
The Moon into his dusky arms.

'T is not in words to tell the power,  
The despotism that from that hour  
Passion held o'er me. Day and night  
I sought around each neighboring  
spot;

And in the chase of this sweet light,  
My task and heaven and all forgot; —  
All but the one, sole, haunting dream  
Of her I saw in that bright stream.

Nor was it long ere by her side  
I found myself whole happy days  
Listening to words whose music vied  
With our own Eden's seraph lays,  
When seraph lays are warmed by love,  
But wanting *that*, far, far above! —  
And looking into eyes where, blue  
And beautiful, like skies seen thro'  
The sleeping wave, for me there shone  
A heaven, more worshipt than my own.  
Oh what, while I could hear and see  
Such words and looks, was heaven to  
me?



Tho' gross the air on earth I drew,  
'T was blessed, while she breathed it too;

Tho' dark the flowers, tho' dim the sky,  
Love lent them light while she was nigh.  
Throughout creation I but knew  
Two separate worlds—the *one*, that small,

Beloved and consecrated spot  
Where LEA was—the other, all  
The dull, wide waste where she was  
*not!*

But vain my suit, my madness vain;  
Tho' gladly, from her eyes to gain  
One earthly look, one stray desire,  
I would have torn the wings that hung  
Furled at my back and o'er the Fire  
In GEHIM'S<sup>1</sup> pit their fragments flung;—  
'T was hopeless all—pure and unmoved  
She stood as lilies in the light  
Of the hot noon but look more  
white;—

And tho' she loved me, deeply loved,  
'T was not as man, as mortal—no,  
Nothing of earth was in that glow—  
She loved me but as one, of race  
Angelic, from that radiant place  
She saw so oft in dreams—that Heaven  
To which her prayers at morn were sent

And on whose light she gazed at even,  
Wishing for wings that she might go  
Out of this shadowy world below  
To that free, glorious element!

Well I remember by her side  
Sitting at rosy even-tide,  
When,—turning to the star whose head  
Lookt out as from a bridal bed,

<sup>1</sup> The name given by the Mahometans to the infernal regions, over which, they say, the angel Tabhek presides.

By the seven gates of hell, mentioned in the Koran, the commentators understand seven different departments or wards, in which seven different sorts of sinners are to be punished. The first, called Gehennem, is for sinful Mussulmans; the second, Ladha, for Christian offenders; the third, Hothama, is appointed for Jews; and the fourth and fifth, called Sair and Sacar, are destined to receive the Sabæans and the worshippers of fire: in the sixth, named Gehim, those pagans and idolaters who admit a plurality of gods are placed; while into the abyss of the seventh, called Derk Asfal, or the Deepest, the hypocritical canters of *all* religions are thrown.

At that mute, blushing hour,—she said,  
“Oh! that it were my doom to be

“The Spirit of yon beauteous star,  
“Dwelling up there in purity,  
“Alone as all such bright things are;—  
“My sole employ to pray and shine,  
“To light my censer at the sun,  
“And cast its fire towards the shrine  
“Of Him in heaven, the Eternal  
One!”

So innocent the maid, so free  
From mortal taint in soul and frame,  
Whom 't was my crime—my destiny—  
To love, ay, burn for, with a flame  
To which earth's wildest fires are tame.  
Had you but seen her look when first  
From my mad lips the avowal burst;  
Not angered—no!—the feeling came  
From depths beyond mere anger's  
flame—

It was a sorrow calm as deep,  
A mournfulness that could not weep,  
So filled her heart was to the brink,  
So fixt and frozen with grief to think  
That angel natures—that even I  
Whose love she clung to, as the tie  
Between her spirit and the sky—  
Should fall thus headlong from the height  
Of all that heaven hath pure and  
bright!

That very night—my heart had grown  
Impatient of its inward burning;  
The term, too, of my stay was flown,  
And the bright Watchers near the throne,  
Already, if a meteor shone  
Between them and this nether zone,  
Thought 't was their herald's wing re-  
turning.

Oft did the potent spell-word, given  
To Envoys hither from the skies,  
To be pronounced when back to heaven  
It is their time or wish to rise,  
Come to my lips that fatal day;  
And once too was so nearly spoken,  
That my spread plumage in the ray  
And breeze of heaven began to play;—  
When my heart failed—the spell was  
broken—

The word unfinisht died away,  
And my checkt plumes ready to soar,  
Fell slack and lifeless as before.

How could I leave a world which she,  
Or lost or won, made all to me?  
No matter where my wanderings were,  
So there she lookt, breathed, moved  
about —  
Woe, ruin, death, more sweet with her,  
Than Paradise itself, without!

But to return — that very day  
A feast was held, where, full of  
mirth,  
Came — crowding thick as flowers that  
play  
In summer winds — the young and gay  
And beautiful of this bright earth.  
And she was there and mid the young  
And beautiful stood first, alone;  
Tho' on her gentle brow still hung  
The shadow I that morn had thrown —  
The first that ever shame or woe  
Had cast upon its vernal snow.  
My heart was maddened; — in the flush  
Of the wild revel I gave way  
To all that frantic mirth — that rush  
Of desperate gayety which they,  
Who never felt how pain's excess  
Can break out thus, think happiness!  
Sad mimicry of mirth and life  
Whose flashes come but from the strife  
Of inward passions — like the light  
Struck out by clashing swords in fight.

Then too that juice of earth, the bane  
And blessing of man's heart and brain —  
That draught of sorcery which brings  
Phantoms of fair, forbidden things —  
Whose drops like those of rainbows smile  
Upon the mists that circle man,  
Brightening not only Earth the while,  
But grasping Heaven too in their  
span! —  
Then first the fatal wine-cup rained  
Its dews of darkness thro' my lips,<sup>1</sup>

<sup>1</sup> I have already mentioned that some of the circumstances of this story were suggested to me by the eastern legend of the two angels, Harut and Marut, as given by Mariti, who says that the author of the *Taalim* founds upon it the Mahometan prohibition of wine.\* I have since found that Mariti's version of the tale (which differs also from that of Dr. Prideaux, in his *Life of Mahomet*), is taken from the French *Encyclopédie*, in which work, under the head "*Arot et Marot*," the reader will find it.

\* The Bahardanush tells the fable differently.

Casting whate'er of light remained  
To my lost soul into eclipse;  
And filling it with such wild dreams,  
Such fantasies and wrong desires,  
As in the absence of heaven's beams  
Haunt us for ever — like wild-fires  
That walk this earth when day retires.

Now hear the rest; — our banquet done,  
I sought her in the accustomed bower,  
Where late we oft, when day was gone  
And the world husht, had met alone,  
At the same silent, moonlight hour.  
Her eyes as usual were upturned  
To her loved star whose lustre burned  
Purer than ever on that night;  
While she in looking grew more bright  
As tho' she borrowed of its light.

There was a virtue in that scene,  
A spell of holiness around,  
Which had my burning brain not been  
Thus maddened would have held me  
bound,  
As tho' I trod celestial ground.  
Even as it was, with soul all flame  
And lips that burned in their own sighs,  
I stood to gaze with awe and shame —  
The memory of Eden came  
Full o'er me when I saw those eyes;  
And tho' too well each glance of mine  
To the pale, shrinking maiden proved  
How far, alas! from aught divine,  
Aught worthy of so pure a shrine,  
Was the wild love with which I  
loved,  
Yet must she, too, have seen — oh yes,  
'T is soothing but to *think* she saw  
The deep, true, soul-felt tenderness,  
The homage of an Angel's awe  
To her, a mortal, whom pure love  
Then placed above him — far above —  
And all that struggle to repress  
A sinful spirit's mad excess,  
Which workt within me at that hour,  
When with a voice where Passion  
shed  
All the deep sadness of her power,  
Her melancholy power — I said,  
"Then be it so; if back to heaven  
"I must unloved, unpitied fly,  
"Without one blest memorial given  
"To soothe me in that lonely sky;

"One look like those the young and fond  
 "Give when they 're parting — which  
 would be,  
 "Even in remembrance far beyond  
 "All heaven hath left of bliss for me !

"Oh, but to see that head recline  
 "A minute on this trembling arm,  
 "And those mild eyes look up to mine,  
 "Without a dread, a thought of harm !  
 "To meet but once the thrilling touch  
 "Of lips too purely fond to fear me —  
 "Or if that boon be all too much,  
 "Even thus to bring their fragrance  
 near me !  
 "Nay, shrink not so — a look — a  
 word —  
 "Give them but kindly and I fly;  
 "Already, see, my plumes have stirred  
 "And tremble for their home on high.  
 "Thus be our parting — cheek to cheek —  
 "One minute's lapse will be forgiven,  
 "And thou, the next, shalt hear me speak  
 "The spell that plumes my wing for  
 heaven !"

While thus I spoke, the fearful maid,  
 Of me and of herself afraid,  
 Had shrinking stood like flowers beneath  
 The scorching of the south-wind's breath:  
 But when I named — alas, too well,

I now recall, tho' wildered then, —  
 Instantly, when I named the spell  
 Her brow, her eyes uprose again;  
 And with an eagerness that spoke  
 The sudden light that o'er her broke,  
 "The spell, the spell ! — oh, speak it now,  
 "And I will bless thee !" she ex-  
 claimed —

Unknowing what I did, inflamed,  
 And lost already, on her brow

I stamp't one burning kiss, and named  
 The mystic word till then ne'er told  
 To living creature of earth's mould !  
 Scarce was it said when quick as thought,  
 Her lips from mine like echo caught  
 The holy sound — her hands and eyes  
 Were instant lifted to the skies,  
 And thrice to heaven she spoke it out  
 With that triumphant look Faith wears,  
 When not a cloud of fear or doubt,  
 A vapor from this vale of tears,  
 Between her and her God appears !

That very moment her whole frame  
 All bright and glorified became,  
 And at her back I saw uncloset  
 Two wings magnificent as those  
 That sparkle around ALLA's Throne,  
 Whose plumes, as buoyantly she rose  
 Above me, in the moon-beam shone  
 With a pure light, which — from its  
 hue,  
 Unknown upon this earth — I knew  
 Was light from Eden, glistening thro' !  
 Most holy vision ! ne'er before  
 Did aught so radiant — since the day  
 When EBLIS in his downfall, bore  
 The third of the bright stars away —  
 Rise in earth's beauty to repair  
 That loss of light and glory there !

But did I tamely view her flight?  
 Did not I too proclaim out thrice  
 The powerful words that were that  
 night, —  
 Oh even for heaven too much delight ! —  
 Again to bring us, eyes to eyes  
 And soul to soul, in Paradise ?  
 I did — I spoke it o'er and o'er —  
 I prayed, I wept, but all in vain;  
 For me the spell had power no more.  
 There seemed around me some dark  
 chain  
 Which still as I essayed to soar  
 Baffled, alas, each wild endeavor;  
 Dead lay my wings as they have lain  
 Since that sad hour and will remain —  
 So will the offended God — for ever !

It was to yonder star I traced  
 Her journey up the illumined waste —  
 That isle in the blue firmament  
 To which so oft her fancy went  
 In wishes and in dreams before,  
 And which was now — such, Purity,  
 Thy blest reward — ordained to be  
 Her home of light for evermore !  
 Once — or did I but fancy so ? —  
 Even in her flight to that fair sphere,  
 Mid all her spirit's new-felt glow,  
 A pitying look she turned below  
 On him who stood in darkness here;  
 Him whom perhaps if vain regret  
 Can dwell in heaven she pities yet;  
 And oft when looking to this dim  
 And distant world remembers him.



But soon that passing dream was gone;  
Farther and farther off she shone,  
Till lessened to a point as small

As are those specks that yonder burn,—  
Those vivid drops of light that fall  
The last from Day's exhausted urn.  
And when at length she merged, afar,  
Into her own immortal star,  
And when at length my straining sight  
Had caught her wing's last fading ray,  
That minute from my soul the light  
Of heaven and love both past away;  
And I forgot my home, my birth,  
Profaned my spirit, sunk my brow,  
And revelled in gross joys of earth  
Till I became — what I am now!

The Spirit bowed his head in shame;  
A shame that of itself would tell —  
Were there not even those breaks of  
flame,  
Celestial, thro' his clouded frame —  
How grand the height from which he  
fell!  
That holy Shame which ne'er forgets  
The unblenched renown it used to  
wear;  
Whose blush remains when Virtue sets  
To show her sunshine *has* been there.

Once only while the tale he told  
Were his eyes lifted to behold  
That happy stainless star where she  
Dwelt in her bower of purity!  
One minute did he look and then —  
As tho' he felt some deadly pain  
From its sweet light thro' heart and  
brain —  
Shrunk back and never lookt again.

Who was the Second Spirit? he  
With the proud front and piercing  
glance —  
Who seemed when viewing heaven's  
expanse  
As tho' his far-sent eye could see  
On, on into the Immensity  
Behind the veils of that blue sky  
Where ALLA's grandest secrets lie? —  
His wings, the while, tho' day was gone,  
Flashing with many a various hue  
Of light they from themselves alone,  
Instinct with Eden's brightness drew.

'T was RUBI — once among the prime  
And flower of those bright creatures,  
named  
Spirits of Knowledge,<sup>1</sup> who o'er Time  
And Space and Thought an empire  
claimed,  
Second alone to Him whose light  
Was even to theirs as day to night;  
'Twixt whom and them was distance far  
And wide as would the journey be  
To reach from any island star  
The vague shores of Infinity!

'T was RUBI in whose mournful eye  
Slept the dim light of days gone by;  
Whose voice tho' sweet fell on the ear  
Like echoes in some silent place  
When first awaked for many a year;  
And when he smiled, if o'er his face  
Smile ever shone, 't was like the grace  
Of moonlight rainbows, fair, but wan,  
The sunny life, the glory gone.  
Even o'er his pride tho' still the same,  
A softening shade from sorrow came;  
And tho' at times his spirit knew  
The kindlings of disdain and ire,  
Short was the fitful glare they threw —  
Like the last flashes, fierce but few,  
Seen thro' some noble pile on fire!

Such was the Angel who now broke  
The silence that had come o'er all,  
When he the Spirit that last spoke  
Closed the sad history of his fall;  
And while a sacred lustre flown  
For many a day relumed his cheek —  
Beautiful as in days of old;  
And not those eloquent lips alone  
But every feature seemed to speak —  
Thus his eventful story told: —

## SECOND ANGEL'S STORY.

You both remember well the day  
When unto Eden's new-made bowers  
ALLA convoked the bright array  
Of his supreme angelic powers  
To witness the one wonder yet,  
Beyond man, angel, star, or sun,

<sup>1</sup> The Kerubim, as the Mussulmans call them, are often joined indiscriminately with the Asrafil or Seraphim, under one common name of Azazel, by which all spirits who approach near the throne of Alla are designated.

He must achieve, ere he could set  
His seal upon the world as done —  
To see that last perfection rise,

That crowning of creation's birth,  
When mid the worship and surprise  
Of circling angels Woman's eyes

First opened upon heaven and earth;  
And from their lids a thrill was sent,  
That thro' each living spirit went  
Like first light thro' the firmament!

Can you forget how gradual stole  
The fresh-awakened breath of soul  
Throughout her perfect form — which  
seemed

To grow transparent as there beamed  
That dawn of Mind within and caught  
New loveliness from each new thought?  
Slow as o'er summer seas we trace

The progress of the noontide air,  
Dimpling its bright and silent face  
Each minute into some new grace,  
And varying heaven's reflections  
there —

Or like the light of evening stealing  
O'er some fair temple which all day  
Hath slept in shadow, slow revealing  
Its several beauties ray by ray,  
Till it shines out, a thing to bless,  
All full of light and loveliness.

Can you forget her blush when round  
Thro' Eden's lone, enchanted ground  
She lookt, and saw the sea — the  
skies —

And heard the rush of many a wing,  
On high behests then vanishing;  
And saw the last few angel eyes,  
Still lingering — mine among the rest, —  
Reluctant leaving scenes so blest?  
From that miraculous hour the fate

Of this new, glorious Being dwelt  
For ever with a spell-like weight  
Upon my spirit — early, late,

Whate'er I did or dreamed or felt,  
The thought of what might yet befall  
That matchless creature mixt with all. —  
Nor she alone but her whole race

Thro' ages yet to come — whate'er  
Of feminine and fond and fair  
Should spring from that pure mind and  
face,

All waked my soul's intensest care;

Their forms, souls, feelings, still to me  
Creation's strangest mystery!

It was my doom — even from the first,  
When witnessing the primal burst  
Of Nature's wonders, I saw rise  
Those bright creations in the skies, —  
Those worlds instinct with life and light,  
Which Man, remote, but sees by  
night, —

It was my doom still to be haunted  
By some new wonder, some sublime  
And matchless work, that for the time  
Held all my soul enchained, enchanted,  
And left me not a thought, a dream,  
A word but on that only theme!

The wish to know — that endless thirst,  
Which even by quenching is awaked,  
And which becomes or blest or curst  
As is the fount whereat 't is slaked —  
Still urged me onward with desire  
Insatiate, to explore, inquire —  
Whate'er the wondrous things might be  
That waked each new idolatry —

Their cause, aim, source, whencever  
sprung —  
Their inmost powers, as tho' for me  
Existence on that knowledge hung.

Oh what a vision were the stars  
When first I saw them burn on high,  
Rolling along like living cars  
Of light for gods to journey by! <sup>1</sup>  
They were my heart's first passion —  
days

And nights unwearied, in their rays  
Have I hung floating till each sense  
Seemed full of their bright influence.  
Innocent joy! alas, how much  
Of misery had I shunned below,

<sup>1</sup> "C'est un fait indubitable que la plupart des anciens philosophes, soit Chaldéens, soit Grecs, nous ont donné les astres comme animés, et ont soutenu que les astres, qui nous éclairent n'étoient que, ou les chars, ou même les navires des Intelligences qui les conduisoient. Pour les Chars, cela se lit partout; on n'a qu'ouvrir Plin, St. Clément," etc. — "Mémoire Historique, sur le Sabisme," par M. FOURMONT.

A belief that the stars are either spirits or the vehicles of spirits, was common to all the religions and heresies of the East. Kircher has given the names and stations of the seven arch-angels, who were by the Cabala of the Jews distributed through the planets.

Could I have still lived blest with such;  
Nor, proud and restless, burned to know

The knowledge that brings guilt and woe.

Often — so much I loved to trace  
The secrets of this starry race —  
Have I at morn and evening run  
Along the lines of radiance spun  
Like webs between them and the sun,  
Untwisting all the tangled ties  
Of light into their different dyes —  
Then fleetly winged I off in quest  
Of those, the farthest, loneliest,  
That watch like winking sentinels,<sup>1</sup>  
The void, beyond which Chaos dwells;  
And there with noiseless plume pursued  
Their track thro' that grand solitude,  
Asking intently all and each

What soul within their radiance dwelt,  
And wishing their sweet light were speech,

That they might tell me all they felt.

Nay, oft, so passionate my chase  
Of these resplendent heirs of space,  
Oft did I follow — lest a ray  
Should 'scape me in the farthest night —

Some pilgrim Comet on his way  
To visit distant shrines of light,  
And well remember how I sung  
Exultingly when on my sight  
New worlds of stars all fresh and young  
As if just born of darkness sprung!

Such was my pure ambition then,  
My sinless transport night and morn  
Ere yet this newer world of men,  
And that most fair of stars was born  
Which I in fatal hour saw rise  
Among the flowers of Paradise!  
Thenceforth my nature all was changed,  
My heart, soul, senses turned below;  
And he who but so lately ranged  
Yon wonderful expanse where glow

<sup>1</sup> According to the cosmogony of the ancient Persians, there were four stars set as sentinels in the four quarters of the heavens, to watch over the other fixed stars, and superintend the planets in their course. The names of these four Sentinel stars are, according to the Boundesh, Taschter, for the east; Satevis, for the west; Venand, for the south; and Haftorang, for the north.

Worlds upon worlds, — yet found his mind

Even in that luminous range confined, —  
Now blest the humblest, meanest sod  
Of the dark earth where Woman trod!  
In vain my former idols glistened

From their far thrones; in vain these ears

To the once-thrilling music listened,  
That hymned around my favorite spheres —

To earth, to earth each thought was given,

That in this half-lost soul had birth;  
Like some high mount, whose head's in heaven

While its whole shadow rests on earth!

Nor was it Love, even yet, that thrall'd  
My spirit in his burning ties;  
And less, still less could it be called  
That grosser flame, round which Love flies

Nearer and nearer till he dies —  
No, it was wonder, such as thrilled  
At all God's works my dazzled sense;  
The same rapt wonder, only filled  
With passion, more profound, intense, —

A vehement, but wandering fire,  
Which, tho' nor love, nor yet desire, —  
Tho' thro' all womankind it took  
Its range, as lawless lightnings run,  
Yet wanted but a touch, a look,  
To fix it burning upon *One*.

Then too the ever-restless zeal,  
The insatiate curiosity  
To know how shapes so fair must feel —  
To look but once beneath the seal  
Of so much loveliness and see  
What souls belonged to such bright eyes —

Whether as sun-beams find their way  
Into the gem that hidden lies,  
Those looks could inward turn their ray

And make the soul as bright as they:  
All this impelled my anxious chase,  
And still the more I saw and knew  
Of Woman's fond, weak, conquering race,

The intenser still my wonder grew.



I had beheld their First, their EVE,  
 Born in that splendid Paradise,  
 Which sprung there solely to receive  
 The first light of her waking eyes.  
 I had seen purest angels lean  
 In worship o'er her from above;  
 And man — oh yes, had envying seen  
 Proud man possess of all her love.

I saw their happiness, so brief,  
 So exquisite, — her error, too,  
 That easy trust, that prompt belief  
 In what the warm heart wishes true;  
 That faith in words, when kindly said,  
 By which the whole fond sex is led —  
 Mingled with — what I durst not blame,  
 For 't is my own — that zeal to *know*,  
 Sad, fatal zeal, so sure of woe;  
 Which, tho' from heaven all pure it  
 came,  
 Yet stained, misused, brought sin and  
 shame  
 On her, on me, on all below!

I had seen this; had seen Man, armed  
 As his soul is with strength and sense,  
 By her first words to ruin charmed;  
 His vaunted reason's cold defence,  
 Like an ice-barrier in the ray  
 Of melting summer, smiled away.  
 Nay, stranger yet, spite of all this —  
 Tho' by her counsels taught to err,  
 Tho' driven from Paradise for her,  
 (And *with* her — *that* at least was bliss,)  
 Had I not heard him ere he crost  
 The threshold of that earthly heaven,  
 Which by her bewildering smile he  
 lost —

So quickly was the wrong forgiven! —  
 Had I not heard him, as he prest  
 The frail, fond trembler to a breast  
 Which she had doomed to sin and strife,  
 Call her — even then — his Life! his  
 Life! <sup>1</sup>

Yes, such the love-taught name, the first,  
 That ruined Man to Woman gave,  
 Even in his outcast hour, when curst  
 By her fond witchery, with that worst  
 And earliest boon of love, the grave!

<sup>1</sup> Chavah, or, as it is in Arabic, Havah (the name by which Adam called the woman after their transgression), means "Life."

She who brought death into the world  
 There stood before him, with the light  
 Of their lost Paradise still bright  
 Upon those sunny locks that curled  
 Down her white shoulders to her feet —  
 So beautiful in form, so sweet  
 In heart and voice, as to redeem  
 The loss, the death of all things dear,  
 Except herself — and make it seem  
 Life, endless Life, while she was near!  
 Could I help wondering at a creature,  
 Thus circled round with spells so  
 strong —  
 One to whose every thought, word, fea-  
 ture,  
 In joy and woe, thro' right and wrong,  
 Such sweet omnipotence heaven gave,  
 To bless or ruin, curse or save?

Nor did the marvel cease with her —  
 New Eves in all her daughters came,  
 As strong to charm, as weak to err,  
 As sure of man thro' praise and  
 blame,  
 Whate'er they brought him, pride or  
 shame,  
 He still the unreasoning worshipper,  
 And they, throughout all time, the same  
 Enchantresses of soul and frame,  
 Into whose hands from first to last  
 This world with all its destinies,  
 Devotedly by heaven seems cast,  
 To save or ruin as they please!  
 Oh! 't is not to be told how long,  
 How restlessly I sighed to find  
 Some *one* from out that witching throng.  
 Some abstract of the form and mind  
 Of the whole matchless sex, from which  
 In my own arms beheld, possess,  
 I might learn all the powers to witch,  
 To warm, and (if my fate unblest  
 Would have it) ruin, of the rest!  
 Into whose inward soul and sense,  
 I might descend, as doth the bee  
 Into the flower's deep heart, and thence  
 Rife in all its purity  
 The prime, the quintessence, the whole  
 Of wondrous Woman's frame and soul!

At length, my burning wish, my  
 prayer —  
 (For such — oh! what will tongues not  
 dare,

When hearts go wrong?—this lip preferred)—  
 At length my ominous prayer was heard—  
 But whether heard in heaven or hell,  
 Listen—and thou wilt know *too* well.

There was a maid, of all who move  
 Like visions o'er this orb most fit  
 To be a bright young angel's love—  
 Herself so bright, so exquisite!  
 The pride too of her step, as light  
 Along the unconscious earth she went,

Seemed that of one born with a right  
 To walk some heavenlier element,  
 And tread in places where her feet  
 A star at every step should meet.

'T was not alone that loveliness  
 By which the wildered sense is caught—

Of lips whose very breath could bless;  
 Of playful blushes that seemed naught  
 But luminous escapes of thought;  
 Of eyes that, when by anger stirred,  
 Were fire itself, but at a word  
 Of tenderness, all soft became  
 As tho' they could, like the sun's bird,  
 Dissolve away in their own flame—  
 Of form, as pliant as the shoots  
 Of a young tree, in vernal flower;  
 Yet round and glowing as the fruits,  
 That drop from it in summer's hour;—

'T was not alone this loveliness  
 That falls to loveliest women's share,  
 Tho' even here her form could spare  
 From its own beauty's rich excess  
 Enough to make even *them* more fair—

But 't was the Mind outshining clear  
 Thro' her whole frame—the soul, still near,

To light each charm, yet independent  
 Of what it lighted, as the sun  
 That shines on flowers would be resplendent

Were there no flowers to shine upon—

'T was this, all this, in one combined—  
 The unnumbered looks and arts that form

The glory of young womankind,

Taken, in their perfection, warm,  
 Ere time had chilled a single charm,  
 And stampt with such a seal of Mind,  
 As gave to beauties that might be  
 Too sensual else, too unrefined,  
 The impress of Divinity!

'T was this—a union, which the hand  
 Of Nature kept for her alone,  
 Of every thing most playful, bland,  
 Voluptuous, spiritual, grand,  
 In angel-natures and her own—  
 Oh! this it was that drew me nigh  
 One, who seemed kin to heaven as I,  
 A bright twin-sister from on high—  
 One in whose love, I felt, were given  
 The mixt delights of either sphere,  
 All that the spirit seeks in heaven,  
 And all the senses burn for here.

Had we—but hold!—hear every part  
 Of our sad tale—spite of the pain  
 Remembrance gives, when the fixt dart  
 Is stirred thus in the wound again—  
 Hear every step, so full of bliss,  
 And yet so ruinous, that led  
 Down to the last, dark precipice,  
 Where perisht both—the fallen, the dead!

From the first hour she caught my sight,  
 I never left her—day and night  
 Hovering unseen around her way,  
 And mid her loneliest musings near,  
 I soon could track each thought that lay,  
 Gleaming within her heart, as clear  
 As pebbles within brooks appear;  
 And there among the countless things  
 That keep young hearts for ever glowing—

Vague wishes, fond imaginings,  
 Love-dreams, as yet no object knowing—

Light, winged hopes that come when bid,  
 And rainbow joys that end in weeping;  
 And passions among pure thoughts hid,  
 Like serpents under flowerets sleeping—

'Mong all these feelings—felt where'er  
 Young hearts are beating—I saw there  
 Proud thoughts, aspirations high—beyond  
 Whate'er yet dwelt in soul so fond—  
 Glimpses of glory, far away  
 Into the bright, vague future given;

And fancies, free and grand, whose play,  
 Like that of eaglets, is near heaven!  
 With this, too — what a soul and heart  
 To fall beneath the tempter's art! —  
 A zeal for knowledge, such as ne'er  
 Enshrined itself in form so fair,  
 Since that first, fatal hour, when Eve,  
 With every fruit of Eden blest,  
 Save one alone — rather than leave  
 That *one* unreached, lost all the rest.

It was in dreams that first I stole  
 With gentle mastery o'er her mind —  
 In that rich twilight of the soul,  
 When reason's beam, half hid behind  
 The clouds of sleep, obscurely gilds  
 Each shadowy shape that Fancy builds —  
 'T was then by that soft light I brought  
 Vague, glimmering visions to her  
 view, —  
 Catches of radiance lost when caught,  
 Bright labyrinths that led to naught,  
 And vistas with no pathway thro'; —  
 Dwellings of bliss that opening shone,  
 Then closed, dissolved, and left no  
 trace —  
 All that, in short, could tempt Hope on,  
 But give her wing no resting-place;  
 Myself the while with brow as yet  
 Pure as the young moon's coronet,  
 Thro' every dream *still* in her sight,  
 The enchanter of each mocking scene,  
 Who gave the hope, then brought the  
 blight,  
 Who said, "Behold yon world of light,"  
 Then sudden dropt a veil between!

At length when I perceived each thought,  
 Waking or sleeping, fixt on naught  
 But these illusive scenes and me —  
 The phantom who thus came and went,  
 In half revelations, only meant  
 To madden curiosity —  
 When by such various arts I found  
 Her fancy to its utmost wound,  
 One night — 't was in a holy spot  
 Which she for prayer had chosen — a grot  
 Of purest marble built below  
 Her garden beds, thro' which a glow  
 From lamps invisible then stole,  
 Brightly pervading all the place —  
 Like that mysterious light the soul,  
 Itself unseen, sheds thro' the face.

There at her altar while she knelt,  
 And all that woman ever felt,  
 When God and man both claimed her  
 sighs —  
 Every warm thought, that ever dwelt,  
 Like summer clouds, 'twixt earth and  
 skies,  
 Too pure to fall, too gross to rise,  
 Spoke in her gestures, tones, and eyes —  
 Then, as the mystic light's soft ray  
 Grew softer still, as tho' its ray  
 Was breathed from her, I heard her  
 say: —

"O idol of my dreams! whate'er  
 "Thy nature be — human, divine,  
 "Or but half heavenly — still too fair,  
 "Too heavenly to be ever mine!

"Wonderful Spirit who dost make  
 "Slumber so lovely that it seems  
 "No longer life to live awake,  
 "Since heaven itself descends in  
 dreams,

"Why do I ever lose thee? why  
 "When on thy realms and thee I gaze  
 "Still drops that veil, which I could die,  
 "Oh! gladly, but one hour to raise?

"Long ere such miracles as thou  
 "And thine came o'er my thoughts,  
 a thirst  
 "For light was in this soul which now  
 "Thy looks have into passion nurst.

"There's nothing bright above, below,  
 "In sky — earth — ocean, that this  
 breast  
 "Doth not intensely burn to know,  
 "And thee, thee, thee, o'er all the  
 rest!

"Then come, oh Spirit, from behind  
 "The curtains of thy radiant home,  
 "If thou wouldst be as angel shrined,  
 "Or loved and claspt as mortal, come!

"Bring all thy dazzling wonders here,  
 "That I may, waking, know and see;  
 "Or waft me hence to thy own sphere,  
 "Thy heaven or — ay, even *that* with  
 thee!



"Demon or God, who hold'st the book  
 "Of knowledge spread beneath thine  
 eye,

"Give me, with thee, but one bright look  
 "Into its leaves and let me die!

"By those ethereal wings whose way  
 "Lies thro' an element so fraught  
 "With living Mind that as they play  
 "Their every movement is a thought!

"By that bright, wreathed hair, between  
 "Whose sunny clusters the sweet wind  
 "Of Paradise so late hath been  
 "And left its fragrant soul behind!

"By those impassioned eyes that melt  
 "Their light into the inmost heart,  
 "Like sunset in the waters, felt  
 "As molten fire thro' every part —

"I do implore thee, oh most bright  
 "And worshipt Spirit, shine but o'er  
 "My waking, wondering eyes this night,  
 "This one blest night — I ask no  
 more!"

Exhausted, breathless, as she said  
 These burning words, her languid head  
 Upon the altar's steps she cast,  
 As if that brain-throb were its last —

Till, startled by the breathing, sigh,  
 Of lips that echoed back her sigh,  
 Sudden her brow again she raised;

And there, just lighted on the shrine,  
 Beheld me — not as I had blazed  
 Around her, full of light divine,  
 In her late dreams, but softened down  
 Into more mortal grace; — my crown  
 Of flowers, too radiant for this world,  
 Left hanging on yon starry steep;

My wings shut up, like banners furled,  
 When Peace hath put their pomp to  
 sleep;

Or like autumnal clouds that keep  
 Their lightnings sheathed rather than mar  
 The dawning hour of some young star;  
 And nothing left but what beseeemed

The accessible, tho' glorious mate  
 Of mortal woman — whose eyes beamed  
 Back upon hers, as passionate;

Whose ready heart brought flame for  
 flame,

Whose sin, whose madness was the same;  
 And whose soul lost in that one hour  
 For her and for her love — oh more  
 Of heaven's light than even the power  
 Of heaven itself could now restore!

And yet, that hour! —

The Spirit here  
 Stopt in his utterance as if words  
 Gave way beneath the wild career  
 Of his then rushing thoughts — like  
 chords,

Midway in some enthusiast's song,  
 Breaking beneath a touch too strong;  
 While the clenched hand upon the brow  
 Told how remembrance throbbed there  
 now!

But soon 't was o'er — that casual blaze  
 From the sunk fire of other days —

That relic of a flame whose burning  
 Had been too fierce to be relumed,  
 Soon past away, and the youth turning  
 To his bright listeners thus re-  
 sumed: —

Days, months elapsed, and, tho' what  
 most

On earth I sighed for was mine, all —  
 Yet — was I happy? God, thou know'st,  
 Howe'er they smile and feign and boast,  
 What happiness is theirs, who fall!

'T was bitterest anguish — made more  
 keen

Even by the love, the bliss, between  
 Whose throbs it came, like gleams of  
 hell

In agonizing cross-light given  
 Athwart the glimpses, they who dwell  
 In purgatory<sup>1</sup> catch of heaven!

1 Called by the Mussulmans *Al Araf* — a sort of wall or partition which, according to the 7th chapter of the *Koran*, separates hell from paradise, and where they, who have not merits sufficient to gain them immediate admittance into heaven, are supposed to stand for a certain period, alternately tantalized and tormented by the sights that are on either side presented to them.

Manes, who borrowed in many instances from the Platonists, placed his purgatories, or places of purification, in the Sun and Moon. — *Beau-sobre*, *liv. iii. chap. 8.*

The only feeling that to me  
Seemed joy — or rather my sole rest  
From aching misery — was to see  
My young, proud, blooming LILIS  
blest.

She, the fair fountain of all ill  
To my lost soul — whom yet its thirst  
Fervidly panted after still,  
And found the charm fresh as at first —  
To see *her* happy — to reflect  
Whatever beams still round me played  
Of former pride, of glory wreckt,  
On her, my Moon, whose light I  
made,  
And whose soul worshipt even my  
shade —

This was, I own, enjoyment — this  
My sole, last lingering glimpse of bliss.  
And proud she was, fair creature! —  
proud,

Beyond what even most queenly stirs  
In woman's heart, nor would have bowed  
That beautiful young brow of hers  
To aught beneath the First above,  
So high she deemed her Cherub's love!

Then too that passion hourly growing  
Stronger and stronger — to which even  
Her love at times gave way — of knowing  
Every thing strange in earth and  
heaven;

Not only all that, full revealed,  
The eternal ALLA loves to show,  
But all that He hath wisely sealed  
In darkness for man *not* to know —  
Even this desire, alas! ill-starred  
And fatal as it was, I sought  
To feed each minute, and unbarred  
Such realms of wonder on her thought  
As ne'er till then had let their light  
Escape on any mortal's sight!

In the deep earth — beneath the sea —  
Thro' caves of fire — thro' wilds of  
air —

Wherever sleeping Mystery  
Had spread her curtain, we were  
there —

Love still beside us as we went,  
At home in each new element  
And sure of worship everywhere!

Then first was Nature taught to lay  
The wealth of all her kingdoms down

At woman's worshipt feet and say,  
"Bright creature, this is all thine  
own!"

Then first were diamonds from the  
night,<sup>1</sup>

Of earth's deep centre brought to light  
And made to grace the conquering way  
Of proud young beauty with their ray.

Then too the pearl from out its shell  
Unsightly, in the sunless sea,  
(As 't were a spirit, forced to dwell  
In form unlovely) was set free,  
And round the neck of woman threw  
A light it lent and borrowed too.  
For never did this maid — whate'er

The ambition of the hour — forget  
Her sex's pride in being fair;  
Nor that adornment, tasteful, rare,  
Which makes the mighty magnet, set  
In Woman's form, more mighty yet.  
Nor was there aught within the range  
Of my swift wing in sea or air,  
Of beautiful or grand or strange,  
That, quickly as her wish could change,  
I did not seek, with such fond care,  
That when I 've seen her look above  
At some bright star admiringly,  
I 've said, "Nay, look not there, my  
love,"<sup>2</sup>

"Alas, I *can not* give it thee!"

But not alone the wonders found  
Thro' Nature's realm — the unveiled,  
material,  
Visible glories, that abound  
Thro' all her vast, enchanted ground —

1 "*Quelques gnomes désireux de devenir immortels, avoient voulu gagner les bonnes grâces des nos filles, et leur avoient apporté des pierreries dont ils sont gardiens naturels; et ces auteurs ont crié, s'appuyans sur le livre d'Enoch mal-entendu, que c'étoient des pièges que les anges amoureux.*" etc. — *Comte de Gabalis*.

As the fiction of the loves of angels with women gave birth to the fanciful world of sylphs and gnomes, so we owe to it also the invention of those beautiful Genii and Peris, which embellish so much the mythology of the East; for in the fabulous histories of Caioumarath, of Thamarath, etc., these spiritual creatures are always represented as the descendants of Seth, and called the Bani Algian, or children of Giann.

2 I am aware that this happy saying of Lord Albemarle's loses much of its grace and playfulness, by being put into the mouth of any but a human lover.

But whatsoe'er unseen, ethereal,  
 Dwells far away from human sense,  
 Wrapt in its own intelligence —  
 The mystery of that Fountain-head,  
 From which all vital spirit runs,  
 All breath of Life, where'er 't is spread  
 Thro' men or angels, flowers or suns —  
 The workings of the Almighty Mind,  
 When first o'er Chaos he designed  
 The outlines of this world, and thro'  
 That depth of darkness — like the bow,  
 Called out of rain-clouds hue by hue<sup>1</sup> —  
 Saw the grand, gradual picture  
 grow; —

The covenant with human kind  
 By ALLA made<sup>2</sup> — the chains of Fate  
 He round himself and them hath twined,  
 Till his high task he consummate; —  
 Till good from evil, love from hate,  
 Shall be workt out thro' sin and pain,  
 And Fate shall loose her iron chain  
 And all be free, be bright again!

Such were the deep-drawn mysteries,  
 And some, even more obscure, profound,  
 And wildering to the mind than these,  
 Which — far as woman's thought  
 could sound,  
 Or a fallen, outlawed spirit reach —  
 She dared to learn and I to teach.  
 Till — filled with such unearthly lore,  
 And mingling the pure light it brings  
 With much that fancy had before  
 Shed in false, tinted glimmerings —  
 The enthusiast girl spoke out, as one  
 Inspired, among her own dark race,  
 Who from their ancient shrines would  
 run,  
 Leaving their holy rites undone,  
 To gaze upon her holier face,  
 And tho' but wild the things she spoke,  
 Yet mid that play of error's smoke  
 Into fair shapes by fancy curled,

<sup>1</sup> According to Whitehurst's theory, the mention of rainbows by an antediluvian angel is an anachronism; as he says, "There was no rain before the flood, and consequently no rainbow, which accounts for the novelty of this sight after the Deluge."

<sup>2</sup> For the terms of this compact, of which the angels were supposed to be witnesses, see the chapter of the Koran, entitled *Al Araf*, and the article "Adam" in *D'Herbelot*.

Some gleams of pure religion broke —  
 Glimpses that have not yet awoke,  
 But startled the still dreaming world!  
 Oh! many a truth, remote, sublime,  
 Which Heaven would from the minds  
 of men  
 Have kept concealed till its own time,  
 Stole out in these revelations then —  
 Revelments dim that have forerun,  
 By ages, the great, Sealing One!<sup>3</sup>  
 Like that imperfect dawn or light<sup>4</sup>  
 Escaping from the Zodiac's signs,  
 Which makes the doubtful east half  
 bright,  
 Before the real morning shines!

Thus did some moons of bliss go by —  
 Of bliss to her who saw but love  
 And knowledge throughout earth and  
 sky;  
 To whose enamoured soul and eye,  
 I seemed — as is the sun on high —  
 The light of all below, above,  
 The spirit of sea and land and air,  
 Whose influence, felt every where,  
 Spread from its centre, her own heart,  
 Even to the world's extremest part;  
 While thro' that world her reainless mind  
 Had now careered so fast and far,  
 That earth itself seemed left behind  
 And her proud fancy unconfined  
 Already saw Heaven's gates ajar!

Happy enthusiast! still, oh! still  
 Spite of my own heart's mortal chill,  
 Spite of that double-fronted sorrow  
 Which looks at once before and back,  
 Beholds the yesterday, the morrow,  
 And sees both comfortless, both  
 black —  
 Spite of all this, I could have still  
 In her delight forgot all ill;  
 Or if pain *would* not be forgot,  
 At least have borne and murmured not.  
 When thoughts of an offended heaven,  
 Of sinfulness, which I — even I,  
 While down its steep most headlong  
 driven —

<sup>3</sup> In acknowledging the authority of the great Prophets who had preceded him, Mahomet represented his own mission as the final "*Seal*," or consummation of them all.

<sup>4</sup> The Zodiacal Light.



Well knew could never be forgiven,  
 Came o'er me with an agony  
 Beyond all reach of mortal woe —  
 A torture kept for those who know,  
 Know *every* thing, and — worst of all —  
 Know and love Virtue while they fall!  
 Even then her presence had the power  
 To soothe, to warm — nay, even to  
 bless —

If ever bliss could graft its flower  
 On stem so full of bitterness —  
 Even then her glorious smile to me  
 Brought warmth and radiance if not  
 balm;

Like moonlight o'er a troubled sea,  
 Brightening the storm it cannot calm.

Off too when that disheartening fear,  
 Which all who love, beneath yon sky,  
 Feel when they gaze on what is dear —

The dreadful thought that it must die!  
 That desolating thought which comes  
 Into men's happiest hours and homes;  
 Whose melancholy boding flings  
 Death's shadow o'er the brightest things,  
 Sicklies the infant's bloom and spreads  
 The grave beneath young lovers' heads!  
 This fear, so sad to all — to me

Most full of sadness from the thought  
 That I must still live on,<sup>1</sup> when she  
 Would, like the snow that on the sea  
 Fell yesterday, in vain be sought;  
 That heaven to me this final seal

Of all earth's sorrow would deny,  
 And I eternally must feel

The death-pang without power to die!  
 Even this, her fond endearments — fond  
 As ever cherisht the sweet bond  
 'Twixt heart and heart — could charm  
 away;

Before her looks no clouds would stay,  
 Or if they did their gloom was gone,  
 Their darkness put a glory on!  
 But 't is not, 't is not for the wrong,  
 The guilty, to be happy long;  
 And she too now had sunk within  
 The shadow of her tempter's sin,  
 Too deep for even Omnipotence  
 To snatch the fated victim thence!

<sup>1</sup> Pockocke, however, gives it as the opinion of the Mahometan doctors, that all souls, not only of men and of animals, living either on land or in the sea, but of the angels also, must necessarily taste of death.

Listen and if a tear there be  
 Left in your hearts weep it for me.

'T was on the evening of a day,  
 Which we in love had dreamt away;  
 In that same garden, where — the pride  
 Of seraph splendor laid aside,  
 And those wings furled, whose open  
 light

For mortal gaze were else too bright —  
 I first had stood before her sight,  
 And found myself — oh, ecstasy,

Which even in pain I ne'er forget —  
 Worshipt as only God should be,  
 And loved as never man was yet!  
 In that same garden where we now,  
 Thoughtfully side by side reclining,  
 Her eyes turned upward and her brow  
 With its own silent fancies shining.

It was an evening bright and still  
 As ever blusht on wave or bower,  
 Smiling from heaven as if naught ill  
 Could happen in so sweet an hour.  
 Yet I remember both grew sad  
 In looking at that light — even she,  
 Of heart so fresh and brow so glad,  
 Felt the still hour's solemnity,  
 And thought she saw in that repose  
 The death-hour not alone of light,  
 But of this whole fair world — the close  
 Of all things beautiful and bright —  
 The last, grand sunset, in whose ray  
 Nature herself died calm away!

At length, as tho' some livelier thought  
 Had suddenly her fancy caught,  
 She turned upon me her dark eyes,  
 Dilated into that full shape  
 They took in joy, reproach, surprise,  
 As 't were to let more soul escape,  
 And, playfully as on my head  
 Her white hand rested, smiled and  
 said: —

"I had last night a dream of thee,  
 "Resembling those divine ones, given,  
 "Like preludes to sweet minstrelsy,  
 "Before thou camest thyself from  
 heaven.

"The same rich wreath was on thy brow,  
 "Dazzling as if of starlight made;

"And these wings, lying darkly now,  
 "Like meteors round thee flasht and  
 played.

"Thou stoodest, all bright, as in those  
 dreams,

"As if just wafted from above,  
 "Mingling earth's warmth with heaven's  
 beams,

"A creature to adore and love.

"Sudden I felt thee draw me near  
 "To thy pure heart, where, fondly  
 placed,

"I seemed within the atmosphere  
 "Of that exhaling light embraced;

"And felt methought the ethereal flame  
 "Pass from thy purer soul to mine;

"Till — oh, too blissful — I became,  
 "Like thee, all spirit, all divine!

"Say, why did dream so blest come o'er  
 me,

"If, now I wake, 't is faded, gone?  
 "When will my Cherub shine before me  
 "Thus radiant, as in heaven he  
 shone?

"When shall I, waking, be allowed  
 "To gaze upon those perfect charms,  
 "And clasp thee once without a cloud,  
 "A chill of earth, within these arms?

"Oh what a pride to say, this, this  
 "Is my own Angel — all divine,  
 "And pure and dazzling as he is  
 "And fresh from heaven — he's mine,  
 he's mine!

"Thinkest thou, were LILIS in thy  
 place,

"A creature of yon lofty skies,  
 "She would have hid one single grace,  
 "One glory from her lover's eyes?

"No, no — then, if thou lovest like me,  
 "Shine out, young Spirit in the blaze  
 "Of thy most proud divinity,  
 "Nor think thou 'lt wound this mortal  
 gaze.

"Too long and oft I've looked upon  
 "Those ardent eyes, intense even  
 thus —

"Too near the stars themselves have  
 gone,

"To fear aught grand or luminous.

"Then doubt me not — oh! who can  
 say

"But that this dream may yet come  
 true

"And my blest spirit drink thy ray,  
 "Till it becomes all heavenly too?

"Let me this once but feel the flame

"Of those spread wings, the very  
 pride

"Will change my nature, and this frame  
 "By the mere touch be deified!"

Thus spoke the maid, as one not used  
 To be by earth or heaven refused —  
 As one who knew her influence o'er  
 All creatures, whatsoe'er they were,  
 And tho' to heaven she could not soar,  
 At least would bring down heaven to  
 her.

Little did she, alas! or I —

Even I, whose soul, but half-way yet  
 Immersed in sin's obscurity  
 Was as the earth whereon we lie,  
 O'er half whose disk the sun is set —  
 Little did we foresee the fate,

The dreadful — how can it be told?  
 Such pain, such anguish to relate  
 Is o'er again to feel, behold!  
 But, charged as 'tis, my heart must  
 speak

Its sorrow out or it will break!  
 Some dark misgivings *had*, I own,  
 Past for a moment thro' my breast —  
 Fears of some danger, vague, unknown,  
 To one, or both — something unblest  
 To happen from this proud request.

But soon these boding fancies fled;  
 Nor saw I aught that could forbid  
 My full revelation save the dread  
 Of that first dazzle, when, unhid,  
 Such light should burst upon a lid  
 Ne'er tried in heaven; — and even this  
 glare

She might, by love's own nursing care,  
 Be, like young eagles, taught to bear.

For well I knew, the lustre shed  
From cherub wings, when proudest  
spread,

Was in its nature lambent, pure,  
And innocent as is the light  
The glow-worm hangs out to allure  
Her mate to her green bower at night.  
Oft had I in the mid-air swept  
Thro' clouds in which the lightning  
slept,

As in its lair, ready to spring,  
Yet waked it not — tho' from my wing  
A thousand sparks fell glittering!  
Oft too when round me from above  
The feathered snow in all its white-  
ness,

Fell like the moultings of heaven's  
Dove<sup>1</sup> —

So harmless, tho' so full of brightness,  
Was my brow's wreath that it would  
shake

From off its flowers each downy flake  
As delicate, unmelted, fair,  
And cool as they had lighted there.

Nay even with LILIS — had I not  
Around her sleep all radiant beamed,  
Hung o'er her slumbers nor forgot  
To kiss her eyelids as she dreamed?  
And yet at morn from that repose,  
Had she not waked, unscathed and  
bright,  
As doth the pure, unconscious rose,  
Tho' by the fire-fly kist all night?

Thus having — as, alas! deceived  
By my sin's blindness, I believed —  
No cause for dread and those dark eyes  
Now fixt upon me eagerly

1 The Dove, or pigeon which attended Mahomet as his Familiar, and was frequently seen to whisper into his ear, was, if I recollect right, one of that select number of animals (including also the ant of Solomon, the dog of the Seven Sleepers, etc.) which were thought by the Prophet worthy of admission into Paradise.

"The Moslems have a tradition that Mahomet was saved (when he hid himself in a cave in Mount Shur) by his pursuers finding the mouth of the cave covered by a spider's web, and a nest built by two pigeons at the entrance, with two eggs unbroken in it, which made them think no one could have entered it. In consequence of this, they say, Mahomet enjoined his followers to look upon pigeons as sacred, and never to kill a spider." — *Modern Universal History*, vol. i.

As tho' the unlocking of the skies  
Then waited but a sign from me —  
How could I pause? how even let fall  
A word, a whisper that could stir  
In her proud heart a doubt that all  
I brought from heaven belonged to  
her?

Slow from her side I rose, while she  
Arose too, mutely, tremblingly,  
But not with fear — all hope, and pride,  
She waited for the awful boon,  
Like priestesses at eventide  
Watching the rise of the full moon  
Whose light, when once its orb hath  
shone,  
'T will madden them to look upon!

Of all my glories, the bright crown  
Which when I last from heaven came  
down

Was left behind me in yon star  
That shines from out those clouds afar, —  
Where, relic sad, 't is treasured yet,  
The downfallen angel's coronet! —  
Of all my glories, this alone  
Was wanting: — but the illumined brow,  
The sun-bright locks, the eyes that now  
Had love's spell added to their own,  
And poured a light till then unknown; —

The unfolded wings that in their play  
Shed sparkles bright as ALLA's throne;  
All I could bring of heaven's array,  
Of that rich panoply of charms  
A Cherub moves in; on the day  
Of his best pomp, I now put on;  
And, proud that in her eyes I shone

Thus glorious, glided to her arms;  
Which still (tho', at a sight so splendid,  
Her dazzled brow had instantly  
Sunk on her breast,) were wide extended

To clasp the form she durst not see!<sup>2</sup>  
Great Heaven! how *could* thy vengeance  
light

So bitterly on one so bright?  
How could the hand that gave such  
charms,

Blast them again in love's own arms?  
Scarce had I touched her shrinking frame,  
When — oh most horrible! — I felt

2 "Mohammed [says Sale], though a prophet, was not able to bear the sight of Gabriel, when he appeared in his proper form, much less would others be able to support it."



That every spark of that pure flame —  
 Pure, while among the stars I dwelt —  
 Was now by my transgression turned  
 Into gross, earthly fire, which burned,  
 Burned all it touched as fast as eye

Could follow the fierce, ravening  
 flashes;

Till there — oh God, I still ask why  
 Such doom was hers? — I saw her lie  
 Blackening within my arms to ashes!  
 That brow, a glory but to see —

Those lips whose touch was what the  
 first

Fresh cup of immortality

Is to a new-made angel's thirst!

Those clasping arms, within whose  
 round —

My heart's horizon — the whole bound  
 Of its hope, prospect, heaven was found!  
 Which, even in this dread moment, fond

As when they first were round me cast,  
 Loosed not in death the fatal bond,

But, burning, held me to the last!

All, all, that, but that morn, had seemed  
 As if Love's self there breathed and  
 beamed,

Now parched and black before me lay,  
 Withering in agony away;

And mine, oh misery! mine the flame  
 From which this desolation came; —

I, the curst spirit whose caress

Had blasted all that loveliness!

'T was maddening! — but now hear even  
 worse —

Had death, death only, been the curse  
 I brought upon her — had the doom  
 But ended here, when her young bloom  
 Lay in the dust — and did the spirit  
 No part of that fell curse inherit,

'T were not so dreadful — but, come  
 near —

Too shocking 't is for earth to hear —  
 Just when her eyes in fading took

Their last, keen, agonized farewell,  
 And looked in mine with — oh, that look!

Great vengeful Power, whate'er the  
 hell

Thou mayst to human souls assign,  
 The memory of that look is mine! —

In her last struggle, on my brow  
 Her ashy lips a kiss imprest,

So withering! — I feel it now —

'T was fire — but fire, even more unblest  
 Than 'was my own, and like that flame,  
 The angels shudder but to name,  
 Hell's everlasting element!

Deep, deep it pierced into my brain,  
 Maddening and torturing as it went;

And here, mark here, the brand, the  
 stain

It left upon my front — burnt in  
 By that last kiss of love and sin —

A brand which all the pomp and pride  
 Of a fallen Spirit cannot hide!

But is it thus, dread Providence —

Can it indeed be thus, that she  
 Who, (but for *one* proud, fond offence,)

Had honored heaven itself, should be  
 Now doomed — I cannot speak it — no,  
 Merciful ALL! 't is not so —

Never could lips divine have said  
 The fiat of a fate so dread.

And yet, that look — so deeply fraught

With more than anguish, with despair —  
 That new, fierce fire, resembling naught

In heaven or earth — this scorch I  
 bear! —

Oh — for the first time that these knees

Have bent before thee since my fall,  
 Great Power, if ever thy decrees

Thou couldst for prayer like mine recall,  
 Pardon that spirit, and on me,

On me, who taught her pride to err,  
 Shed out each drop of agony

Thy burning phial keeps for her!

See too where low beside me kneel

Two other outcasts who, tho' gone  
 And lost themselves, yet dare to feel

And pray for that poor mortal one.

Alas, too well, too well they know

The pain, the penitence, the woe

That Passion brings upon the best,

The wisest, and the loveliest. —

Oh! who is to be saved, if such

Bright, erring souls are not forgiven;

So loath they wander, and so much

Their very wanderings lean towards  
 heaven!

Again, I cry, Just Power, transfer

That creature's suffering's all to me —

Mine, mine the guilt, the torment be,

To save one minute's pain to her,

Let mine last all eternity!

He paused and to the earth bent down  
His throbbing head; while they who  
felt

That agony as 't were their own,

Those angel youths, beside him knelt;  
And in the night's still silence there,  
While mournfully each wandering air  
Played in those plumes that never move  
To their lost home in heaven must soar,  
Breathed inwardly the voiceless prayer,  
Unheard by all but Mercy's ear —  
And which if Mercy *did not* hear,  
Oh, God would *not* be what this bright  
And glorious universe of His,  
This world of beauty, goodness, light  
And endless love proclaims He *is*!

Not long they knelt, when from a wood  
That crowned that airy solitude,  
They heard a low, uncertain sound,  
As from a lute, that just had found  
Some happy theme and murmured round  
The new-born fancy, with fond tone,  
Scarce thinking aught so sweet, its  
own!

Till soon a voice, that matched as well  
That gentle instrument, as suits  
The sea-air to an ocean-shell,  
(So kin its spirit to the lute's),  
Tremblingly followed the soft strain,  
Interpreting its joy, its pain,  
And lending the light wings of words  
To many a thought that else had lain  
Unfledged and mute among the chords.

All started at the sound — but chief

The third young Angel in whose face,  
Tho' faded like the others, grief

Had left a gentler, holier trace;  
As if, even yet, thro' pain and ill,  
Hope had not fled him — as if still  
Her precious pearl in sorrow's cup

Unmelted at the bottom lay,  
To shine again, when, all drunk up,  
The bitterness should pass away.

Chiefly did he, tho' in his eyes  
There shone more pleasure than surprise,  
Turn to the wood from whence that  
sound

Of solitary sweetness broke;  
Then, listening, look delighted round  
To his bright peers, while thus it  
spoke: —

"Come, pray with me, my seraph love,

"My angel-lord, come pray with me;

"In vain to-night my lip hath strove

"To send one holy prayer above —

"The knee may bend, the lip may move,

"But pray I can not, without thee!

"I've fed the altar in my bower

"With droppings from the incense  
tree;

"I've sheltered it from wind and shower,

"But dim it burns the livelong hour,

"As if, like me, it had no power

"Of life or lustre without thee!

"A boat at midnight sent alone

"To drift upon the moonless sea,

"A lute, whose leading chord is gone,

"A wounded bird that hath but one

"Imperfect wing to soar upon,

"Are like what I am without thee!

"Then ne'er, my spirit-love, divide,

"In life or death, thyself from me;

"But when again in sunny pride

"Thou' walk'st thro' Eden, let me glide,

"A prostrate shadow, by thy side —

"Oh happier thus than without thee!"

The song had ceased when from the wood

Which sweeping down that airy height,  
Reached the lone spot whereon they  
stood —

There suddenly shone out a light  
From a clear lamp, which, as it blazed  
Across the brow of one, who raised  
Its flame aloft (as if to throw  
The light upon that group below),  
Displayed two eyes sparkling between  
The dusky leaves, such as are seen  
By fancy only, in those faces,

That haunt a poet's walk at even,  
Looking from out their leafy places  
Upon his dreams of love and heaven.

'T was but a moment — the blush brought  
O'er all her features at the thought

Of being seen thus, late, alone,

By any but the eyes she sought,  
Had scarcely for an instant shone  
Thro' the dark leaves when she was  
gone —

Gone, like a meteor that o'erhead  
Suddenly shines, and, ere we've said,  
"Behold, how beautiful!" — 't is fled.

Yet ere she went the words, "I come,  
 "I come, my NAMA," reached her ear,  
 In that kind voice, familiar, dear,  
 Which tells of confidence, of home, —  
 Of habit, that hath drawn hearts near,  
 Till they grow *one*, — of faith sincere,  
 And all that Love most loves to hear;  
 A music breathing of the past,  
 The present and the time to be,  
 Where Hope and Memory to the last  
 Lengthen out life's true harmony!

Nor long did he whom call so kind  
 Summoned away remain behind;  
 Nor did there need much time to tell  
 What they — alas! more fallen than he  
 From happiness and heaven — knew well,  
 His gentler love's short history!

Thus did it run — *not* as he told  
 The tale himself, but as 't is graved  
 Upon the tablets that, of old,  
 By SETH<sup>1</sup> were from the deluge saved,  
 All written over with sublime  
 And saddening legends of the unblest  
 But glorious Spirits of that time,  
 And this young Angel's 'mong the rest.

### THIRD ANGEL'S STORY.

AMONG the Spirits, of pure flame,  
 That in the eternal heavens abide —  
 Circles of light that from the same  
 Unclouded centre sweeping wide,  
 Carry its beams on every side —  
 Like spheres of air that waft around  
 The undulations of rich sound —

1 Seth is a favorite personage among the Orientals, and acts a conspicuous part in many of their most extravagant romances. The Syrians pretended to have a Testament of this Patriarch in their possession, in which was explained the whole theology of angels, their different orders, etc. The Kurds, too (as Hyde mentions in his Appendix), have a book, which contains all the rites of their religion, and which they call *Sohuph Sheit*, or the Book of Seth.

In the same manner that Seth and Cham are supposed to have preserved these memorials of antediluvian knowledge, Xixuthrus is said in Chaldean fable to have deposited in Siparis, the city of the Sun, those monuments of science which he had saved out of the waters of a deluge. — See Jablonski's learned remarks upon these columns or tablets of Seth, which he supposes to be the same with the pillars of Mercury, or the Egyptian Thoth. — "*Pantheon. Egypt.*" lib. v. cap. 5.

Till the far-circling radiance be  
 Diffused into infinity!  
 First and immediate near the Throne  
 Of ALLA,<sup>2</sup> as if most his own,  
 The Seraphs stand<sup>3</sup> this burning sign  
 Traced on their banner, "Love Divine!"  
 Their rank, their honors, far above  
 Even those to high-browed Cherubs  
 given,  
 Tho' knowing all; — so much doth Love  
 Transcend all Knowledge, even in  
 heaven!

'Mong these was ZARAPH once — and  
 none

E'er felt affection's holy fire,  
 Or yearned towards the Eternal One,  
 With half such longing, deep desire.  
 Love was to his impassioned soul  
 Not as with others a mere part  
 Of its existence, but the whole —  
 The very life-breath of his heart!

Of, when from ALLA's lifted brow  
 A lustre came, too bright to bear,  
 And all the seraph ranks would bow,  
 To shade their dazzled sight nor dare  
 To look upon the effulgence there —  
 This Spirit's eyes would court the blaze  
 (Such pride he in adoring took),

2 The Mussulmans, says D'Herbelot, apply the general name, *Mocarreboun*, to all those Spirits "*qui approchent le plus près le Trône.*" Of this number are Mikail and Gebrail.

3 The Seraphim, or Spirits of Divine Love. There appears to be, among writers on the East, as well as among the Orientals themselves, considerable indecision with regard to the respective claims of Seraphim and Cherubim to the highest rank in the celestial hierarchy. The derivation which Hyde assigns to the word *Cherub* seems to determine the precedence in favor of that order of spirits: — "*Cherubim*, i.e. *Propinqui Angeli, qui sc. Deo proprius quam alii accedunt; nam Charab est i. q. Karab, appropinquare.*" (P. 263.) Al Beidawi, too, one of the commentators of the Koran, on that passage, "the angels, who bear the throne, and those who stand about it," (chap. xl.) says, "These are the Cherubim, the highest order of angels."<sup>4</sup> On the other hand, we have seen, in a preceding note, that the Syrians place the sphere in which the Seraphs dwell at the very summit of all the celestial systems; and even, among Mahometans, the word *Azail* and *Mocarreboun* (which mean the spirits that stand nearest to the throne of Alla) are indiscriminately applied to both Seraphim and Cherubim.



And rather lose in that one gaze  
 The power of looking than *not* look !  
 Then too when angel voices sung  
 The mercy of their God and strung  
 Their harps to hail with welcome sweet  
 That moment, watched for by all eyes,  
 When some repentant sinner's feet  
 First touched the threshold of the  
 skies,  
 Oh ! then how clearly did the voice  
 Of ZARAPH above all rejoice !  
 Love was in every buoyant tone —  
 Such love as only could belong  
 To the blest angels and alone  
 Could, even from angels, bring such  
 song !

Alas ! that it should e'er have been  
 In heaven as 't is too often here,  
 Where nothing fond or bright is seen,  
 But it hath pain and peril near ; —  
 Where right and wrong so close re-  
 semble,  
 That what we take for virtue's thrill  
 Is often the first downward tremble  
 Of the heart's balance unto ill ;  
 Where Love hath not a shrine so pure,  
 So holy, but the serpent, Sin,  
 In moments, even the most secure,  
 Beneath his altar may glide in !

So was it with that Angel — such  
 The charm, that sloped his fall along,  
 From good to ill, from loving much,  
 Too easy lapse, to loving wrong. —  
 Even so that amorous Spirit, bound  
 By beauty's spell where'er 't was found,  
 From the bright things above the moon  
 Down to earth's beaming eyes de-  
 scended,  
 Till love for the Creator soon  
 In passion for the creature ended.

'T was first at twilight, on the shore  
 Of the smooth sea, he heard the lute  
 And voice of her he loved steal o'er  
 The silver waters that lay mute,  
 As loath, by even a breath, to stay  
 The pilgrimage of that sweet lay ;  
 Whose echoes still went on and on,  
 Till lost among the light that shone  
 Far off beyond the ocean's brim —  
 There where the rich cascade of day

Had o'er the horizon's golden rim,  
 Into Elysium rolled away !  
 Of God she sung and of the mild  
 Attendant Mercy that beside  
 His awful throne for ever smiled,  
 Ready with her white hand to guide  
 His bolts of vengeance to their prey —  
 That she might quench them on the  
 way !  
 Of Peace — of that Atoning Love,  
 Upon whose star, shining above  
 This twilight world of hope and fear,  
 The weeping eyes of Faith are fixt  
 So fond that with her every tear  
 The light of that love-star is mixt ! —  
 All this she sung, and such a soul  
 Of piety was in that song  
 That the charmed Angel as it stole  
 Tenderly to his ear, along  
 Those lulling waters where he lay,  
 Watching the daylight's dying ray,  
 Thought 't was a voice from out the  
 wave,  
 An echo, that some sea-nymph gave  
 To Eden's distant harmony,  
 Heard faint and sweet beneath the sea !

Quickly, however, to its source,  
 Tracking that music's melting course,  
 He saw upon the golden sand  
 Of the sea-shore a maiden stand,  
 Before whose feet the expiring waves  
 Flung their last offering with a sigh —  
 As, in the East, exhausted slaves  
 Lay down the far-brought gift and  
 die —  
 And while her lute hung by her hushed  
 As if unequal to the tide  
 Of song that from her lips still gushed,  
 She raised, like one beatified,  
 Those eyes whose light seemed rather  
 given  
 To be adored than to adore —  
 Such eyes as may have lookt *from*  
 heaven  
 But ne'er were raised to it before !

Oh Love, Religion, Music<sup>1</sup> — all  
 That's left of Eden upon earth —

<sup>1</sup> "*Les Egyptiens disent que la Musique est  
 Sœur de la Religion.*" — "*Voyages de Pytha-  
 gore,*" tom. i. p. 422.

The only blessings, since the fall  
Of our weak souls, that still recall  
A trace of their high, glorious birth —  
How kindred are the dreams you bring !  
How Love tho' unto earth so prone,  
Delights to take Religion's wing,  
When time or grief hath stained his  
own !

How near to Love's beguiling brink  
Too oft entranced Religion lies !  
While Music, Music is the link  
They *both* still hold by to the skies,  
The language of their native sphere  
Which they had else forgotten here.

How then could ZARAPH fail to feel  
That moment's witcheries? — one, so  
fair,  
Breathing out music, that might steal  
Heaven from itself, and rapt in prayer  
That seraphs might be proud to share !  
Oh, he *did* feel it, all too well —  
With warmth, that far too dearly  
cost —

Nor knew he, when at last he fell,  
To which attraction, to which spell,  
Love, Music, or Devotion, most  
His soul in that sweet hour was lost.

Sweet was the hour, tho' dearly won,  
And pure, as aught of earth could be,  
For then first did the glorious sun  
Before religion's altar see  
Two hearts in wedlock's golden tie  
Self-pledged, in love to live and die.  
Blest union ! by that Angel wove,  
And worthy from such hands to  
come ;  
Safe, sole asylum, in which Love,  
When fallen or exiled from above,  
In this dark world can find a home.

And, tho' the Spirit had transgressed,  
Had, from his station 'mong the blest  
Won down by woman's smile, allow'd  
Terrestrial passion to breathe o'er  
The mirror of his heart, and cloud  
God's image there so bright before —  
Yet never did that Power look down  
On error with a brow so mild ;  
Never did Justice wear a frown,  
Thro' which so gently Mercy smiled.

For humble was their love — with awe  
And trembling like some treasure  
kept,  
That was not theirs by holy law —  
Whose beauty with remorse they saw,  
And o'er whose preciousness they  
wept.

Humility, that low, sweet root,  
From which all heavenly virtues shoot,  
Was in the hearts of both — but most  
In NAMA's heart, by whom alone  
Those charms, for which a heaven was  
lost,

Seemed all unvalued and unknown ;  
And when her Seraph's eyes she caught,  
And hid hers glowing on his breast,  
Even bliss was humbled by the  
thought —

"What claim have I to be so blest?"  
Still less could maid, so meek, have  
nurst

Desire of knowledge — that vain thirst,  
With which the sex hath all been curst  
From luckless EVE to her who near  
The Tabernacle stole to hear  
The secrets of the Angels: <sup>1</sup> no —

To love as her own Seraph loved,  
With Faith, the same thro' bliss and  
woe —

Faith that were even its light removed,  
Could like the dial fixt remain  
And wait till it shone out again ; —  
With Patience that tho' often bowed  
By the rude storm can rise anew ;  
And Hope that even from Evil's cloud  
Sees sunny Good half breaking thro' !  
This deep, relying Love, worth more  
In heaven than all a Cherub's lore —  
This Faith more sure than aught beside  
Was the sole joy, ambition, pride  
Of her fond heart — the unreasoning  
scope

Of all its views, above, below —  
So true she felt it that to *hope*,

To *trust*, is happier than to *know*.  
And thus in humbleness they trod,  
Abasht but pure before their God ;  
Nor e'er did earth behold a sight  
So meekly beautiful as they,  
When with the altar's holy light  
Full on their brows they knelt to pray,  
Hand within hand and side by side,

Two links of love awhile untied  
From the great chain above, but fast  
Holding together to the last! —  
Two fallen Splendors<sup>1</sup> from that tree  
Which buds with such eternally,<sup>2</sup>  
Shaken to earth yet keeping all  
Their light and freshness in the fall.

Their only punishment, (as wrong,  
However sweet, must bear its brand,)  
Their only doom was this — that, long  
As the green earth and ocean stand,  
They both shall wander here — the same,  
Throughout all time, in heart and  
frame —

Still looking to that goal sublime,  
Whose light remote but sure they see:  
Pilgrims of Love whose way is Time,  
Whose home is in Eternity!

Subject the while to all the strife  
True Love encounters in this life —  
The wishes, hopes, he breathes in vain;  
The chill that turns his warmest sighs  
To earthly vapor ere they rise;  
The doubt he feeds on and the pain  
That in his very sweetness lies: —  
Still worse, the illusions that betray  
His footsteps to their shining brink;  
That tempt him on his desert way  
Thro' the bleak world, to bend and  
drink,

Where nothing meets his lips, alas! —  
But he again must sighing pass  
On to that far-off home of peace,  
In which alone his thirst will cease.

All this they bear but not the less  
Have moments rich in happiness —  
Blest meetings, after many a day  
Of widowhood past far away,  
When the loved face again is seen  
Close, close, with not a tear between —  
Confidings frank, without control,  
Poured mutually from soul to soul;

1 An allusion to the Sephiroths or Splendors of the Jewish Cabbala, represented as a tree, of which God is the crown or summit.

The Sephiroths are the higher orders of emanative beings in the strange and incomprehensible system of the Jewish Cabbala. They are called by various names, Pity, Beauty, etc.; and their influences are supposed to act through certain canals which communicate with each other.

2 The reader may judge of the rationality of this Jewish system by the following explanation

As free from any fear or doubt  
As is that light from chill or strain  
The sun into the stars sheds out  
To be by them shed back again! —  
That happy minglement of hearts,  
Where, changed as chymic compounds  
are,  
Each with its own existence parts  
To find a new one, happier far!  
Such are their joys — and crowning all  
That blessed hope of the bright hour,  
When, happy and no more to fall,  
Their spirits shall with freshened power  
Rise up rewarded for their trust  
In Him from whom all goodness  
springs,  
And shaking off earth's soiling dust  
From their emancipated wings,  
Wander for ever thro' those skies  
Of radiance where Love never dies!

In what lone region of the earth  
These Pilgrims now may roam or  
dwell,  
God and the Angels who look forth  
To watch their steps, alone can tell.  
But should we in our wanderings  
Meet a young pair whose beauty  
wants  
But the adornment of bright wings  
To look like heaven's inhabitants —  
Who shine where'er they tread and yet  
Are humble in their earthly lot,  
As is the way-side violet,  
That shines unseen, and were it not  
For its sweet breath would be forgot —  
Whose hearts in every thought are one,  
Whose voices utter the same wills —  
Answering, as Echo doth some tone  
Of fairy music 'mong the hills,  
So like itself we seek in vain  
Which is the echo, which the strain —

of part of the machinery: — "*Les canaux qui sortent de la Miséricorde et de la Force, et qui vont aboutir à la Beauté, sont chargés d'un grand nombre d'Anges. Il y en a trente-cinq sur le canal de la Miséricorde, qui récompensent et qui couronnent la vertu des Saints,*" etc. — For a concise account of the Cabalistic Philosophy, see Enfield's very useful compendium of Brucker.

"On les représente quelquefois sous la figure d'un arbre . . . l'Ensof qu'on met au-dessus de l'arbre Séphirothique ou des Splendeurs divins, est l'Infini." — *L'Histoire des Juifs*, liv. ix. 11.



Whose piety is love, whose love  
 Tho' close as 't were their souls' embrace,  
 Is not of earth but from above —  
 Like two fair mirrors face to face,  
 Whose light from one to the other  
 thrown,

Is heaven's reflection, not their own —  
 Should we e'er meet with aught so pure,  
 So perfect here, we may be sure  
 'T is ZARAPH and his bride we see ;  
 And call young lovers round to view  
 The pilgrim pair as they pursue  
 Their pathway towards eternity.

# RHYMES ON THE ROAD,

EXTRACTED FROM THE JOURNAL OF

A TRAVELLING MEMBER OF

THE POCO-CURANTE SOCIETY,

1819.

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THE greater part of the following Rhymes were written or composed in an old *calèche*, for the purpose of beguiling the *ennui* of solitary travelling; and as verses, made by a gentleman in his sleep, have been lately called "a *psychological* curiosity," it is to be hoped that verses, composed by a gentleman to keep himself awake, may be honored with some appellation equally Greek.

# RHYMES ON THE ROAD.

## INTRODUCTORY RHYMES.

*Different Attitudes in which Authors compose.*  
*—Bayes, Henry Stevens, Herodotus, etc. —*  
*Writing in Bed—in the Fields.—Plato and*  
*Sir Richard Blackmore.—Fiddling with*  
*Gloves and Twigs.—Madame de Staël.—*  
*Rhyming on the Road, in an old Calèche.*

WHAT various attitudes and ways  
 And tricks we authors have in writing !  
 While some write sitting, some like  
 BAYES

Usually stand while they 're inditing.  
 Poets there are who wear the floor out,  
 Measuring a line at every stride;  
 While some like HENRY STEPHENS pour  
 out  
 Rhymes by the dozen while they  
 ride.<sup>1</sup>

HERODOTUS wrote most in bed;  
 And RICHERAND, a French physician,  
 Declares the clock-work of the head  
 Goes best in that reclined position.  
 If you consult MONTAIGNE<sup>2</sup> and PLINY  
 on

The subject, 't is their joint opinion  
 That Thought its richest harvest yields  
 Abroad among the woods and fields,  
 That bards who deal in small retail  
 At home may at their counters stop;  
 But that the grove, the hill, the vale,  
 Are Poesy's true wholesale shop.  
 And verily I think they 're right—  
 For many a time on summer eves,  
 Just at that closing hour of light,  
 When, like an Eastern Prince, who  
 leaves  
 For distant war his Haram bowers,  
 The Sun bids farewell to the flowers,

<sup>1</sup> *pleraque sua carmina equitans composuit.* —  
 PARAVICIN. Singular.

<sup>2</sup> "*Mes penites dormant, si je les assis.*" —  
 MONTAIGNE.  
*animus eorum qui in aperto aere ambulant*  
*attollitur.* PLINY.

Whose heads are sunk, whose tears are  
 flowing

Mid all the glory of his going ! —  
 Even I have felt, beneath those beams,  
 When wandering thro' the fields  
 alone,

Thoughts, fancies, intellectual gleams,  
 Which, far too bright to be my own,  
 Seemed lent me by the Sunny Power  
 That was abroad at that still hour.

If thus I've felt, how must *they* feel,  
 The few whom genuine Genius warms,  
 Upon whose soul he stamps his seal,  
 Graven with Beauty's countless  
 forms; —

The few upon this earth, who seem  
 Born to give truth to PLATO's dream,  
 Since in their thoughts, as in a glass,  
 Shadows of heavenly things appear,  
 Reflections of bright shapes that pass  
 Thro' other worlds, above our sphere !

But this reminds me I digress; —  
 For PLATO, too, produced, 't is said,  
 (As one indeed might almost guess,)  
 His glorious visions all in bed.<sup>3</sup>  
 'T was in his carriage the sublime  
 Sir RICHARD BLACKMORE used to  
 rhyme;  
 And (if the wits don't do him  
 wrong)

'Twixt death<sup>4</sup> and epics past his time,  
 Scribbling and killing all day long —  
 Like Phœbus in his car, at ease,  
 Now warbling forth a lofty song,  
 Now murdering the young Niobes.

<sup>3</sup> The only authority I know for imputing this  
 practice to Plato and Herodotus, is a Latin poem  
 by M. de Valois on his Bed, in which he says : —  
*Lucifer Herodotum vidit Vesperque cubantem,*  
*desedit totos heic Plato sæpe dies.*

<sup>4</sup> Sir Richard Blackmore was a physician, as  
 well as a bad poet.



There was a hero 'mong the Danes,  
Who wrote, we 're told, mid all the  
pains

And horrors of exenteration,  
Nine charming odes, which, if you'll  
look,

You'll find preserved with a translation

By BARTHOLINUS in his book.<sup>1</sup>

In short 't were endless to recite

The various modes in which men write.

Some wits are only in the mind,

When beaus and belles are round them  
prating;

Some when they dress for dinner find

Their muse and valet both in waiting

And manage at the self-same time

To adjust a neckcloth and a rhyme.

Some bards there are who cannot  
scribble

Without a glove to tear or nibble

Or a small twig to whisk about —

As if the hidden founts of Fancy,

Like wells of old, were thus found out

By mystic tricks of rhabdomancy.

Such was the little feathery wand,<sup>2</sup>

That, held for ever in the hand

Of her<sup>3</sup> who won and wore the crown

Of female genius in this age,

Seemed the conductor that drew down

Those words of lightning to her  
page.

As for myself — to come, at last,

To the odd way in which I write —

Having employed these few months past

Chiefly in travelling, day and night,

I've got into the easy mode

Of rhyming thus along the road —

Making a way-bill of my pages,

Counting my stanzas by my stages —

'Twixt lays and re-lays no time lost —

In short, in two words, *writing post*.

1 *eadem curâ nec minores inter cruciatus animam infelicem agentis fuit Asbiorno Prudæ Danico heroi, cum Bruso ipsum, intestina extrahens, immaniter torqueret, tunc enim novem carmina cecinit, etc.* — BARTHOLIN. "*de Causis Contempti Mortis*."

2 Made of paper, twisted up like a fan or feather.

3 Madame de Staël.

## EXTRACT I.

Geneva.

*View of the Lake of Geneva from the Jura. A — Anxious to reach it before the Sun went down. — Obligated to proceed on Foot. — Alps. — Mont Blanc. — Effect of the Scene.*

'T WAS late — the sun had almost shone  
His last and best when I ran on  
Anxious to reach that splendid view  
Before the day-beams quite withdrew  
And feeling as all feel on first

Approaching scenes where, they are  
told,

Such glories on their eyes will burst  
As youthful bards in dreams behold.

'T was distant yet and as I ran

Full often was my wistful gaze

Turned to the sun who now began

To call in all his out-posts rays,

And form a denser march of light,

Such as beseems a hero's flight.

Oh, how I wisht for JOSHUA's power,

To stay the brightness of that hour!

But no — the sun still less became,

Diminisht to a speck as splendid

And small as were those tongues of flame,

That on the Apostles' heads descended!

'T was at this instant — while there  
glowed

This last, intensest gleam of light —

Suddenly thro' the opening road

The valley burst upon my sight!

That glorious valley with its Lake

And Alps on Alps in clusters swelling,

Mighty and pure and fit to make

The ramparts of a Godhead's dwelling.

I stood entranced — as Rabbins say

This whole assembled, gazing world

Will stand, upon that awful day,

When the Ark's Light aloft unfurled

Among the opening clouds shall shine,

Divinity's own radiant sign!

Mighty MONT BLANC, thou wert to me

That minute, with thy brow in heaven,

As sure a sign of Deity

As e'er to mortal gaze was given.

4 Between Vattay and Gex.

Nor ever, were I destined yet  
To live my life twice o'er again,  
Can I the deep-felt awe forget,  
The dream, the trance that rapt me  
then!

'T was all that consciousness of power  
And life, beyond this mortal hour; —  
Those mountings of the soul within  
At thoughts of Heaven — as birds begin  
By instinct in the cage to rise,  
When near their time for change of  
skies; —

That proud assurance of our claim  
To rank among the Sons of Light,  
Mingled with shame — oh bitter shame! —  
At having riskt that splendid right,  
For aught that earth thro' all its range  
Of glories offers in exchange!

'T was all this; at that instant brought  
Like breaking sunshine o'er my thought —  
'T was all this, kindled to a glow

Of sacred zeal which could it shine  
Thus purely ever man might grow,  
Even upon earth a thing divine,  
And be once more the creature made  
To walk unstained the Elysian shade!

No, never shall I lose the trace  
Of what I've felt in this bright place.  
And should my spirit's hope grow weak,  
Should I, oh God! e'er doubt thy  
power,

This mighty scene again I'll seek,  
At the same calm and glowing hour,  
And here at the sublimest shrine  
That Nature ever reared to Thee  
Rekindle all that hope divine  
And *feel* my immortality!

## EXTRACT II.

Geneva.

FATE OF GENEVA IN THE YEAR 1782.

A FRAGMENT.

YES — if there yet live some of those,  
Who, when this small Republic rose,  
Quick as a startled hive of bees,  
Against her leaguering enemies! —

When, as the Royal Satrap shook  
His well-known fetters at her gates,  
Even wives and mothers armed and took  
Their stations by their sons and mates;  
And on these walls there stood — yet, no,  
Shame to the traitors — *would* have  
stood

As firm a band as e'er let flow  
At Freedom's base their sacred blood;  
If those yet live, who on that night  
When all were watching, girt for fight,  
Stole like the creeping of a pest  
From rank to rank, from breast to breast,  
Filling the weak, the old with fears,  
Turning the heroine's zeal to tears, —  
Betraying Honor to that brink,  
Where, one step more, and he must  
sink —

And quenching hopes which tho' the last,  
Like meteors on a drowning mast,  
Would yet have led to death more  
bright,

Than life e'er lookt, in all its light!  
Till soon, too soon, distrust, alarms  
Throughout the embattled thousands  
ran,

And the high spirit, late in arms,  
The zeal that might have workt such  
charms,

Fell like a broken talisman —  
Their gates, that they had sworn should  
be

The gates of Death, that very dawn,  
Gave passage widely, bloodlessly,  
To the proud foe — nor sword was  
drawn,

Nor even one martyred body cast  
To stain their footsteps, as they past;  
But of the many sworn at night  
To do or die, some fled the sight,  
Some stood to look with sullen frown,

While some in impotent despair  
Broke their bright armor and lay down,  
Weeping, upon the fragments there! —  
If those, I say, who brought that shame,  
That blast upon GENEVA's name,  
Be living still — tho' crime so dark  
Shall hang up, fixt and unforgiven,

their ancestors in 1602 against Savoy, the Genevans, either panic-struck or betrayed, to the surprise of all Europe, opened their gates to the besiegers, and submitted without a struggle to the extinction of their liberties. — See an account of this Revolution in Coxe's Switzerland.

1 In the year 1782, when the forces of Berne, Sardinia, and France laid siege to Geneva, and when, after a demonstration of heroism and self-devotion, which promised to rival the feats of

In History's page, the eternal mark  
 For Scorn to pierce—so help me,  
 Heaven,  
 I wish the traitorous slaves no worse,  
 No deeper, deadlier disaster,  
 From all earth's ills no fouler curse  
 Than to have \*\*\*\*\* their  
 master!

## EXTRACT III.

Geneva.

*Fancy and Truth.*—*Hippomenes and Atalanta.*  
*Mont Blanc.*—*Clouds.*

EVEN here in this region of wonders I  
 find  
 That light-footed Fancy leaves Truth far  
 behind;  
 Or at least like Hippomenes turns her  
 astray  
 By the golden illusions he flings in her  
 way.<sup>1</sup>

What a glory it seemed the first evening  
 I gazed!

MONT BLANC like a vision then suddenly  
 raised

On the wreck of the sunset—and all his  
 array

Of high-towering Alps, touched still  
 with a light

Far holier, purer than that of the Day,  
 As if nearness to Heaven had made  
 them so bright!

Then the dying at last of these splendors  
 away

From peak after peak, till they left but a  
 ray,

One roseate ray, that, too precious to  
 fly,

O'er the Mighty of Mountains still  
 glowingly hung,

Like the last sunny step of ASTRÆA, when  
 high

From the summit of earth to Elysium  
 she sprung!

And those infinite Alps stretching out  
 from the sight

Till they mingled with Heaven, now  
 shorn of their light,

1 —nitidique cupidine pomi  
 declinat cursus, aurumque volubile tollit.

OVID.

Stood lofty and lifeless and pale in the sky,  
 Like the ghosts of a Giant Creation  
 gone by!

That scene—I have viewed it this even-  
 ing again,

By the same brilliant light that hung over  
 it then—

The valley, the lake in their tenderest  
 charms—

MONT BLANC in his awfulest pomp—  
 and the whole

A bright picture of Beauty, reclined in  
 the arms

Of Sublimity, bridegroom elect of her  
 soul!

But where are the mountains that round  
 me at first

One dazzling horizon of miracles burst?  
 Those Alps beyond Alps, without end

swelling on

Like the waves of eternity—where are  
 they gone?

Clouds—clouds—they were nothing  
 but clouds, after all!<sup>2</sup>

That chain of MONT BLANCs, which  
 my fancy flew o'er,

With a wonder that naught on this earth  
 can recall,

Were but clouds of the evening and  
 now are no more.

What a picture of Life's young illusions!  
 Oh, Night,

Drop thy curtain at once and hide *all*  
 from my sight.

## EXTRACT IV.

Milan.

*The Picture Gallery.*—*Albano's Rape of Proserpine.*—*Reflections.*—*Universal Salvation.*  
*—Abraham sending away Agar, by Guer-*  
*cino.*—*Genius.*

WENT to the *Brera*—saw a Dance of  
 Loves

By smooth ALBANO;<sup>3</sup> him whose pencil  
 teems

2 It is often very difficult to distinguish between clouds and Alps; and on the evening when I first saw this magnificent scene, the clouds were so disposed along the whole horizon, as to deceive me into an idea of the stupendous extent of these mountains, which my subsequent observation was very far, of course, from confirming.

3 This picture, the Agar of Guercino, and the



With Cupids numerous as in summer  
groves  
The leaflets are or motes in summer  
beams.

'T is for the theft of Enna's flower<sup>1</sup> from  
earth,  
These urchins celebrate their dance of  
mirth  
Round the green tree, like fays upon a  
heath—

Those that are nearest linkt in order  
bright,  
Cheek after cheek, like rose-buds in a  
wreath;  
And those more distant showing from  
beneath

The others' wings their little eyes of  
light.  
While see! among the clouds, their eldest  
brother

But just flown up tells with a smile of  
bliss  
This prank of Pluto to his charmed  
mother  
Who turns to greet the tidings with a  
kiss!

Well might the Loves rejoice—and well  
did they  
Who wove these fables picture in their  
weaving  
That blessed truth, (which in a darker  
day

ORIGEN lost his saintship for believ-  
ing,<sup>2</sup>)—  
That Love, eternal Love, whose fadeless  
ray

Nor time nor death nor sin can over-  
cast,  
Even to the depths of hell will find his  
way,  
And soothe and heal and triumph there  
at last!

Apostles of Guido (the two latter of which are  
now the chief ornaments of the Brera), were  
formerly in the Palazzo Zampieri at Bologna.

1 ——— that fair field  
Of Enna, where Proserpine, gathering flowers,  
Herself a fairer flower, by gloomy Dis was  
gathered.

2 The extension of the Divine Love ulti-  
mately even to the regions of the damned.

GUERCINO's Agar—where the bond-  
maid hears

From Abram's lips that he and she  
must part,  
And looks at him with eyes all full of  
tears

That seem the very last drops from her  
heart.

Exquisite picture!—let me not be told  
Of minor faults, of coloring tame and  
cold—

If thus to conjure up a face so fair,<sup>3</sup>  
So full of sorrow; with the story  
there

Of all that woman suffers when the stay  
Her trusting heart hath leaned on falls  
away—

If thus to touch the bosom's tenderest  
spring,

By calling into life such eyes as bring  
Back to our sad remembrance some of  
those

We've smiled and wept with in their  
joys and woes,

Thus filling them with tears, like tears  
we've known,

Till all the pictured grief becomes our  
own—

If *this* be deemed the victory of Art—  
If thus by pen or pencil to lay bare  
The deep, fresh, living fountains of the  
heart

Before all eyes be Genius—it is *there*!

# EXTRACT V.

Padua.

*Fancy and Reality.*—*Rain-drops and Lakes.*—  
*Plan of a Story.*—*Where to place the Scene*  
*of it.*—*In some unknown Region.*—*Psalm-*  
*anazar's Imposture with respect to the Island*  
*of Formosa.*

THE more I've viewed this world the  
more I've found,

That, filled as 't is with scenes and  
creatures rare,

Fancy commands within her own bright  
round

A world of scenes and creatures far  
more fair.

3 It is probable that this fine head is a por-  
trait, as we find it repeated in a picture by Guer-  
cino, which is in the possession of Signor Ca-  
muccini, the brother of the celebrated painter at  
Rome.

Nor is it that her power can call up there  
 A single charm, that 's not from Nature won,  
 No more than rainbows in their pride can wear  
 A single hue unborrowed from the sun —  
 But 't is the mental medium it shines thro'  
 That lends to Beauty all its charm and hue;  
 As the same light that o'er the level lake  
 One dull monotony of lustre flings,  
 Will, entering in the rounded rain-drop,  
 make  
 Colors as gay as those on Peris' wings !

And such, I deem, the difference between real,  
 Existing Beauty and that form ideal  
 Which she assumes when seen by poets' eyes,  
 Like sunshine in the drop — with all those dyes  
 Which Fancy's variegating prism supplies.

I have a story of two lovers, filled  
 With all the pure romance, the blissful sadness,  
 And the sad, doubtful bliss that ever thrilled  
 Two young and longing hearts in that sweet madness.  
 But where to choose the region of my vision  
 In this wide, vulgar world — what real spot  
 Can be found out sufficiently Elysian  
 For two such perfect lovers I know not.

Oh for some fair FORMOSA, such as he,  
 The young Jew fabled of, in the Indian Sea,  
 By nothing but its name of Beauty known,  
 And which Queen Fancy might make all her own,  
 Her fairy kingdom — take its people, lands,  
 And tenements into her own bright hands,  
 And make at least one earthly corner fit  
 For Love to live in, pure and exquisite !

## EXTRACT VI.

Venice.

*The Fall of Venice not to be lamented. — Former Glory. — Expedition against Constantinople. — Giustinianis. — Republic. — Characteristics of the old Government. — Golden Book. — Brazen Mouths. — Spies. — Dungeons. — Present Desolation.*

MOURN not for VENICE — let her rest  
 In ruin, 'mong those States unblest,  
 Beneath whose gilded hoofs of pride,  
 Where'er they trampled, Freedom died.  
 No — let us keep our tears for them,  
 Where'er they pine, whose fall hath been  
 Not from a blood-stained diadem,  
 Like that which deckt this ocean-queen,  
 But from high daring in the cause  
 Of human Rights — the only good  
 And blessed strife, in which man draws  
 His mighty sword on land or flood.

Mourn not for VENICE ; tho' her fall  
 Be awful, as if Ocean's wave  
 Swept o'er her, she deserves it all,  
 And Justice triumphs o'er her grave.  
 Thus perish every King and State  
 That run the guilty race she ran,  
 Strong but in ill and only great  
 By outrage against God and man !

True, her high spirit is at rest,  
 And all those days of glory gone,  
 When the world's waters, east and west,  
 Beneath her white-winged commerce shone;  
 When with her countless barks she went  
 To meet the Orient Empire's might,<sup>1</sup>  
 And her Giustinianis sent  
 Their hundred heroes to that fight.<sup>2</sup>

Vanisht are all her pomps, 't is true,  
 But mourn them not — for vanisht too  
 (Thanks to that Power, who, soon or late,  
 Hurls to the dust the guilty Great,)

1 Under the Doge Michaeli, in 1171.

2 "La famille entière des Justiniani, l'une des plus illustres de Venise, voulut marcher toute entière dans cette expédition; elle fournît cent combattans; c'était renouveler l'exemple d'une illustre famille de Rome; le même malheur les attendait." — "Histoire de Venise," par DARU.

Are all the outrage, falsehood, fraud,  
 The chains, the rapine, and the blood,  
 That filled each spot, at home, abroad,  
 Where the Republic's standard stood.  
 Desolate VENICE! when I track  
 Thy haughty course thro' centuries back;  
 Thy ruthless power, obeyed but curst—  
 The stern machinery of thy State,  
 Which hatred would, like steam, have  
 burst,  
 Had stronger fear not chilled even  
 hate; —  
 Thy perfidy, still worse than aught  
 Thy own unblushing SARPI<sup>1</sup> taught; —  
 Thy friendship which, o'er all beneath  
 Its shadow, rained down dews of  
 death; <sup>2</sup> —  
 Thy Oligarchy's Book of Gold,  
 Closed against humble Virtue's name,<sup>3</sup>

1 The celebrated Fra Paolo. The collections of Maxims which this bold monk drew up at the request of the Venetian Government, for the guidance of the Secret Inquisition of State, are so atrocious as to seem rather an over-charged satire upon despotism, than a system of policy, seriously inculcated, and but too readily and constantly pursued.

The spirit, in which these maxims of Father Paul are conceived, may be judged from the instructions which he gives for the management of the Venetian colonies and provinces. Of the former he says: — “*Il faut les traiter comme des animaux féroces, les rogner les dents, et les griffer, les humilier souvent, surtout leur ôter les occasions de s'aguerir. Du pain et le bâton, voilà ce qu'il leur faut; gardons l'humanité pour une meilleure occasion.*”

For the treatment of the provinces he advises thus: —

“*Tendre à dépouiller les villes de leurs privilèges, faire que les habitants s'appauvrissent, et que leurs biens soient achetés par les Vénitiens. Ceux qui, dans les conseils municipaux, se montreront ou plus audacieux ou plus dévoués aux intérêts de la population, il faut les perdre ou les gagner à quelque prix que ce soit: enfin, s'il se trouve dans les provinces quelques chefs de parti, il faut les exterminer sous un prétexte quelconque, mais en évitant de recourir à la justice ordinaire. Que le poison fasse l'office de bourreau, cela est moins odieux et beaucoup plus profitable.*”

2 Conduct of Venice towards her allies and dependencies, particularly to unfortunate Padua. — Fate of Francesco Carrara, for which see Daru, vol. ii. p. 141.

3 “*A l'exception des trente citadins admis au grand conseil pendant la guerre de Chiozzi, il n'est pas arrivé une seule fois que les talens ou les services aient paru à cette noblesse orgueilleuse des titres suffisans pour s'asseoir avec elle.*”

— DARU.

But opened wide for slaves who sold  
 Their native land to thee and shame;<sup>4</sup>—  
 Thy all-pervading host of spies  
 Watching o'er every glance and breath,  
 Till men lookt in each others' eyes,  
 To read their chance of life or death;—  
 Thy laws that made a mart of blood,  
 And legalized the assassin's knife;<sup>5</sup>—

4 Among those admitted to the honor of being inscribed in the *Libro d'oro* were some families of Brescia, Treviso, and other places, whose only claim to that distinction was the zeal with which they prostrated themselves and their country at the feet of the republic.

5 By the infamous statutes of the State Inquisition,\* not only was assassination recognized as a regular mode of punishment, but this secret power over life was delegated to their minions at a distance, with nearly as much facility as a license is given under the game laws of England. The only restriction seems to have been the necessity of applying for a new certificate, after every individual exercise of the power.

\* M. Daru has given an abstract of these Statutes, from a manuscript in the *Bibliothèque du Roi*, and it is hardly credible that such a system of treachery and cruelty should ever have been established by any government, or submitted to, for an instant, by any people. Among various precautions against the intrigues of their own Nobles, we find the following: — “*Pour persuader aux étrangers qu'il était difficile et dangereux d'entretenir quelqu' intrigue secrète avec les nobles Vénitiens, on imagina de faire avvertir mystérieusement le Nonce du Pape (afin que les autres ministres en fussent informés) que l'Inquisition avait autorisé les patriciens à poignarder quiconque essaierait de tenter leur fidélité. Mais craignant que les ambassadeurs ne prêtassent foi difficilement à une délibération, qui en effet n'existait pas, l'Inquisition voulait prouver qu'elle en était capable. Elle ordonna des recherches pour découvrir s'il n'y avait pas dans Venise quelque exilé au-dessus du commun, qui eût rompu son ban; ensuite un des patriciens qui étaient aux gages du tribunal, reçut la mission d'assassiner ce malheureux, et l'ordre de s'en vanter, en disant qu'il s'était porté à cet acte, parce que ce banni était l'agent d'un ministre étranger, et avait cherché à le corrompre.*” — “*Remarquons,*” adds M. Daru, “*que ceci n'est pas une simple anecdote; c'est une mission projetée, délibérée, écrite d'avance; une règle de conduite tracée par des hommes graves à leurs successeurs, et consignée dans des statuts.*”

The cases, in which assassination is ordered by these Statutes, are as follow: —

“*Un ouvrier de l'arsenal, un chef de ce qu'on appelle parmi les marins le menestranse, passait-il au service d'une puissance étrangère: il fallait le faire assassiner, surtout si c'était un homme réputé brave et habile dans sa profession!*” (Art. 3. des Statuts.)

“*Avait-il commis quelque action qu'on ne jugeait pas à propos de punir juridiquement, on devait le faire empoisonner.*” (Art. 14.)



Thy sunless cells beneath the flood,  
And racks and Leads<sup>1</sup> that burnt out  
life; —

When I review all this and see  
The doom that now hath fallen on thee;  
Thy nobles, towering once so proud,  
Themselves beneath the yoke now  
bowed, —

A yoke by no one grace redeemed,  
Such as of old around thee beamed,  
But mean and base as e'er yet galled  
Earth's tyrants when themselves en-  
thrall'd, —

I feel the moral vengeance sweet,  
And smiling o'er the wreck repeat: —

"Thus perish every King and State  
"That tread the steps which VENICE  
trod,

"Strong but in ill and only great,  
"By outrage against man and God!"

#### EXTRACT VII.

Venice.

*Lord Byron's Memoirs, written by himself. —  
Reflections, when about to read them.*

LET me a moment — ere with fear and  
hope

Of gloomy, glorious things, these leaves  
I ope —

As one in fairy tale to whom the key  
Of some enchanter's secret halls is  
given,

Doubts while he enters slowly, trem-  
blingly,

If he shall meet with shapes from hell  
or heaven —

Let me a moment think what thousands  
live

1 "*Les prisons des plombs; c'est-à-dire ces  
fournaises ardentes qu'on avait distribuées en  
petites cellule sous les terrasses qui couvrent le  
palais.*"

"*Un artisan passait-il à l'étranger en y ex-  
portant quelque procédé de l'industrie nationale:  
c'était encore un crime capital, que la loi incon-  
nue ordonnait de punir par un assassinat.*"  
(*Art.* 26.)

The facility with which they got rid of their  
Duke of Bedfords, Lord Fitzwilliams, etc., was  
admirable: it was thus: —

"*Le patricien qui se permettait le moindre  
propos contre le gouvernement, était admoné-  
té deux fois, et à la troisième noyé comme incorri-  
gible.*" (*Art.* 39.)

O'er the wide earth this instant who  
would give,  
Gladly, whole sleepless nights to bend  
the brow

Over these precious leaves as I do now.  
How all who know — and where is he  
unknown?

To what far region have his songs not  
flown,

Like PSAPHON'S birds<sup>2</sup> speaking their  
master's name,

In every language syllabled by Fame? —  
How all who've felt the various spells  
combined

Within the circle of that master-mind, —  
Like spells derived from many a star and  
met

Together in some wondrous amulet, —  
Would burn to know when first the  
Light awoke

In his young soul, — and if the gleams  
that broke

From that Aurora of his genius, raised  
Most pain or bliss in those on whom they  
blazed;

Would love to trace the unfolding of  
that power,

Which hath grown ampler, grander,  
every hour;

And feel in watching o'er his first ad-  
vance

As did the Egyptian traveller<sup>3</sup> when  
he stood

By the young Nile and fathomed with  
his lance

The first small fountains of that mighty  
flood.

They too who mid the scornful thoughts  
that dwell

In his rich fancy, tingeing all its  
streams, —

As if the Star of Bitterness which fell  
On earth of old,<sup>4</sup> had touched them  
with its beams, —

2 Psaphon, in order to attract the attention of  
the world, taught multitudes of birds to speak  
his name, and then let them fly away in various  
directions; whence the proverb, "*Psaphonis  
aves.*"

3 Bruce.

5 "And the name of the star is called Worm-  
wood, and the third part of the waters became  
wormwood." — *Rev.* viii.

Can track a spirit which tho' driven to  
hate,  
From Nature's hands came kind, affectionate;  
And which even now, struck as it is with  
bright,  
Comes out at times in love's own native  
light; —  
How gladly all who 've watched these  
struggling rays  
Of a bright, ruined spirit thro' his lays,  
Would here inquire, as from his own  
frank lips,  
What desolating grief, what wrongs  
had driven  
That noble nature into cold eclipse;  
Like some fair orb that, once a sun in  
heaven,  
And born not only to surprise but cheer  
With warmth and lustre all within its  
sphere,  
Is now so quenched that of its grandeur  
lasts  
Naught but the wide, cold shadow which  
it casts!

Eventful volume! whatsoe'er the change  
Of scene and clime—the adventures  
bold and strange—  
The griefs—the frailties but too frankly  
told—  
The loves, the feuds thy pages may un-  
fold,  
If Truth with half so prompt a hand un-  
locks  
His virtues as his failings, we shall  
find  
The record there of friendships held like  
rocks,  
And enmities like sun-touched snow  
resigned;  
Of fealty, cherisht without change or  
chill,  
In those who served him, young, and  
serve him still;  
Of generous aid given, with that noise-  
less art  
Which wakes not pride, to many a  
wounded heart;  
Of acts—but, no—not from himself  
must aught  
Of the bright features of his life be  
sought.

While they who court the world, like  
MILTON'S cloud,<sup>1</sup>  
“Turn forth their silver lining” on the  
crowd,  
This gifted Being wraps himself in night;  
And keeping all that softens and adorns  
And gilds his social nature hid from  
sight,  
Turns but its darkness on a world he  
scorns.

EXTRACT VIII.

Venice.

*Female Beauty at Venice.*—No longer what it  
was in the Time of Titian.—His mistress.  
—Various Forms in which he has painted  
her.—Venus.—Divine and profane Love.—  
*La Fragilità d' Amore.*—Paul Veronese.—  
His Women.—Marriage of Cana.—Charac-  
ter of Italian Beauty.—Raphael's Fornarina.  
—Modesty.

THY brave, thy learned have past away:  
Thy beautiful!—ah, where are they?  
The forms, the faces that once shone,  
Models of grace, in Titian's eye,  
Where are they now? while flowers live  
on  
In ruined places, why, oh! why  
Must Beauty thus with Glory die?  
That maid whose lips would still have  
moved,  
Could art have breathed a spirit thro'  
them;  
Whose varying charms her artist loved  
More fondly every time he drew them,  
(So oft beneath his touch they past,  
Each semblance fairer than the last);  
Wearing each shape that Fancy's range  
Offers to Love—yet still the one  
Fair idol seen thro' every change,  
Like facets of some orient stone,—  
In each the same bright image shown.  
Sometimes a Venus, unarrayed  
But in her beauty<sup>2</sup>—sometimes deckt  
In costly raiment, as a maid  
That kings might for a throne select.<sup>3</sup>  
Now high and proud, like one who  
thought  
The world should at her feet be brought;

<sup>1</sup> “Did a sable cloud  
Turn forth her silver lining on the night?”

Comus.

<sup>2</sup> In the Tribune at Florence.

<sup>3</sup> In the Palazzo Pitti.

Now with a look reproachful, sad,<sup>1</sup> —  
Unwonted look from brow so glad; —  
And telling of a pain too deep  
For tongue to speak or eyes to weep.  
Sometimes thro' allegory's veil,

In double semblance seen to shine,  
Telling a strange and mystic tale  
Of Love Profane and Love Divine<sup>2</sup> —  
Akin in features, but in heart  
As far as earth and heaven apart.  
Or else (by quaint device to prove  
The frailty of all worldly love)  
Holding a globe of glass as thin  
As air-blown bubbles in her hand,  
With a young Love confined therein,  
Whose wings seem waiting to expand —  
And telling by her anxious eyes  
That if that frail orb breaks he flies!<sup>3</sup>

Thou too with touch magnificent,  
PAUL of VERONA! — where are they,  
The oriental forms<sup>4</sup> that lent

Thy canvas such a bright array?  
Noble and gorgeous dames whose dress  
Seems part of their own loveliness;  
Like the sun's drapery which at eve  
The floating clouds around him weave  
Of light they from himself receive!  
Where is there now the living face

Like those that in thy nuptial throng<sup>5</sup>  
By their superb, voluptuous grace,  
Make us forget the time, the place,

The holy guests they smile among, —  
Till in that feast of heaven-sent wine  
We see no miracles but thine.

1 Alludes particularly to the portrait of her in the Sciarra collection at Rome, where the look of mournful reproach in those full, shadowy eyes, as if she had been unjustly accused of something wrong, is exquisite.

2 The fine picture in the Palazzo Borghese, called (it is not easy to say why) "Sacred and Profane Love," in which the two figures, sitting on the edge of the fountain, are evidently portraits of the same person.

3 This fanciful allegory is the subject of a picture by Titian in the possession of the Marquis Cambian at Turin, whose collection, though small, contains some beautiful specimens of all the great masters.

4 As Paul Veronese gave but little into the *beau idéal*, his women may be regarded as pretty close imitations of the living models which Venice afforded in his time.

5 The Marriage of Cana.

If e'er, except in Painting's dream,  
There bloomed such beauty here, t 'is  
gone, —

Gone like the face that in the stream  
Of Ocean for an instant shone,  
When Venus at that mirror gave  
A last look ere she left the wave.  
And tho', among the crowded ways,  
We oft are startled by the blaze  
Of eyes that pass with fitful light,  
Like fire-flies on the wing at night<sup>6</sup>  
'T is not that nobler beauty given  
To show how angels look in heaven.

Even in its shape most pure and fair,  
'T is Beauty with-but half her zone, —  
All that can warm the Sense is there,  
But the Soul's deeper charm is flown: —  
'T is RAPHAEL'S Fornarina, — warm,  
Luxuriant, arch, but unrefined;  
A flower round which the noontide  
swarm

Of young Desires may buzz and wind,  
But where true Love no treasure meets  
Worth hoarding in his hive of sweets.

Ah no, — for this and for the hue

Upon the rounded cheek, which tells  
How fresh within the heart this dew  
Of Love's unripened sweetness dwells,  
We must go back to our own Isles,  
Where Modesty, which here but gives  
A rare and transient grace to smiles,  
In the heart's holy centre lives;  
And thence as from her throne diffuses  
O'er thoughts and looks so bland a  
reign,

That not a thought or feeling loses  
Its freshness in that gentle chain.

## EXTRACT IX.

Venice.

*The English to be met with every where. — Alps and Threadneedle Street. — The Simphon and the Stocks. — Rage for travelling. — Blue Stockings among the Wahabees. — Parasols and Pyramids. — Mrs. Hopkins and the Wall of China.*

AND is there then no earthly place,  
Where we can rest in dream Elysian,  
Without some curst, round English face,  
Popping up near to break the vision?

6 "Certain it is [as Arthur Young truly and feelingly says] one now and then meets with terrible eyes in Italy."



Mid northern lakes, mid southern  
vines,  
Unholy cits we're doomed to meet;  
Nor highest Alps nor Apennines  
Are sacred from Threadneedle Street!

If up the Simplon's path we wind,  
Fancying we leave this world behind,  
Such pleasant sounds salute one's ear  
As — "Baddish news from 'Change, my  
dear —

"The Funds — (pew! curse this ugly  
hill) —

"Are lowering fast — (what, higher  
still?) —

"And — (zooks, we're mounting up to  
heaven!) —

"Will soon be down to sixty-seven."

Go where we may — rest where we  
will,

Eternal London haunts us still.  
The trash of Almack's or Fleet Ditch —  
And scarce a pin's head difference  
which —

Mixes, tho' even to Greece we run,  
With every rill from Helicon!  
And if this rage for travelling lasts,  
If Cockneys of all sects and castes,  
Old maidens, aldermen, and squires,  
Will leave their puddings and coal  
fires,

To gape at things in foreign lands  
No soul among them understands;  
If Blues desert their coteries,  
To show off 'mong the Wahabees;  
If neither sex nor age controls,  
Nor fear of Mamelukes forbids  
Young ladies with pink parasols  
To glide among the Pyramids<sup>1</sup> —

Why, then, farewell all hope to find  
A spot that's free from London-kind!  
Who knows, if to the West we roam,  
But we may find some *Blue* "at home"

Among the *Blacks* of Carolina —  
Or flying to the Eastward see  
Some Mrs. HOPKINS taking tea  
And toast upon the Wall of China!

<sup>1</sup> It was pink *spencers*, I believe, that the  
imagination of the French traveller conjured up.

EXTRACT X.

Mantua

*Verses of Hippolyta to her Husband.*

THEY tell me thou'rt the favored guest<sup>2</sup>  
Of every fair and brilliant throng;  
No wit like thine to wake the jest,  
No voice like thine to breathe the song.  
And none could guess, so gay thou art,  
That thou and I are far apart.  
Alas, alas! how different flows,  
With thee and me the time away!  
Not that I wish thee sad, heaven  
knows —  
Still if thou canst, be light and gay;  
I only know that without thee  
The sun himself is dark for me.

Do I put on the jewels rare  
Thou'st always loved to see me wear?  
Do I perfume the locks that thou  
So oft hast braided o'er my brow,  
Thus deckt thro' festive crowds to run,  
And all the assembled world to see, —  
All but the one, the absent one,  
Worth more than present worlds to  
me!  
No, nothing cheers this widowed heart —  
My only joy from thee apart,  
From thee thyself, is sitting hours  
And days before thy pictured form —  
That dream of thee, which Raphael's  
powers  
Have made with all but life-breath  
warm!  
And as I smile to it, and say  
The words I speak to thee in play,

*2 utque ferunt latus convivium læta  
et celebras lentis otia mista jocis;  
aut cithara æstivum attenuas cantuque calor-  
rem.  
hæc mihi, quam dispar nunc mea vita tue!  
nec mihi displiceant quæ sunt tibi grata; sed  
ipsa est,  
te sine, lux oculis pene inimica meis.  
non auro aut gemmâ caput exornare nitenti  
me juvat, aut Arabo spargere odore comas:  
non celebres ludos fastis spectare diebus.*

*sola tuos vultus referens Raphaelis imago  
picta manu, curas allevat usque meas.  
huic ego delicias facio, arrideoque jocorque,  
alloquor et tanquam reddere verba queat.  
assensu nutuque mihi sæpe illa videtur  
dicere velle aliquid et tua verba loqui.  
agnoscit balboque patrem puer ore salutat.  
hoc solar longas decipioque dies.*

I fancy from their silent frame,  
Those eyes and lips give back the same;  
And still I gaze, and still they keep  
Smiling thus on me — till I weep!

Our little boy too knows it well,  
For there I lead him every day  
And teach his lisping lips to tell  
The name of one that 's far away.  
Forgive me, love, but thus alone  
My time is cheered while thou art gone.

## EXTRACT XI.

Florence.

No — 't is not the region where Love's  
to be found —

They have bosoms that sigh, they have  
glances that rove,  
They have language a Sappho's own lip  
might resound,

When she warbled her best — but  
they've nothing like Love.

Nor is 't that pure *sentiment* only they  
want,

Which Heaven for the mild and the  
tranquil hath made —

Calm, wedded affection, that home-  
rooted plant

Which sweetens seclusion and smiles  
in the shade;

That feeling which, after long years  
have gone by,

Remains like a portrait we've sat for  
in youth,

Where, even tho' the flush of the colors  
may fly,

The features still live in their first  
smiling truth;

That union where all that in Woman is  
kind,

With all that in Man most ennoblingly  
towers,

Grow wreathed into one — like the col-  
umn, combined

Of the *strength* of the shaft and the  
capital's *flowers*.

Of this — bear ye witness, ye wives,  
every where,

By the ARNO, the PO, by all ITALY'S  
streams —

Of this heart-wedded love, so delicious  
to share,  
Not a husband hath even one glimpse  
in his dreams.

But it *is* not this only; — born full of  
the light

Of a sun from whose fount the luxuri-  
ant festoons

Of these beautiful valleys drink lustre so  
bright

That beside him our suns of the north  
are but moons, —

We might fancy at least, like their cli-  
mate they burned;

And that Love tho' unused in this  
region of spring

To be thus to a tame Household Deity  
turned,

Would yet be all soul when abroad on  
the wing.

And there *may* be, there *are* those ex-  
plosions of heart

Which burst when the senses have first  
caught the flame;

Such fits of the blood as those climates  
impart,

Where Love is a sun-stroke that mad-  
dens the frame.

But that Passion which springs in the  
depth of the soul;

Whose beginnings are virginly pure as  
the source

Of some small mountain rivulet destined  
to roll

As a torrent ere long, losing peace in  
its course —

A course to which Modesty's struggle  
but lends

A more headlong descent without  
chance of recall;

But which Modesty even to the last edge  
attends,

And then throws a halo of tears round  
its fall!

This exquisite Passion — ay, exquisite,  
even

Mid the ruin its madness too often  
hath made,

As it keeps even then a bright trace of  
the heaven,  
That heaven of Virtue from which it  
has strayed —

This entireness of love which can only  
be found,  
Where Woman like something that's  
holy, watched over,  
And fenced from her childhood with  
purity round,  
Comes body and soul fresh as Spring  
to a lover!

Where not an eye answers, where not a  
hand presses,  
Till spirit with spirit in sympathy  
move;  
And the Senses asleep in their sacred  
recesses  
Can only be reached thro' the temple  
of Love! —

This perfection of Passion — how *can* it  
be found,  
Where the mystery Nature hath hung  
round the tie  
By which souls are together attracted  
and bound,  
Is laid open for ever to heart, ear and  
eye; —

Where naught of that innocent doubt  
can exist,  
That ignorance even than knowledge  
more bright,  
Which circles the young like the morn's  
sunny mist,  
And curtains them round in their own  
native light; —

Where Experience leaves nothing for  
Love to reveal,  
Or for Fancy in visions to gleam o'er  
the thought;  
But the truths which alone we would die  
to conceal  
From the maiden's young heart are  
the *only* ones taught.

No, no, 't is not here, howsoever we  
sigh,  
Whether purely to Hymen's *one*  
planet we pray,

Or adore, like Sabæans, each light of  
Love's sky,  
Here *is* not the region to fix or to  
stray.

For faithless in wedlock, in gallantry  
gross,  
Without honor to guard, or reserve to  
restrain,  
*What* have they a husband can mourn  
as a loss?  
*What* have they a lover can prize as a  
gain?

## EXTRACT XII.

Florence.

*Music in Italy. — Disappointed by it. — Recollections of other Times and Friends. — Dalton. — Sir John Stevenson. — His Daughter. — Musical Evenings together.*

IF it be true that Music reigns,  
Supreme, in ITALY's soft shades,  
'T is like that Harmony so famous,  
Among the spheres, which He of SAMOS  
Declared had such transcendent merit  
That not a soul on earth could hear it;  
For, far as I have come — from Lakes,  
Whose sleep the Tramontana breaks,  
Thro' MILAN and that land which gave  
The Hero of the rainbow vest <sup>1</sup> —  
By MINCIO's banks, and by that wave, <sup>2</sup>  
Which made VERONA's bard so blest —  
Which rung back music when the sea  
Struck on its marge) should be all o'er  
Thrilling alive with melody —  
I've heard no music — not a note  
Of such sweet native airs as float  
In my own land among the throng  
And speak our nation's soul for song.

Nay, even in higher walks, where Art  
Performs, as 't were, the gardener's part,  
And richer if not sweeter makes  
The flowers she from the wild-hedge  
takes —  
Even there, no voice hath charmed my  
ear,

<sup>1</sup> Bermago — the birth-place, it is said, of Harlequin.

<sup>2</sup> The Lago di Garda.



No taste hath won my perfect praise,  
Like thine, dear friend<sup>1</sup>—long, truly  
dear—

Thine, and thy loved OLIVIA's lays.  
She, always beautiful, and growing  
Still more so every note she sings—  
Like an inspired young Sibyl,<sup>2</sup> glowing  
With her own bright imaginings!  
And thou, most worthy to be tied  
In music to her, as in love,  
Breathing that language by her side,  
All other language far above,  
Eloquent Song—whose tones and words  
In every heart find answering chords!

How happy once the hours we past,  
Singing or listening all day long,  
Till Time itself seemed changed at last  
To music, and we lived in song!  
Turning the leaves of HAYDN o'er;  
As quick beneath her master-hand  
They opened all their brilliant store,  
Like chambers, touched by fairy wand;  
Or o'er the page of MOZART bending,  
Now by his airy warblings cheered,  
Now in his mournful *Requiem* blending  
Voices thro' which the heart was heard.

And still, to lead our evening choir,  
Was He invoked, thy loved-one's Sire<sup>3</sup>—  
He who if aught of grace there be  
In the wild notes I write or sing,  
First smoothed their links of harmony,  
And lent them charms they did not  
bring;—

He, of the gentlest, simplest heart,  
With whom, employed in his sweet art,  
(That art which gives this world of ours  
A notion how they speak in heaven,)  
I've past more bright and charmed hours  
Than all earth's wisdom could have  
given.

Oh happy days, oh early friends,  
How Life since then hath lost its  
flowers!

But yet—tho' Time some foliage rends,  
The stem, the Friendship, still is ours;

1 Edward Tuite Dalton, the first husband of Sir John Stevenson's daughter, the late Marchioness of Headfort.

2 Such as those of Domenichino in the Palazzo Borghese, at the Capitol, etc.

3 Sir John Stevenson.

And long may it endure, as green  
And fresh as it hath always been!

How I have wandered from my theme!  
But where is he, that could return  
To such cold subjects from a dream,  
Thro' which these best of feelings  
burn?—  
Not all the works of Science, Art,  
Or Genius in this world are worth  
One genuine sigh that from the heart  
Friendship or Love draws freshly forth.

### EXTRACT XIII.

Rome.

*Reflections on reading Du Cerceau's Account of the Conspiracy of Rienzi, in 1347.—The Meeting of the Conspirators on the Night of the 19th of May.—Their Procession in the Morning to the Capitol.—Rienzi's Speech.*

'T was a proud moment—even to hear  
the words

Of Truth and Freedom mid these temples breathed,  
And see once more the Forum shine with  
swords

In the Republic's sacred name un-  
sheathed—

That glimpse, that vision of a brighter  
day

For his dear ROME, must to a Roman  
be,

Short as it was, worth ages past away  
In the dull lapse of hopeless slavery.

'T was on a night of May, beneath that  
moon

Which had thro' many an age seen Time  
untune

The strings of this Great Empire, till it  
fell

From his rude hands, a broken, silent  
shell—

The sound of the church clock<sup>5</sup> near  
ADRIAN'S Tomb

Summoned the warriors who had risen  
for ROME,

4 The "*Conjuration de Nicolas Gabrini, dit de Rienzi*," by the Jesuit Du Cerceau, is chiefly taken from the much more authentic work of Fortificoca on the same subject. Rienzi was the son of a laundress.

5 It is not easy to discover what church is meant by Du Cerceau here:—"Il fit crier dans les rues de Rome, à son de trompe, que chacun

To meet unarmed, — with none to watch  
them there,  
But God's own eye, — and pass the  
night in prayer.

Holy beginning of a holy cause,  
When heroes girt for Freedom's combat  
pause

Before high Heaven, and humble in their  
might

Call down its blessing on that coming  
fight.

At dawn, in arms went forth the patriot  
band;

And as the breeze, fresh from the TIBER,  
fanned

Their gilded gonfalons, all eyes could see  
The palm-tree there, the sword, the  
keys of Heaven<sup>1</sup> —

Types of the justice, peace and liberty,  
That were to bless them when their  
chains were riven.

On to the Capitol the pageant moved,  
While many a Shade of other times,  
that still

Around that grave of grandeur sighing  
roved,

Hung o'er their footsteps up the Sacred  
Hill

And heard its mournful echoes as the last  
High-minded heirs of the Republic past.

'T was then that thou, their Tribune,<sup>2</sup>  
(name which brought

Dreams of lost glory to each patriot's  
thought,)

*eût à se trouver, sans armes, la nuit du lende-  
main, dix neuvième, dans l'église du château de  
Saint-Ange, au son de la cloche, afin de pourvoir  
au Bon Etat."*

1 "Les gentilshommes conjurés portaient de-  
vant lui trois étendards. Nicolas Guallato, sur-  
nommé le bon diseur, portait le premier, qui était  
de couleur rouge, et plus grand que les autres.  
On y voyait des caractères d'or avec une femme  
assise sur deux lions, tenant d'une main le globe  
du monde, et de l'autre une Palme pour repré-  
senter la ville de Rome. C'était le Gonfalon de  
la Liberté. Le second, à fonds blanc, avec un  
St. Paul tenant de la droite une Epée nue et de  
la gauche la couronne de Justice, était porté par  
Etienne Magnacuccia, notaire apostolique. Dans  
le troisième, St. Pierre avait en main les clefs de  
la Concorde et de la Paix. Tout cela insinuait  
le dessein de Rienzi, qui était de rétablir la li-  
berté, la justice et la paix." — DU CERCEAU,  
liv. ii.

2 Rienzi.

Didst, with a spirit Rome in vain shall  
seek

To wake up in her sons again, thus  
speak: —

"ROMANS, look round you — on this  
sacred place

"There once stood shrines and gods  
and godlike men.

"What see you now? what solitary trace  
"Is left of all that made ROME's glory  
then?

"The shrines are sunk, the Sacred Mount  
bereft

"Even of its name — and nothing now  
remains

"But the deep memory of that glory, left

"To whet our pangs and aggravate  
our chains!

"But *shall* this be? — our sun and sky  
the same, —

"Treading the very soil our fathers  
trod, —

"What withering curse hath fallen on  
soul and frame,

"What visitation hath there come from  
God

"To blast our strength and rot us into  
slaves,

"*Here on our great forefathers' glorious  
graves?*

"It cannot be — rise up, ye Mighty  
Dead, —

"If we, the living, are too weak to  
crush

"These tyrant priests that o'er your  
empire tread,

"Till all but Romans at Rome's tame-  
ness blush!

"Happy, PALMYRA, in thy desert domes

"Where only date-trees sigh and ser-  
pents hiss;

"And thou whose pillars are but silent  
homes

"For the stork's brood, superb PER-  
SEPOLIS!

"Thrice happy both, that your ex-  
tinguished race

"Have left no embers — no half-living  
trace —

"No slaves to crawl around the once  
proud spot,

"Till past renown in present shame 's  
forgot.

"While ROME, the Queen of all, whose  
 very wrecks,  
 "If lone and lifeless thro' a desert  
 hurled,  
 "Would wear more true magnificence  
 than decks  
 "The assembled thrones of all the  
 existing world —  
 "ROME, ROME alone, is haunted, stained  
 and curst,  
 "Thro' every spot her princely TIBER  
 laves,  
 "By living human things — the deadliest,  
 worst,  
 "This earth engenders — tyrants and  
 their slaves!  
 "And we — oh shame! — we who have  
 pondered o'er  
 "The patriot's lesson and the poet's  
 lay;<sup>1</sup>  
 "Have mounted up the streams of an-  
 cient lore,  
 "Tracking our country's glories all  
 the way —  
 "Even *we* have tamely, basely kist the  
 ground  
 "Before that Papal Power, — that  
 Ghost of Her,  
 "The World's Imperial Mistress — sit-  
 ting crowned  
 "And ghastly on her mouldering  
 sepulchre!<sup>2</sup>  
 "But this is past: — too long have lordly  
 priests  
 "And priestly lords led us, with all our  
 pride  
 "Withering about us — like devoted  
 beasts,  
 "Dragged to the shrine, with faded  
 garlands tied.

<sup>1</sup> The fine Canzone of Petrarch, beginning  
*"Spirto gentil,"* is supposed, by Voltaire and  
 others, to have been addressed to Rienzi; but  
 there is much more evidence of its having been  
 written, as Ginguéné asserts, to the young Ste-  
 phen Colonna, on his being created a Senator of  
 Rome. That Petrarch, however, was filled with  
 high and patriotic hopes by the first measures of  
 this extraordinary man, appears from one of his  
 letters, quoted by Du Cerceau, where he says, —  
*"Pour tout dire, en un mot, j'atteste, non comme  
 lecteur, mais comme témoin oculaire, qu'il nous  
 a ramené le justice, la paix, la bonne foi, la  
 sécurité, et tous les autres vestiges de l'âge d'or."*

<sup>2</sup> This image is borrowed from Hobbes, whose  
 words are, as near as I can recollect: — "For

"'T is o'er — the dawn of our deliver-  
 ance breaks!  
 "Up from his sleep of centuries awakes  
 "The Genius of the Old Republic, free  
 "As first he stood, in chainless majesty,  
 "And sends his voice thro' ages yet to  
 come,  
 "Proclaiming ROME, ROME, ROME,  
 Eternal ROME!"

## EXTRACT XIV.

Rome.

*Fragment of a Dream. — The great Painters  
 supposed to be Magicians. — The Beginnings  
 of the Art. — Gildings on the Glories and  
 Draperies. — Improvements under Giotto, etc.  
 — The first Dawn of the true Style in Ma-  
 saccio. — Studied by all the great Artists who  
 followed him. — Leonardo da Vinci, with  
 whom commenced the Golden Age of Painting.  
 — His Knowledge of Mathematics and of Mu-  
 sic. — His female Heads all like each other. —  
 Triangular Faces. — Portraits of Mona Lisa,  
 etc. — Picture of Vanity and Modesty. — His  
 chef-d'œuvre, the Last Supper. — Faded and  
 almost effaced.*

FILLED with the wonders I had seen  
 In Rome's stupendous shrines and  
 halls,  
 I felt the veil of sleep serene  
 Come o'er the memory of each scene,  
 As twilight o'er the landscape falls.  
 Nor was it slumber, sound and deep,  
 But such as suits a poet's rest —  
 That sort of thin, transparent sleep,  
 Thro' which his day-dreams shine the  
 best.  
 Methought upon a plain I stood,  
 Where certain wondrous men, 't was  
 said,  
 With strange, miraculous power endued,  
 Were coming each in turn to shed  
 His art's illusions o'er the sight  
 And call up miracles of light.  
 The sky above this lonely place,  
 Was of that cold, uncertain hue,  
 The canvas wears ere, warmed apace,  
 Its bright creation dawns to view.

But soon a glimmer from the east  
 Proclaimed the first enchantments  
 nigh;<sup>3</sup>

what is the Papacy, but the Ghost of the old  
 Roman Empire, sitting crowned on the grave  
 thereof?

<sup>3</sup> The paintings of those artists who were in-  
 troduced into Venice and Florence from Greece.



And as the feeble light increased,  
Strange figures moved across the sky,  
With golden glories deckt and streaks  
Of gold among their garments' dyes;<sup>1</sup>  
And life's resemblance tinged their  
cheeks,

But naught of life was in their eyes;—  
Like the fresh-painted Dead one meets,  
Borne slow along Rome's mournful  
streets.

But soon these figures past away;  
And forms succeeded to their place  
With less of gold in their array,  
But shining with more natural grace,  
And all could see the charming wands  
Had past into more gifted hands.<sup>2</sup>  
Among these visions there was one,<sup>3</sup>  
Surpassing fair, on which the sun,  
That instant risen, a beam let fall,  
Which thro' the dusky twilight trembled,  
And reached at length the spot where  
all

Those great magicians stood assembled.  
And as they turned their heads to view  
The shining lustre, I could trace  
The bright varieties it threw  
On each uplifted studying face;<sup>4</sup>  
While many a voice with loud acclaim,  
Called forth, "Masaccio" as the name  
Of him, the Enchanter who had raised  
This miracle on which all gazed.

'T was daylight now — the sun had risen  
From out the dungeon of old Night, —  
Like the Apostle from his prison  
Led by the Angel's hand of light;

1 Margaritone of Orezzo, who was a pupil and imitator of the Greeks, is said to have invented this art of gilding the ornaments of pictures, a practice which, though it gave way to a purer taste at the beginning of the 16th century, was still occasionally used by many of the great masters: as by Raphael in the ornaments of the Fornarina, and by Rubens not unfrequently in glories and flames.

2 Cimabue, Giotto, etc.

3 The works of Masaccio. — For the character of this powerful and original genius, see Sir Joshua Reynolds's twelfth discourse. His celebrated frescoes are in the church of St. Pietro del Carmine, at Florence.

4 All the great artists studied, and many of them borrowed from Masaccio. Several figures in the Cartoons of Raphael are taken, with but little alteration, from his frescoes.

And — as the fetters, when that ray  
Of glory reached them, dropt away,<sup>5</sup>  
So fled the clouds at touch of day!  
Just then a bearded sage<sup>6</sup> came forth,  
Who oft in thoughtful dream would  
stand,  
To trace upon the dusky earth  
Strange learned figures with his wand;<sup>7</sup>  
And oft he took the silver lute<sup>8</sup>  
His little page behind him bore,  
And waked such music as, when mute,  
Left in the soul a thirst for more!

Meanwhile his potent spells went on,  
And forms and faces that from out  
A depth of shadow mildly shone  
Were in the soft air seen about.  
Tho' thick as midnight stars they beamed,  
Yet all like living sisters seemed,  
So close in every point resembling  
Each other's beauties — from the eyes  
Lucid as if thro' crystal trembling,  
Yet soft as if suffused with sighs,  
To the long, fawn-like mouth, and chin,  
Lovely tapering, less and less,  
Till by this very charm's excess,  
Like virtue on the verge of sin,  
It touched the bounds of ugliness.  
Here lookt as when they lived the  
shades  
Of some of Arno's dark-eyed maids —  
Such maids as should alone live on  
In dreams thus when their charms are  
gone:  
Some Mona Lisa on whose eyes  
A painter for whole years might gaze,<sup>9</sup>  
Nor find in all his pallet's dyes  
One that could even approach their  
blaze!

5 "And a light shined in the prison . . . and his chains fell off from his hands." — *Acts*.

6 Leonardo da Vinci.

7 His treatise on Mechanics, Optics, etc., preserved in the Ambrosian library at Milan.

8 *On dit que Léonard parut pour la première fois à la cour de Milan, dans un espèce de concours ouvert entre les meilleurs joueurs de lyre d'Italie. Il se présenta avec une lyre de sa façon, construit en argent. — "Histoire de la Peinture en Italie."*

9 He is said to have been four years employed upon the portrait of this fair Florentine, without being able, after all, to come up to his idea of her beauty.

Here float two spirit shapes,<sup>1</sup> the one,  
 With her white fingers to the sun  
 Outspread as if to ask his ray  
 Whether it e'er had chanced to play  
 On lilies half so fair as they!  
 This self-pleased nymph was Vanity —  
 And by her side another smiled,  
 In form as beautiful as she,  
 But with that air subdued and mild,  
 That still reserve of purity,  
 Which is to beauty like the haze  
 Of evening to some sunny view,  
 Softening such charms as it displays  
 And veiling others in that hue,  
 Which fancy only can see thro'!  
 This phantom nymph, who could she be,  
 But the bright Spirit, Modesty?

Long did the learned enchanter stay  
 To weave his spells and still there  
 past,  
 As in the lantern's shifting play  
 Group after group in close array,  
 Each fairer, grander, than the last.  
 But the great triumph of his power  
 Was yet to come: — gradual and slow,  
 (As all that is ordained to tower  
 Among the works of man must grow,)  
 The sacred vision stole to view,  
 In that half light, half shadow shown,  
 Which gives to even the gayest hue  
 A sobered, melancholy tone.  
 It was a vision of that last,<sup>2</sup>  
 Sorrowful night which Jesus past  
 With his disciples when he said  
 Mournfully to them — "I shall be  
 "Betrayed by one who here hath fed  
 "This night at the same board with  
 me."  
 And tho' the Saviour in the dream

1 Vanity and Modesty in the collection of Cardinal Fesch, at Rome. The composition of the four hands here is rather awkward, but the picture, altogether, is very delightful. There is a repetition of the subject in the possession of Lucien Bonaparte.

2 The Last Supper of Leonardo da Vinci, which is in the Refectory of the Convent delle Grazie at Milan. See "*L'Histoire de la Peinture in Italie*," liv. iii. chap. 45. The writer of that interesting work (to whom I take this opportunity of offering my acknowledgments, for the copy he sent me a year since from Rome,) will see I have profited by some of his observations on this celebrated picture.

Spoke not these words, we saw them  
 beam  
 Legibly in his eyes (so well  
 The great magician workt his spell),  
 And read in every thoughtful line  
 Imprinted on that brow divine,  
 The meek, the tender nature, grieved,  
 Not angered to be thus deceived —  
 Celestial love requited ill  
 For all its care, yet loving still —  
 Deep, deep regret that there should fall  
 From man's deceit so foul a blight  
 Upon that parting hour — and all  
 His Spirit must have felt that night,  
 Who, soon to die for human-kind,  
 Thought only, mid his mortal pain,  
 How many a soul was left behind  
 For whom he died that death in vain!

Such was the heavenly scene — alas!  
 That scene so bright so soon should pass!  
 But pictured on the humid air,  
 Its tints, ere long, grew languid there;<sup>3</sup>  
 And storms came on, that, cold and  
 rough,  
 Scattered its gentlest glories all —  
 As when the baffling winds blow off  
 The hues that hang o'er Terni's fall, —  
 Till one by one the vision's beams  
 Faded away and soon it fled,  
 To join those other vanished dreams  
 That now flit palely 'mong the dead, —  
 The shadows of those shades that go,  
 Around Oblivion's lake below!

## EXTRACT XV.

Rome.

Mary Magdalen. — *Her Story*. — Numerous Pictures of her. — Correggio. — Guido. — Raphael, etc. — Canova's two exquisite Statues. — The Somariva Magdalen. — Chantrey's Admiration of Canova's Works.

No wonder, MARY, that thy story  
 Touches all hearts — for there we see  
 The soul's corruption and its glory,  
 Its death and life combined in thee.

From the first moment when we find  
 Thy spirit haunted by a swarm

3 Leonardo appears to have used a mixture of oil and varnish for this picture, which alone, without the various other causes of its ruin, would have prevented any long duration of its beauties. It is now almost entirely effaced.

Of dark desires, — like demons shrined  
Unholily in that fair form, —  
Till when by touch of Heaven set free,  
Thou camest, with those bright locks  
of gold

(So oft the gaze of BETHANY),  
And covering in their precious fold  
Thy Saviour's feet didst shed such tears  
As paid, each drop, the sins of years! —  
Thence on thro' all thy course of love  
To Him, thy Heavenly Master, — Him  
Whose bitter death-cup from above

Had yet this cordial round the brim,  
That woman's faith and love stood fast  
And fearless by Him to the last: —  
Till, oh! blest boon for truth like thine!

Thou wert of all the chosen one,  
Before whose eyes that Face Divine

When risen from the dead first shone;  
That thou might'st see how, like a cloud,  
Had past away its mortal shroud,  
And make that bright revealment known  
To hearts less trusting than thy own.

All is affecting, cheering, grand;  
The kindest record ever given,  
Even under God's own kindly hand,  
Of what Repentance wins from  
Heaven!

No wonder, MARY, that thy face,  
In all its touching light of tears,  
Should meet us in each holy place,  
Where Man before his God appears,  
Hopeless — were he not taught to see  
All hope in Him who pardoned thee!

No wonder that the painter's skill  
Should oft have triumpht in the power  
Of keeping thee all lovely still

Even in thy sorrow's bitterest hour;  
That soft CORREGGIO should diffuse  
His melting shadows round thy form;  
That GUIDO's pale, unearthly hues  
Should in portraying thee grow  
warm;

That all — from the ideal, grand,  
Inimitable Roman hand,  
Down to the small, enameling touch

Of smooth CARLINO — should delight  
In picturing her, who "who loved so  
much,"

And was, in spite of sin, so bright!

But MARY, 'mong these bold essays  
Of Genius and of Art to raise

A semblance of those weeping eyes —  
A vision worthy of the sphere  
Thy faith has earned thee in the skies,  
And in the hearts of all men here, —  
None e'er hath matched, in grief or grace,  
CANOVA's day-dream of thy face,  
In those bright sculptured forms, more  
bright

With true expression's breathing light,  
Than ever yet beneath the stroke  
Of chisel into life awoke.

The one,<sup>1</sup> portraying what thou wert  
In thy first grief, — while yet the flower  
Of those young beauties was unhurt

By sorrow's slow, consuming power;  
And mingling earth's seductive grace  
With heaven's subliming thoughts so  
well,

We doubt, while gazing, in *which* place  
Such beauty was most formed to  
dwell! —

The other, as thou look'dst, when years  
Of fasting, penitence and tears  
Had worn thy frame; — and ne'er did  
Art

With half such speaking power ex-  
press

The ruin which a breaking heart  
Spreads by degrees o'er loveliness.  
Those wasting arms, that keep the trace,  
Even still, of all their youthful grace,  
That loosened hair of which thy brow  
Was once so proud, — neglected now! —  
Those features even in fading worth  
The freshest bloom to others given,  
And those sunk eyes now lost to earth  
But to the last still full of heaven!

Wonderful artist! praise, like mine —  
Tho' springing from a soul that feels  
Deep worship of those works divine  
Where Genius all his light reveals —  
How weak 't is to the words that came  
From him, thy peer in art and fame,<sup>2</sup>  
Whom I have known, by day, by night,  
Hang o'er thy marble with delight;

1 This statue is one of the last works of Canova, and was not yet in marble when I left Rome. The other, which seems to prove, in contradiction to very high authority, that expression of the intensest kind is fully within the sphere of sculpture, was executed many years ago, and is in the possession of the Count Somariva at Paris.

2 Chantrey.



And while his lingering hand would steal

O'er every grace the taper's rays<sup>1</sup>  
Give thee with all the generous zeal  
Such master spirits only feel,  
That best of fame, a rival's praise!

## EXTRACT XVI.

Les Charmettes.

*A Visit to the house where Rousseau lived with Madame de Warrens.—Their Ménage.—Its Grossness.—Claude Anet.—Reverence with which the Spot is now visited.—Absurdity of this blind Devotion to Fame.—Feelings excited by the Beauty and Seclusion of the Scene.—Disturbed by its Associations with Rousseau's History.—Impostures of Men of Genius.—Their Power of mimicking all the best Feelings, Love, Independence, etc.*

STRANGE power of Genius, that can throw

Round all that's vicious, weak, and low,  
Such magic lights, such rainbow dyes  
As dazzle even the steadiest eyes.

. . . . .

. . . . .

'T is worse than weak — 't is wrong, 't is shame,

This mean prostration before Fame;  
This casting down beneath the car  
Of Idols, whatsoe'er they are,  
Life's purest, holiest decencies,  
To be careered o'er as they please.  
No — give triumphant Genius all  
For which his loftiest wish can call:  
If he be worshipt, let it be

For attributes, his noblest, first;  
Not with that base idolatry

Which sanctifies his last and worst.

I may be cold; — may want that glow  
Of high romance which bards should know;

That holy homage which is felt  
In treading where the great have dwelt;  
This reverence, whatsoe'er it be,

I fear, I feel, I have it *not* : —

For here at this still hour, to me  
The charms of this delightful spot,

Its calm seclusion from the throng,

From all the heart would fain forget,

This narrow valley and the song

Of its small murmuring rivulet,  
The flitting to and fro of birds,  
Tranquil and tame as they were once  
In Eden ere the startling words

Of Man disturbed their orisons,  
Those little, shadowy paths that wind  
Up the hill-side, with fruit-trees lined  
And lighted only by the breaks  
The gay wind in the foliage makes,  
Or vistas here and there that ope

Thro' weeping willows, like the snatches

Of far-off scenes of light, which Hope

Even thro' the shade of sadness catches! —

All this, which — could I once but lose

The memory of those vulgar ties  
Whose grossness all the heavenliest hues

Of Genius can no more disguise  
Than the sun's beams can do away  
The filth of fens o'er which they play —  
This scene which would have filled my heart

With thoughts of all that happiest is; —  
Of Love where self hath only part,

As echoing back another's bliss;  
Of solitude secure and sweet,  
Beneath whose shade the Virtues meet.  
Which while it shelters never chills

Our sympathies with human woe,  
But keeps them like sequestered rills

Purer and fresher in their flow;

Of happy days that share their beams

'Twixt quiet mirth and wise employ;

Of tranquil nights that give in dreams

The moonlight of the morning's joy! —

All this my heart could dwell on here,  
But for those gross mementoes near;  
Those sullyng truths that cross the track  
Of each sweet thought and drive them back

Full into all the mire and strife

And vanities of that man's life,

Who more than all that e'er have glowed

With Fancy's flame (and it was *his*,

In fullest warmth and radiance) showed

What an impostor Genius is;

How with that strong, mimetic art

Which forms its life and soul, it takes

All shapes of thought, all hues of heart,

Nor feels itself one throb it wakes;

<sup>1</sup> Canova always shows his fine statue, the *Venere Vincitrice*, by the light of a small candle.

How like a gem its light may smile  
 O'er the dark path by mortals trod,  
 Itself as mean a worm the while  
 As crawls at midnight o'er the sod;  
 What gentle words and thoughts may  
 fall  
 From its false lip, what zeal to bless,  
 While home, friends, kindred, country,  
 all,  
 Lie waste beneath its selfishness;  
 How with the pencil hardly dry  
 From coloring up such scenes of love  
 And beauty as make young hearts sigh  
 And dream and think thro' heaven  
 they rove,  
 They who can thus describe and move,  
 The very workers of these charms,  
 Nor seek nor know a joy above  
 Some Maman's or Theresa's arms!

How all in short that makes the boast  
 Of their false tongues they want the  
 most;  
 And while with freedom on their lips,  
 Sounding their timbrels, to set free  
 This bright world, laboring in the eclipse  
 Of priestcraft and of slavery, —  
 They may themselves be slaves as low  
 As ever Lord or Patron made  
 To blossom in his smile or grow  
 Like stunted brushwood in his shade.  
 Out on the craft! — I'd rather be  
 One of those hinds that round me tread,  
 With just enough of sense to see  
 The noonday sun that 's o'er his head,  
 Than thus with high-built genius curst,  
 That hath no heart for its foundation,  
 Be all at once that 's brightest, worst,  
 Sublimest, meanest in creation!

# CORRUPTION, AND INTOLERANCE.

TWO POEMS.

ADDRESSED TO AN ENGLISHMAN BY AN IRISHMAN

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## PREFACE.

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THE practice which has been lately introduced into literature, of writing very long notes upon very indifferent verses, appears to me a rather happy invention, as it supplies us with a mode of turning dull poetry to account; and as horses too heavy for the saddle may yet serve well enough to draw lumber, so Poems of this kind make excellent beasts of burden and will bear notes though they may not bear reading. Besides, the comments in such cases, are so little under the necessity of paying any servile deference to the text, that they may even adopt that Socratic dogma, "*quod supra nos nihil ad nos.*"

In the first of the two following Poems, I have ventured to speak of the Revolution of 1688, in language which has sometimes been employed by Tory writers and which is therefore neither very new nor popular. But however an Englishman might be reproached with ingratitude for depreciating the merits and results of a measure which he is taught to regard as the source of his liberties — however ungrateful it might appear in Alderman Birch to question for a moment the purity of that glorious era to which he is indebted for the seasoning of so many orations — yet an Irishman who has none of these obligations to acknowledge, to whose country the Revolution brought nothing but injury and insult, and who recollects that the book of Molyneux was burned by order of William's Whig Parliament for daring to extend to unfortunate Ireland those principles on which the Revolution was professedly founded — an Irishman *may* be allowed to criticise freely the measures of that period without exposing himself either to the imputation of ingratitude or to the suspicion of being influenced by any Popish remains of Jacobitism. No nation, it is true, was ever blessed with a more golden opportunity of establishing and securing its liberties for ever than the conjuncture of Eighty-eight presented to the people of Great Britain. But the disgraceful reigns of Charles and James had weakened and degraded the national character. The



bold notions of popular right which had arisen out of the struggles between Charles the First and his Parliament were gradually supplanted by those slavish doctrines for which Lord Hawkesbury eulogizes the churchmen of that period, and as the Reformation had happened too soon for the purity of religion, so the Revolution came too late for the spirit of liberty. Its advantages accordingly were for the most part specious and transitory, while the evils which it entailed are still felt and still increasing. By rendering unnecessary the frequent exercise of Prerogative, — that unwieldy power which cannot move a step without alarm, — it diminished the only interference of the Crown, which is singly and independently exposed before the people, and whose abuses therefore are obvious to their senses and capacities. Like the myrtle over a celebrated statue in Minerva's temple at Athens, it skilfully veiled from the public eye the only obtrusive feature of royalty. At the same time, however, that the Revolution abridged this unpopular attribute, it amply compensated by the substitution of a new power, as much more potent in its effect as it is more secret in its operations. In the disposal of an immense revenue and the extensive patronage annexed to it, the first foundations of this power of the Crown were laid; the innovation of a standing army at once increased and strengthened it, and the few slight barriers which the Act of Settlement opposed to its progress have all been gradually removed during the Whiggish reigns that succeeded; till at length this spirit of influence has become the vital principle of the state, — an agency, subtle and unseen, which pervades every part of the Constitution, lurks under all its forms and regulates all its movements, and, like the invisible sylph or grace which presides over the motions of beauty,

*"illam, quicquid agit, quoquo vestigia flectit,  
componit furtim subsequiturque."*

The cause of Liberty and the Revolution are so habitually associated in the minds of Englishmen that probably in objecting to the latter I may be thought hostile or indifferent to the former. But assuredly nothing could be more unjust than such a suspicion. The very object indeed which my humble animadversions would attain is that in the crisis to which I think England is now hastening, and between which and foreign subjugation she may soon be compelled to choose, the errors and omissions of 1688 should be remedied; and, as it was then her fate to experience a Revolution without Reform, so she may now endeavor to accomplish a Reform without Revolution.

In speaking of the parties which have so long agitated England, it will be observed that I lean as little to the Whigs as to their adversaries. Both factions have been equally cruel to Ireland and perhaps equally insincere in their efforts for the liberties of England. There is one name indeed connected with Whiggism, of which I can never think but with veneration and tenderness. As justly, however, might the light of the sun be claimed by any particular nation as the sanction of that name be monopolized by any party whatsoever. Mr. Fox belonged to mankind and they have lost in him their ablest friend.

With respect to the few lines upon Intolerance, which I have subjoined, they are but the imperfect beginning of a long series of Essays with which I here menace my readers upon the same important subject. I shall look to no higher merit in the task than that of giving a new form to claims and remonstrances which have often been much more eloquently urged and which would long ere now have produced their effect, but that the minds of some of our statesmen, like the pupil of the human eye, contract themselves the more, the stronger light there is shed upon them.

# CORRUPTION,

## AN EPISTLE.

νῦν δ' ἄπανθ' ὥσπερ ἐξ ἀγορᾶς ἐκπέπραται ταῦτα· ἀντείσχεται δὲ ἀντὶ τούτων, ὃν ἄπολωλε καὶ νενόσηκεν ἡ Ἑλλάς. ταῦτα δ' ἐστὶ τί; ζῆλος, εἰ τις εἰληφέ τι· γέλως ἂν ὁμολογῇ· συγγνώμη τοῖς ἐλεγχομένοις· μῖσος, ἂν τούτοις, τις ἐπιτιμᾷ· τᾶλλα πάνθ, ὅσα ἐκ τοῦ δωροδοκεῖν ἦρτηται.

DEMOSTH. *Philipp.* iii.

BOAST on, my friend — tho' stript of all  
beside,  
Thy struggling nation still retains her  
pride:<sup>1</sup>  
That pride which once in genuine glory  
woke  
When Marlborough fought and brilliant  
St. John spoke;  
That pride which still, by time and shame  
unstung,  
Outlives even Whitelocke's sword and  
Hawkesbury's tongue!  
Boast on, my friend, while in this hum-  
bled isle<sup>2</sup>  
Where Honor mourns and Freedom fears  
to smile,  
Where the bright light of England's  
fame is known  
But by the shadow o'er our fortunes  
thrown;  
Where, doomed ourselves to naught but  
wrongs and slights,<sup>3</sup>

1 *Angli suos ac sua omnia impense mirantur; cæteras nationes despectui habent.* — *Barclay* (as quoted in one of *Dryden's* prefaces).

2 England began very early to feel the effects of cruelty towards her dependencies. "The severity of her government [says Macpherson] contributed more to deprive her of the continental dominions of the family of the Plantagenet than the arms of France." — See his *History*, vol. i.

3 "By the total reduction of the kingdom of Ireland in 1691 [says Burke], the ruin of the native Irish, and in a great measure, too, of the first races of the English, was completely accomplished. The new English interest was settled with as solid a stability as any thing in human affairs can look for. All the penal laws of that unparalleled code of oppression, which were made after the last event, were manifestly

We hear you boast of Britain's glorious  
rights,  
As wretched slaves that under hatches  
lie  
Hear those on deck extol the sun and  
sky!  
Boast on, while wandering thro' my na-  
tive haunts,  
I coldly listen to thy patriot vaunts;  
And feel, tho' close our wedded coun-  
tries twine,  
More sorrow for my own than pride from  
thine.

Yet pause a moment — and if truths  
severe  
Can find an inlet to that courtly ear,  
Which hears no news but Ward's gazetted  
lies,  
And loves no politics in rhyme but  
Pye's, —  
If aught can please thee but the good  
old saws,  
Of "Church and State," and "William's  
matchless laws,"  
And "Acts and Rights of glorious Eighty-  
eight," —  
Things which tho' now a century out of  
date  
Still serve to ballast with convenient  
words<sup>4</sup>

the effects of national hatred and scorn towards a conquered people, whom the victors delighted to trample upon, and were not at all afraid to provoke." Yet this is the era to which the wise Common Council of Dublin refer us for "invaluable blessings," etc.

A few crank arguments for speeching  
 lords,<sup>1</sup>—  
 Turn while I tell how England's freedom  
 found,  
 Where most she lookt for life, her dead-  
 liest wound;  
 How brave she struggled while her foe  
 was seen,  
 How faint since Influence lent that foe a  
 screen;  
 How strong o'er James and Popery she  
 prevailed,  
 How weakly fell when Whigs and gold  
 assailed.<sup>2</sup>

While kings were poor and all those  
 schemes unknown  
 Which drain the people to enrich the  
 throne;

1 It never seems to occur to those orators and addressers who round off so many sentences and paragraphs with the Bill of Rights, the Act of Settlement, etc., that most of the provisions which these Acts contained for the preservation of parliamentary independence have been long laid aside as romantic and troublesome. I never meet, I confess, with a politician who quotes seriously the Declaration of Rights, etc., to prove the actual existence of English liberty, that I do not think of that marquis whom Montesquieu mentions,\* who set about looking for mines in the Pyrenees, on the strength of authorities which he had read in some ancient authors. The poor marquis toiled and searched in vain. He quoted his authorities to the last, but found no mines after all.

2 The chief, perhaps the only advantage which has resulted from the system of influence, is that tranquil course of uninterrupted action which it has given to the administration of government. If kings *must* be paramount in the state (and their ministers for the time being always think so), the country is indebted to the Revolution for enabling them to become so quietly, and for removing skillfully the danger of those shocks and collisions which the alarming efforts of prerogative never failed to produce.

Instead of vain and disturbing efforts to establish that speculative balance of the constitution, which, perhaps, has never existed but in the pages of Montesquieu and De Lolme, a preponderance is now silently yielded to one of the three estates, which carries the other two almost insensibly, but still effectually, along with it; and even though the path may lead eventually to destruction, yet its specious and gilded smoothness almost atones for the danger; and, like Milton's bridge over Chaos, it may be said to lead,

"Smooth, easy, inoffensive, down to —"

\* *Liv. xxi. chap. 2.*

Ere yet a yielding Commons had supplied  
 Those chains of gold by which themselves are tied,  
 Then proud Prerogative, untaught to creep  
 With bribery's silent foot on Freedom's sleep,  
 Frankly avowed his bold enslaving plan  
 And claimed a right from God to trample man!  
 But Luther's schism had too much roused  
 mankind  
 For Hampden's truths to linger long  
 behind;  
 Nor then, when king-like popes had  
 fallen so low,  
 Could pope-like kings<sup>3</sup> escape the leveling blow.  
 That ponderous sceptre (in whose place  
 we bow  
 To the light talisman of influence now),  
 Too gross, too visible to work the spell  
 Which modern power performs, in fragments fell:  
 In fragments lay, till, patched and  
 painted o'er  
 With fleurs-de-lis, it shone and scourged  
 once more.

'T was then, my friend, thy kneeling  
 nation quaff  
 Long, long and deep, the churchman's  
 opiate draught  
 Of passive, prone obedience — then took  
 flight  
 All sense of man's true dignity and right;  
 And Britons slept so sluggish in their  
 chain  
 That Freedom's watch-voice called al-  
 most in vain.  
 Oh England! England! what a chance  
 was thine,  
 When the last tyrant of that ill-starred  
 line  
 Fled from his sullied crown and left thee  
 free  
 To found thy own eternal liberty!

3 The drivelling correspondence between James I. and his "dog Steenie" (the Duke of Buckingham), which we find among the Hardwicke Papers, sufficiently shows, if we wanted any such illustration, into what doting, idiotic brains the plan of arbitrary power may enter.



How nobly high in that propitious hour  
Might patriot hands have raised the triple  
tower.<sup>1</sup>

Of British freedom on a rock divine  
Which neither force could storm nor  
treachery mine!

But no—the luminous, the lofty plan,  
Like mighty Babel, seemed too bold for  
man;

The curse of jarring tongues again was  
given

To thwart a work which raised men  
nearer heaven.

While Tories marred what Whigs had  
scarce begun,

While Whigs undid what Whigs them-  
selves had done.<sup>2</sup>

1 Tacitus has expressed his opinion, in a passage very frequently quoted, that such a distribution of power as the theory of the British constitution exhibits is merely a subject of bright speculation, "a system more easily praised than practised, and which, even could it happen to exist, would certainly not prove permanent;" and, in truth, a review of England's annals would dispose us to agree with the great historian's remark. For we find that at no period whatever has this balance of the three estates existed; that the nobles predominated till the policy of Henry VII., and his successor reduced their weight by breaking up the feudal system of property; that the power of the Crown became then supreme and absolute, till the bold encroachments of the Commons subverted the fabric altogether; that the alternate ascendancy of prerogative and privilege distracted the period which followed the Restoration; and that, lastly, the Acts of 1688, by laying the foundation of an unbounded court-influence, have secured a preponderance to the Throne, which every succeeding year increases. So that the vaunted British constitution has never perhaps existed but in mere theory.

2 The monarchs of Great Britain can never be sufficiently grateful for that accommodating spirit which led the Revolutionary Whigs to give away the crown, without imposing any of those restraints or stipulations which other men might have taken advantage of so favorable a moment to enforce, and in the framing of which they had so good a model to follow as the limitations proposed by the Lords Essex and Halifax, in the debate upon the Exclusion Bill. They not only condescended, however, to accept of places, but took care that these dignities should be no impediment to their "voice potential" in affairs of legislation; and although an Act was after many years suffered to pass, which by one of its articles disqualified placemen from serving as members of the House of Commons, it was yet no allowed to interfere with the influence of the reigning monarch, nor with that of his successor Anne. The purifying clause, indeed, was not to take

The hour was lost and William with a  
smile  
Saw Freedom weeping o'er the unfinished  
pile!

Hence all the ills you suffer, — hence  
remain  
Such galling fragments of that feudal  
chain<sup>3</sup>

effect till after the decease of the latter sovereign, and she very considerably repealed it altogether. So that, as representation has continued ever since, if the king were simple enough to send to foreign courts ambassadors who were most of them in the pay of those courts, he would be just as honestly and faithfully represented as are his people. It would be endless to enumerate all the favors which were conferred upon William by those "apostate Whigs." They complimented him with the first suspension of the Habeas Corpus Act which had been hazarded since the confirmation of that privilege; and this example of our Deliverer's reign has not been lost upon any of his successors. They promoted the establishment of a standing army, and circulated in its defence the celebrated "Balancing Letter," in which it is insinuated that England, even then, in her boasted hour of regeneration, was arrived at such a pitch of faction and corruption that nothing could keep her in order but a Whig ministry and a standing army. They refused as long as they could to shorten the duration of parliaments; and though, in the Declaration of Rights, the necessity of such a reform was acknowledged, they were able, by arts not unknown to modern ministers, to brand those as traitors and republicans who urged it.\* But the grand and distinguishing trait of their measures was the power they bestowed on the Crown of almost annihilating the freedom of elections, — of turning from its course, and for ever defiling that great stream of Representation, which had, even in the most agitated periods, reflected some features of the people, but which from thenceforth became the Pactolus, the "*aurifer amnis*," of the court and served as a mirror of the national will and popular feeling no longer. We need but consult the writings of that time to understand the astonishment then excited by measures which the practice of a century has rendered not only familiar but necessary. See a pamphlet called "The Danger of mercenary Parliaments," 1698; State Tracts, Will. III. vol. ii.; see also "Some Paradoxes presented as a New Year's Gift" ("*State Poems*," vol. iii.).

3 The last great wound given to the feudal system was the Act of the 12th of Charles II., which abolished the tenure of knight's service *in capite*, and which Blackstone compares, for its

\* See a pamphlet published in 1693, upon the King's refusing to sign the Triennial Bill, called "A Discourse between a Yeoman of Kent and a Knight of a Shire." — "Hereupon [says the Yeoman] the gentleman grew angry, and said that I talked like a base commons-wealth man."

Whose links, around you by the Norman  
flung,  
Tho' loosed and broke so often, still have  
clung.  
Hence sly Prerogative like Jove of old  
Has turned his thunder into showers of  
gold,  
Whose silent courtship wins securer joys,<sup>1</sup>

salutary influence upon property, to the boasted provisions of Magna Charta itself. Yet even in this Act we see the effects of that counteracting spirit which has contrived to weaken every effort of the English nation towards liberty. The exclusion of copyholders from their share of elective rights was permitted to remain as a brand of feudal servitude, and as an obstacle to the rise of that strong counterbalance which an equal representation of property would oppose to the weight of the Crown. If the managers of the Revolution had been sincere in their wishes for reform they would not only have taken this fetter off the rights of election but would have renewed the mode adopted in Cromwell's time of increasing the number of knights of the shire, to the exclusion of those rotten insignificant boroughs, which have tainted the whole mass of the constitution. Lord Clarendon calls this measure of Cromwell's "an alteration fit to be more warrantable made, and in a better time." It formed part of Mr. Pitt's plan in 1783; but Pitt's plan of reform was a kind of announced dramatic piece, about as likely to be ever acted as Mr. Sheridan's "Foresters."

1 — *fore enim tutum iter et patens  
converso in pretium Deo.*

*aurum per medios ire satellites, etc.*  
Horat.

It would be a task not uninteresting to trace the history of Prerogative from the date of its strength under the Tudor princes, when Henry VII. and his successors "taught the people [as Nathaniel Bacon says] \* to dance to the tune of Allegiance," to the period of the Revolution, when the Throne, in its attacks upon liberty, began to exchange the noisy explosions of Prerogative for the silent and effectual air-gun of Influence. In following its course, too, since that memorable era, we shall find that, while the royal power has been abridged in branches where it might be made conducive to the interests of the people, it has been left in full and unshackled vigor against almost every point where the integrity of the constitution is vulnerable. For instance, the power of chartering boroughs, to whose capricious abuse in the hands of the Stuarts we are indebted for most of the present anomalies of representation, might, if suffered to remain, have in some degree atoned for its mischief, by restoring the old unchartered boroughs to their rights, and widening more equally the basis of the legislature. But by the Act of Union with Scotland this part of the prerogative was removed, lest Freedom should have a chance of being healed even by the rust of the spear

Taints by degrees, and ruins without  
noise.

While parliaments, no more those sacred  
things

Which make and rule the destiny of  
kings,

Like loaded dice by ministers are thrown,  
And each new set of sharpeners cog their  
own.

Hence the rich oil that from the Treas-  
ury steals

Drips smooth o'er all the Constitution's  
wheels,

Giving the old machine such pliant play<sup>2</sup>

which had formerly wounded her. The dangerous power however of creating peers, which has been so often exercised for the government against the constitution, is still left in free and unqualified activity; notwithstanding the example of that celebrated Bill for the limitation of this ever-budding branch of prerogative, which was proposed in the reign of George I. under the peculiar sanction and recommendation of the Crown, but which the Whigs thought right to reject, with all that characteristic delicacy, which, in general, prevents them when enjoying the sweets of office themselves, from taking any uncourtly advantage of the Throne. It will be recollected however that the creation of the twelve peers by the Tories in Anne's reign (a measure which Swift, like a true party man, defends) gave these upright Whigs all possible alarm for their liberties.

With regard to the generous fit about his prerogative which seized so unroyally the good king George I., historians have hinted that the paroxysm originated far more in hatred to his son than in love to the constitution.\* This, of course, however, is a calumny: no loyal person, acquainted with the annals of the three Georges, could possibly suspect any one of those gracious monarchs either of ill-will to his heir or indifference for the constitution.

2 "They drove so fast [says Wellwood of the ministers of Charles I.], that it was no wonder that the wheels and chariot broke." (*Memoirs*, p. 35) — But this fatal accident, if we may judge from experience, is to be imputed far less to the folly and impetuosity of the drivers, than to the want of that suppling oil from the Treasury which has been found so necessary to make a government like that of England run smoothly. Had Charles been as well provided with this article as his successors have been since the happy Revolution, his Commons would never have merited from him the harsh appellation of "seditious vipers," but would have been (as they now are, and I trust always will be) "dutiful Commons," "loyal Commons," etc., and would have given him ship-money, or any other sort of money he might have fancied.

\* "Historic. and Politic. Discourse," etc., part ii. p. 114.

\* Coxé says that this Bill was projected by Sunderland.



That Court and Commons jog one joltless  
way,

While Wisdom trembles for the crazy car,  
So gilt, so rotten, carrying fools so far;  
And the duped people, hourly doomed  
to pay

The sums that bribe their liberties  
away,<sup>1</sup> —

Like a young eagle who has lent his  
plume

To fledge the shaft by which he meets  
his doom, —

See their own feathers pluckt, to wing  
the dart

Which rank corruption destines for their  
heart!

But soft! methinks I hear thee proudly  
say,

“What! shall I listen to the impious  
lay

“That dares with Tory license to profane

“The bright bequests of William’s glori-  
ous reign?

1 Among those auxiliaries which the Revolution of 1688 marshalled on the side of the Throne, the bugbear of Popery has not been the least convenient and serviceable. Those unskilful tyrants, Charles and James, instead of profiting by that useful subserviency which has always distinguished the ministers of our religious establishment, were so infatuated as to plan the ruin of this best bulwark of their power and moreover connected their designs upon the Church so undisguisedly with their attacks upon the Constitution that they identified in the minds of the people the interests of their religion and their liberties. During those times therefore “No Popery” was the watchword of freedom and served to keep the public spirit awake against the invasions of bigotry and prerogative. The Revolution however by removing this object of jealousy has produced a reliance on the orthodoxy of the Throne, of which the Throne has not failed to take advantage; and the cry of “No Popery” having thus lost its power of alarming the people against the inroads of the Crown, has served ever since the very different purpose of strengthening the Crown against the pretensions and struggles of the people. The danger of the Church from Papists and Pretenders was the chief pretext for the repeal of the Triennial Bill, for the adoption of a standing army, for the numerous suspensions of the Habeas Corpus Act, and, in short, for all those spirited infractions of the constitution by which the reigns of the last century were so eminently distinguished. We have seen very lately too how the Throne has been enabled by the same scarecrow sort of alarm to select its ministers from among men whose servility is their only claim to elevation and who are pledged (if such an alternative could arise) to take part with the scruples of the King against the salvation of the empire.

“Shall the great wisdom of our patri-  
sires,

“Whom Hawkesbury quotes and savory  
Birch admires,

“Be slandered thus? shall honest Steele  
agree

“With virtuous Rose to call us pure and  
free,

“Yet fail to prove it? Shall our patent  
pair

“Of wise state-poets waste their words  
in air,

“And Pye unheeded breathe his pros-  
perous strain,

“And Canning *take the people’s sense in  
vain?*”<sup>2</sup>

The people! — ah! that Freedom’s  
form should stay

Where Freedom’s spirit long hath past  
away!

That a false smile should play around the  
dead

And flush the features when the soul  
hath fled!<sup>3</sup>

When Rome had lost her virtue with her  
rights,

When her foul tyrant sat on Capreæ’s  
heights,<sup>4</sup>

Somebody has said, “*Quand tous les portés seraient noyés, ce ne serait pas grand dommage;*” but I am aware that this is not fit language to be held at a time when our birth-day odes and state-papers are written by such pretty poets as Mr. Pye and Mr. Canning. All I wish is, that the latter gentleman would change places with his brother Pye, by which means we should have somewhat less prose in our odes, and certainly less poetry in our politics.

3 “It is a scandal [said Sir Charles Sedley in William’s reign] that a government so sick at heart as ours is should look so well in the face;” and Edmund Burke has said, in the present reign, “When the people conceive that laws and tribunals, and even popular assemblies, are perverted from the ends of their institution, they find in these names of degenerated establishments only new motives to discontent. Those bodies which, when full of life and beauty, lay in their arms and were their joy and comfort, when dead and putrid become more loathsome from remembrance of former endearments.” — “*Thoughts on the present Discontents,*” 1770.

4 — *tutor haberi principis, Augustâ Caprearum in rupe sedentis cum grege Chaldaeo.* Juvenal. Sat. x. v. 92.

The senate still continued, during the reign of Tiberius, to manage all the business of the public; the money was then and long after coined



Amid his ruffian spies and doomed to death  
 Each noble name they blasted with  
 their breath, —  
 Even then, (in mockery of that golden  
 time,  
 When the Republic rose revered, sub-  
 lime,  
 And her proud sons, diffused from zone  
 to zone,  
 Gave kings to every nation but their  
 own,) —  
 Even then the senate and the tribunes  
 stood,  
 Insulting marks, to show how high the  
 flood  
 Of Freedom flowed, in glory's by-gone  
 day,  
 And how it ebbed, — for ever ebbed  
 away! <sup>1</sup>

Look but around — tho' yet a tyrant's  
 sword  
 Nor haunts our sleep nor glitters o'er our  
 board,  
 Tho' blood be better drawn, by modern  
 quacks,  
 With Treasury leeches than with sword  
 or axe;  
 Yet say, could even a prostrate tribune's  
 power  
 Or a mock senate in Rome's servile hour  
 Insult so much the claims, the rights of  
 man,  
 As doth that fettered mob, that free divan,  
 Of noble tools and honorable knaves,  
 Of pensioned patriots and privileged  
 slaves; —

by their authority, and every other public affair  
 received their sanction.

We are told by Tacitus of a certain race of  
 men, who made themselves particularly useful to  
 the Roman emperors, and were therefore called  
 "*instrumenta regni*," or "court tools." From  
 this it appears, that my Lords M—, C—, etc.,  
 are by no means things of modern invention.

1 There is something very touching in what  
 Tacitus tells us of the hopes that revived in a few  
 patriot bosoms, when the death of Augustus was  
 near approaching, and the fond expectation with  
 which they already began "*bona libertatis incas-  
 sum disserere*."

According to Ferguson, Cæsar's interference  
 with the rights of election "made the subversion  
 of the republic more felt than any of the former  
 acts of his power." — "*Roman Republic*," book  
 v. chap. i.

That party-colored mass which naught  
 can warm  
 But rank corruption's heat — whose  
 quickened swarm  
 Spread their light wings in Bribery's  
 golden sky,  
 Buzz for a period, lay their eggs and  
 die; —  
 That greedy vampire which from Free-  
 dom's tomb  
 Comes forth with all the mimicry of bloom  
 Upon its lifeless cheek and sucks and  
 drains  
 A people's blood to feed its putrid veins!

Thou start'st, my friend, at picture  
 drawn so dark —  
 "Is there no light?" thou ask'st — "no  
 lingering spark  
 "Of ancient fire to warm us? Lives  
 there none,  
 "To act a Marvell's part?" <sup>2</sup> — alas!  
 not one.

To place and power all public spirit tends,  
*In* place and power all public spirit ends; <sup>3</sup>  
 Like hardy plants that love the air and  
 sky,  
 When *out*, 't will thrive — but taken *in*,  
 't will die'

Not bolder truths of sacred Freedom  
 hung  
 From Sidney's pen or burned on Fox's  
 tongue,  
 Than upstart Whigs produce each market-  
 night,

2 Andrew Marvell, the honest opposer of the  
 court during the reign of Charles the Second,  
 and the last member of parliament who, accord-  
 ing to the ancient mode, took wages from his  
 constituents. The Commons have, since then,  
 much changed their pay-masters. — See the *State  
 Poems* for some rude but spirited effusions of  
 Andrew Marvell.

3 The following artless speech of Sir Francis  
 Winnington, in the reign of Charles the Second,  
 will amuse those who are fully aware of the per-  
 fection we have since attained in that system of  
 government whose humble beginnings so much  
 astonished the worthy baronet. "I did observe  
 [says he] that all those who had pensions, and  
 most of those who had offices, voted all of a side,  
 as they were directed by some great officer, ex-  
 actly as if their business in this House had been  
 to preserve their pensions and offices, and not to  
 make laws for the good of them who sent them  
 here." — He alludes to that parliament which  
 was called, *par excellence*, the Pensionary Par-  
 liament.

While yet their conscience, as their purse,  
is light;  
While debts at home excite their care for  
those  
Which, dire to tell, their much-loved  
country owes,  
And loud and upright, till their prize be  
known,  
They thwart the King's supplies to raise  
their own.  
But bees on flowers alighting cease their  
hum —  
So, settling upon places, Whigs grow  
dumb.  
And, tho' most base is he who, 'neath  
the shade  
Of Freedom's ensign plies corruption's  
trade,  
And makes the sacred flag he dares to show  
His passport to the market of her foe;  
Yet, yet, I own, so venerably dear  
Are Freedom's grave old anthems to my  
ear,  
That I enjoy them, tho' by traitors sung,  
And reverence Scripture even from  
Satan's tongue.  
Nay, when the constitution has expired,  
I'll have such men, like Irish wakers,  
hired  
To chant old "*Habeas Corpus*" by its side,  
And ask in purchased ditties why it died?

See yon smooth lord whom nature's  
plastic pains  
Would seem to 've fashioned for those  
Eastern reigns  
When eunuchs flourisht, and such nerve-  
less things  
As men rejected were the chosen of  
kings;<sup>1</sup> —  
Even *he*, forsooth, (oh fraud, of all the  
worst !)

1 According to Xenophon, the chief circumstance which recommended these creatures to the service of Eastern princes was the ignominious station they held in society, and the probability of their being, upon this account, more devoted to the will and caprice of a master, from whose notice alone they derived consideration, and in whose favor they might seek refuge from the general contempt of mankind. — *ἀδοξοὶ ὄντες οἱ εὐνοῦχοι παρὰ τοῖς ἄλλοις ἀνθρώποις καὶ διὰ τοῦτο δεσπότην ἐπικούρου προσδεύονται*. — But I doubt whether even an Eastern prince would have chosen an entire administration upon this principle.

Dared to assume the patriot's name at  
first —  
Thus Pitt began, and thus begin his  
apes;  
Thus devils when *first* raised take pleas-  
ing shapes.  
But oh, poor Ireland! if revenge be  
sweet  
For centuries of wrong, for dark deceit  
And withering insult — for the Union  
thrown  
Into thy bitter cup,<sup>2</sup> when that alone  
Of slavery's draught was wanting<sup>3</sup> — if  
for this  
Revenge be sweet, thou *hast* that dæ-  
mon's bliss;

2 "And in the cup an *Union* shall be thrown."  
*Hamlet*.

3 Among the many measures, which, since the Revolution, have contributed to increase the influence of the Throne, and to feed up this "Aaron's serpent" of the constitution to its present healthy and respectable magnitude, there have been few more nutritive than the Scotch and Irish Unions. Sir John Packer said, in a debate upon the former question, that "he would submit it to the House, whether men who had basely betrayed their trust, by giving up their independent constitution, were fit to be admitted into the English House of Commons." But Sir John would have known, if he had not been out of place at the time, that the pliancy of such materials was not among the least of their recommendations. Indeed, the promoters of the Scotch Union were by no means disappointed in the leading object of their measure, for the triumphant majorities of the court-party in parliament may be dated from the admission of the 45 and the 16. Once or twice, upon the alteration of their law of treason and the imposition of the malt-tax (measures which were in direct violation of the Act of Union), these worthy North Britons arrayed themselves in opposition to the court; but finding this effort for their country unavailing, they prudently determined to think thenceforward of themselves, and few men have ever kept to a laudable resolution more firmly. The effect of Irish representation on the liberties of England will be no less perceptible and permanent.

— οὐδ' ὅγε Ταύρον  
Λείπεται ἀντέλλουτος.\*

The infusion of such cheap and useful ingredients as my Lord L., Mr. D. B., etc., into the legislature, cannot but act as a powerful alterative on the constitution, and clear it by degrees of all troublesome humors of honesty.

\* From Aratus (v. 715.) a poet who wrote upon astronomy, though, as Cicero assures us, he knew nothing whatever about the subject: just as the great Harvey wrote "*De Generatione*," though he had as little to do with the matter as my Lord Viscount C.

For sure 't is more than hell's revenge  
to see  
That England trusts the men who've  
ruined thee;—  
That in these awful days when every hour  
Creates some new or blasts some ancient  
power,  
When proud Napoleon like the en-  
chanted shield<sup>1</sup>  
Whose light compelled each wondering  
foe to yield,  
With baleful lustre blinds the brave and  
free  
And dazzles Europe into slavery, —  
That in this hour when patriot zeal  
should guide,  
When Mind should rule and—Fox  
should *not* have died,  
All that devoted England can oppose  
To enemies made fiends and friends made  
foes,  
Is the rank refuse, the despised remains  
Of that unpitied power, whose whips  
and chains

1 The magician's shield in Ariosto: —

*E tolto per virtù dello splendore  
La libertà a loro.* . . . . . Cant. 2.

We are told that Cæsar's code of morality was  
contained in the following lines of Euripides,  
which that great man frequently repeated: —

εἴπερ γὰρ ἀδικεῖν χρὴ τυραννίδος περὶ  
κάλλιστον ἀδικεῖν τ' ἄλλα δ' ἐνσεβεῖν χρεών.

This is also, as it appears, the moral code of  
Napoleon.

Drove Ireland first to turn with harlot  
glance  
Towards other shores and woo the em-  
brace of France;—  
Those hacked and tainted tools, so foully  
fit  
For the grand artisan of mischief, Pitt,  
So useless ever but in vile employ,  
So weak to save, so vigorous to de-  
stroy —  
Such are the men that guard thy threat-  
ened shore,  
Oh England! sinking England! <sup>2</sup> boast  
no more.

2 The following prophetic remarks occur in a  
letter written by Sir Robert Talbot, who at-  
tended the Duke of Bedford to Paris in 1762.  
Talking of states which have grown powerful in  
commerce, he says, "According to the nature  
and common course of things, there is a confed-  
eracy against them, and consequently in the same  
proportion as they increase in riches, they ap-  
proach to destruction. The address of our King  
William, in making all Europe take the alarm at  
France, has brought that country before us near  
that inevitable period. We must necessarily  
have our turn, and Great Britain will attain it  
as soon as France shall have a declaimer with  
organs as proper for that political purpose as  
were those of our William the Third. . . . .  
Without doubt, my Lord, Great Britain must  
lower her flight. Europe will remind us of the  
balance of commerce, as she has reminded France  
of the balance of power. The address of our  
statesmen will immortalize them by contriving  
for us a descent which shall not be a fall, by  
making us rather resemble Holland than Car-  
thage and Venice." — *Letters on the French  
Nation.*



# INTOLERANCE,

## A SATIRE.

"This clamor which pretends to be raised for the safety of religion has almost worn out the very appearance of it, and rendered us not only the most divided but the most immoral people upon the face of the earth."

ADDISON, *Freeholder*, No. 37.

START not, my friend, nor think the  
Muse will stain  
Her classic fingers with the dust profane  
Of Bulls, Decrees and all those thunder-  
ing scrolls  
Which took such freedom once with  
royal souls,<sup>1</sup>

1 The king-deposing doctrine, notwithstanding its many mischievous absurdities, was of no little service to the cause of political liberty, by inculcating the right of resistance to tyrants and asserting the will of the people to be the only true fountain of power. Bellarmine, the most violent of the advocates for papal authority, was one of the first to maintain ("*De Pontif.*" lib. i. cap. 7), "that kings have not their authority or office immediately from God nor his law, but only from the law of nations;" and in King James's "Defence of the Rights of Kings against Cardinal Perron," we find his Majesty expressing strong indignation against the Cardinal for having asserted "that to the deposing of a king the consent of the people must be obtained" — "for by these words [says James] the people are exalted above the king, and made the judges of the king's deposing," p. 424. — Even in Mariana's celebrated book, where the nonsense of bigotry does not interfere, there may be found many liberal and enlightened views of the principles of government, of the restraints which should be imposed upon royal power, of the subordination of the Throne to the interests of the people, etc. ("*De Rege et Regis Institutione.*" See particularly lib. i. cap. 6. 8. and 9.) — It is rather remarkable, too, that England should be indebted to another Jesuit for the earliest defence of that principle upon which the Revolution was founded, namely, the right of the people to change the succession. — (See Doleman's "Conferences," written in support of the title of the Infanta of Spain against that of James I.) — When Englishmen, therefore, say that Popery is the religion of slavery, they should not only recollect that their own boasted constitution is the work

When heaven was yet the pope's exclu-  
sive trade,  
And kings were *damned* as fast as now  
they're *made*.  
No, no — let Duigenan search the papal  
chair<sup>2</sup>  
For fragrant treasures long forgotten  
there;

and bequest of popish ancestors; they should not only remember the laws of Edward III., "under whom [says Bolingbroke] the constitution of our parliaments, and the whole form of our government, became reduced into better form;" but they should know that even the errors charged on Popery have leaned to the cause of liberty, and that Papists were the first promulgators of the doctrines which led to the Revolution. — In general, however, the political principles of the Roman Catholics have been described as happened to suit the temporary convenience of their oppressors, and have been represented alternately as slavish or refractory, according as a pretext for tormenting them was wanting. The same inconsistency has marked every other imputation against them. They are charged with laxity in the observance of oaths, though an oath has been found sufficient to shut them out from all worldly advantages. If they reject certain decisions of their church, they are said to be sceptics and bad Christians; if they admit those very decisions, they are branded as bigots and bad subjects. We are told that confidence and kindness will make them enemies to the government, though we know that exclusion and injuries have hardly prevented them from being its friends. In short, nothing can better illustrate the misery of those shifts and evasions by which a long course of cowardly injustice must be supported, than the whole history of Great Britain's conduct towards the Catholic part of her empire.

2 The "*Sella Stercoraria*" of the popes. — The Right Honorable and learned Doctor will

And, as the witch of sunless Lapland  
thinks  
That little swarthy gnomes delight in  
stinks,  
Let sallow Perceval snuff up the gale  
Which wizard Duigenan's gathered  
sweets exhale.  
Enough for me whose heart has learned  
to scorn  
Bigots alike in Rome or England born,  
Who loathe the venom whencesoe'er it  
springs,  
From popes or lawyers,<sup>1</sup> pastry-cooks or  
kings, —  
Enough for me to laugh and weep by  
turns,  
As mirth provokes or indignation burns,  
As Canning vapors or as France suc-  
ceeds,  
As Hawkesbury prosed, or as Ireland  
bleeds!

And thou, my friend, if, in these head-  
long days,  
When bigot Zeal her drunken antics  
plays  
So near a precipice, that men the while  
Look breathless on and shudder while  
they smile —  
If in such fearful days thou 'lt dare to  
look  
To hapless Ireland, to this rankling nook  
Which Heaven hath freed from poison-  
ous things in vain,  
While Gifford's tongue and Musgrave's  
pen remain —  
If thou hast yet no golden blinkers got  
To shade thine eyes from this devoted  
spot,  
Whose wrongs tho' blazoned o'er the  
world they be,  
Placemen alone are privileged *not* to  
see —

find an engraving of this chair in Spanheim's  
"*Disquisitio Historica de Papâ Rœmâ*,"  
(p. 118); and I recommended it as a model for  
the fashion of that seat which the Doctor is  
about to take in the privy-council of Ireland.

1 When Innocent X. was entreated to decide  
the controversy between the Jesuits and the Jan-  
senists, he answered, that "he had been bred a  
lawyer, and had therefore nothing to do with  
divinity." — It were to be wished that some of  
our English pettifoggers knew their own fit ele-  
ment as well as Pope Innocent X.

Oh! turn awhile, and tho' the shamrock  
wreathes  
My homely harp, yet shall the song it  
breathes  
Of Ireland's slavery and of Ireland's  
woes  
Live when the memory of her tyrant foes  
Shall but exist, all future knaves to  
warn,  
Embalmed in hate and canonized by  
scorn.  
When Castlereagh in sleep still more  
profound  
Than his own opiate tongue now deals  
around,  
Shall wait the impeachment of that  
awful day  
Which even *his* practised hand can't  
bribe away.

Yes, my dear friend, wert thou but  
near me now,  
To see how Spring lights up on Erin's  
brow  
Smiles that shine out unconquerably fair  
Even thro' the blood-marks left by  
Camden<sup>2</sup> there, —  
Couldst thou but see what verdure paints  
the sod  
Which none but tyrants and their slaves  
have trod,  
And didst thou know the spirit, kind and  
brave,  
That warms the soul of each insulted  
slave,  
Who tired with struggling sinks beneath  
his lot  
And seems by all but watchful France  
forgot<sup>3</sup> —

2 Not the Camden who speaks thus of Ire-  
land: —

"To wind up all, whether we regard the fruit-  
fulness of the soil, the advantage of the sea, with  
so many commodious havens, or the natives them-  
selves, who are warlike, ingenious, handsome, and  
well-complexioned, soft-skinned and very nimble,  
by reason of the pliantness of their muscles, this  
Island is in many respects so happy, that Giraldu  
might very well say, 'Nature had regarded with  
more favorable eyes than ordinary this Kingdom  
of Zephyr.'"

3 The example of toleration, which Bona-  
parte has held forth, will, I fear, produce no  
other effect than that of determining the British  
government to persist, from the very spirit of

Thy heart would burn — yes, even thy  
 Pittite heart  
 Would burn to think that such a bloom-  
 ing part  
 Of the world's garden, rich in nature's  
 charms  
 And filled with social souls and vigorous  
 arms,  
 Should be the victim of that canting  
 crew,  
 So smooth, so godly, — yet so devilish  
 too;  
 Who, armed at once with prayer-books  
 and with whips,<sup>1</sup>

opposition, in their own old system of intolerance and injustice; just as the Siamese blacken their teeth, "because," as they say, "the devil has white ones."\*

1 One of the unhappy results of the controversy between Protestants and Catholics, is the mutual exposure which their criminalities and recriminations have produced. In vain do the Protestants charge the Papists with closing the door of salvation upon others, while many of their own writings and articles breathe the same uncharitable spirit. No canon of Constance or Lateran ever damned heretics more effectually than the eighth of the Thirty-nine Articles consigns to perdition every single member of the Greek Church; and I doubt whether a more sweeping clause of damnation was ever proposed in the most bigoted council, than that which the Calvinistic theory of predestination in the seventeenth of these Articles exhibits. It is true that no liberal Protestant avows such exclusive opinions; that every honest clergyman must feel a pang while he subscribes to them; that some even assert the Athanasian Creed to be the forgery of one Vigilius Tapsensis, in the beginning of the 6th century, and that eminent divines, like Jortin, have not hesitated to say, "There are propositions contained in our Liturgy and Articles, which no man of common sense amongst us believes."† But while all this is freely conceded to Protestants; while nobody doubts their sincerity, when they declare that their articles are not essentials of faith, but a collection of opinions which have been promulgated by fallible men, and from many of which they feel themselves justified in dissenting, — while so much liberty of retraction is allowed to Protestants upon their own declared and subscribed Articles of religion, is it not strange that a similar indulgence should be so obstinately refused to the Catholics, upon tenets which their church has uniformly resisted and condemned, in every country where it has independently flourished? When the Catholics say, "The Decree of the Council of Lateran, which you object to us, has no claim whatever upon either our faith or our

Blood on their hands and Scripture on  
 their lips,  
 Tyrants by creed and torturers by text,  
 Make *this* life hell in honor of the *next*!  
 Your Redesdales, Percevals, — great, glo-  
 rious Heaven,  
 If I'm presumptuous, be my tongue for-  
 given,  
 When here I swear by my soul's hope  
 of rest,  
 I'd rather have been born ere man was  
 blest  
 With the pure dawn of Revelation's  
 light,  
 Yes, — rather plunge me back in Pagan  
 night,  
 And take my chance with Socrates for  
 bliss,<sup>2</sup>

reason; it did not even profess to contain any doctrinal decision, but was merely a judicial proceeding of that assembly; and it would be as fair for us to impute a *wife-killing* doctrine to the Protestants, because their first pope, Henry VIII., was sanctioned in an indulgence of that propensity, as for you to conclude that we have inherited a king-deposing taste from the *acts* of the Council of Lateran, or the secular pretensions of our popes. With respect, too, to the Decree of the Council of Constance, upon the strength of which you accuse us of breaking faith with heretics, we do not hesitate to pronounce that Decree a calumnious forgery, a forgery, too, so obvious and ill-fabricated, that none but our enemies have ever ventured to give it the slightest credit for authenticity." — When the Catholics make these declarations (and they are almost weary with making them), when they show, too, by their conduct, that these declarations are sincere, and that their faith and morals are no more regulated by the absurd decrees of old councils and popes, than their science is influenced by the papal anathema against that Irishman † who first found out the Antipodes, — is it not strange that so many still wilfully distrust what every good man is so much interested in believing? That so many should prefer the dark-lantern of the 13th century to the sunshine of intellect which has since overspread the world, and that every dabbler in theology, from Mr. Le Mesurier down to the Chancellor of the Exchequer, should dare to oppose the rubbish of Constance and Lateran to the bright and triumphant progress of justice, generosity, and truth?

2 In a singular work, written by one Franciscus Collius, "upon the Souls of the Pagans," the author discusses, with much coolness and erudition, all the probable chances of salvation upon

\* See "*L'Histoire Naturelle et Polit. du Royaume de Siam*," etc.

† Strictures on the Articles, Subscriptions, etc.

† Virgilius, surnamed Solivagus, a native of Ireland, who maintained, in the 8th century, the doctrine of the Antipodes, and was anathematized accordingly by the Pope. John Scotus Erigena, another Irishman, was the first that ever wrote against transubstantiation.



Than be the Christian of a faith like this,  
Which builds on heavenly cant its earthly  
sway

And in a convert mourns to lose a prey;  
Which, grasping human hearts with  
double hold,—

Like Danæ's lover mixing god and  
gold,<sup>1</sup>—

Corrupts both state and church and  
makes an oath

The knave and atheist's passport into  
both;

which a heathen philosopher might calculate. Consigning to perdition without much difficulty Plato, Socrates, etc., the only sage at whose fate he seems to hesitate is Pythagoras, in consideration of his golden thigh, and the many miracles which he performed. But having balanced a little his claims and finding reason to father all these miracles on the devil, he at length, in the twenty-fifth chapter, decides upon damning him also. (*"De Animabus Paganorum," lib. iv. cap. 20 and 25.*)—The poet Dante compromises the matter with the Pagans, and gives them a neutral territory or limbo of their own, where their employment, it must be owned, is not very enviable—*"Senza speme vivemo in desio."*—Cant. iv.—Among the numerous errors imputed to Origen, he is accused of having denied the eternity of future punishment; and, if he never advanced a more irrational doctrine, we may venture, I think, to forgive him. He went so far, however, as to include the devil himself in the general hell-delivery which he supposed would one day or other take place, and in this St. Augustine thinks him rather too merciful—*"miserecordior profecto fuit Origenes, qui et ipsum diabolum," etc.* (*"De Civitat. Dei, lib. xxi. cap. 17."*)—According to St. Jerome, it was Origen's opinion, that "the devil himself, after a certain time, will be as well off as the angel Gabriel"—*"id ipsum fore Gabrielem quod diabolum."* (See his *"Epistle to Pammachius."*) But Halloix, in his Defence of Origen, denies strongly that this learned father had any such misplaced tenderness for the devil.

1 Mr. Fox, in his Speech on the Repeal of the Test Act (1790), thus condemns the intermixture of religion with the political constitution of a state:—"What purpose [he asks] can it serve, except the baleful purpose of communicating and receiving contamination? Under such an alliance corruption must alight upon the one, and slavery overwhelm the other."

Locke, too, says of the connection between church and state, "The boundaries on both sides are fixed and immovable. He jumbles heaven and earth together, the things most remote and opposite, who mixes these two societies, which are in their original, end, business, and in every thing, perfectly distinct and infinitely different from each other."—*First Letter on Toleration.*

The corruptions introduced into Christianity may be dated from the period of its establishment under Constantine, nor could all the splendor which it then acquired atone for the peace and purity which it lost.

Which, while it dooms dissenting souls  
to know

Nor bliss above nor liberty below,  
Adds the slave's suffering to the sinner's  
fear,

And lest he 'scape hereafter racks him  
here!<sup>2</sup>

2 There has been, after all, quite as much intolerance among Protestants as among Papists. According to the hackneyed quotation—

*Iliacos intra muros peccatur et extra.*

Even the great champion of the Reformation, Melancthon, whom Jortin calls "a divine of much mildness and good-nature," thus expresses his approbation of the burning of Servetus: "*legi [he says to Bullinger] que de Serveti blasphemis respondistis, et pietatem ac judicia vestra probo. Judico etiam senatum Genevensem recte fecisse, quod hominem pertinacem et non omisurum blasphemias sustulit; ac miratus sum esse qui severitatem illam improbat.*"—I have great pleasure in contrasting with these "mild and good-natured" sentiments the following words of the Papist Baluze, in addressing his friend Conringius: "*interim amemus, mi Conringi, et tametsi diversas opiniones tuemur in causâ religionis, moribus tamen diversis non sumus, qui eadem literarum studia sectamur.*"—*Herman. Conring. Epistol. par. secund. p. 56.*

Hume tells us that the Commons, in the beginning of Charles the First's reign, "attacked Montague, one of the King's chaplains, on account of a moderate book which he had lately composed, and which, to their great disgust, saved virtuous Catholics, as well as other Christians, from eternal torments."—In the same manner a complaint was lodged before the Lords of the Council against that excellent writer Hooker, for having, in a Sermon against Popery, attempted to save many of his Popish ancestors for ignorance.—To these examples of Protestant toleration I shall beg leave to oppose the following extract from a letter of old Roger Ascham (the tutor of Queen Elizabeth), which is preserved among the Harrington Papers, and was written in 1566, to the Earl of Leicester, complaining of the Archbishop Young, who had taken away his prebend in the church of York: "Master Bourne\* did never grieve me half so moche in offering me wrong, as Mr. Dudley and the Byshopp of York doe, in taking away my right. No byshopp in Q. Mary's time would have so dealt with me; not Mr. Bourne hymself, when Winchester lived, durst have so dealt with me. For suche good estimation in those dayes even the learnedst and wysest men, as Gardener and Cardinal Poole, made of my poore service, that although they knewe perfectly that in religion, both by open wrytinge and pryvie talke, I was contrarye unto them; yea, when Sir Francis Englefield by name did note me specialle at the councill-board, Gardener would not suffer me to be called thither, nor touched ellswheare, sainge suche words of me in a lettre, as, though lettres

\* Sir John Bourne, Principal Secretary of State to Queen Mary.

But no—far other faith, far milder  
beams  
Of heavenly justice warm the Christian's  
dreams;

*His* creed is writ on Mercy's page above,  
By the pure hands of all-atoning Love;  
*He* weeps to see abused Religion twine  
Round Tyranny's coarse brow her wreath  
divine;

And *he*, while round him sects and nations  
raise

To the one God their varying notes of  
praise,

cannot, I blush to write them to your lordship. Winchester's good-will stode not in speaking faire and wishing well, but he did in deede that for me,\* whereby my wife and children shall live the better when I am gone." (See "*Nuga Antiqua*," vol. i. pp. 98, 99.)—if men who acted thus were bigots, what shall we call Mr. Perceval?

In Sutcliffe's "Survey of Popery" there occurs the following assertion:—"Papists that positively hold the heretical and false doctrines of the modern church of Rome cannot possibly be saved."—As a contrast to this and other specimens of Protestant liberality, which it would be much more easy than pleasant to collect, I refer my readers to the Declaration of Le Père Courayer;—doubting not that, while he reads the sentiments of this pious man upon toleration, he will feel inclined to exclaim with Belsham, "Blush, ye Protestant bigots! and be confounded at the comparison of your own wretched and malignant prejudices with the generous and enlarged ideas, the noble and animated language of this Popish priest."—*Essays*, xxvii. p. 86.

\* By Gardener's favor Ascham long held his fellowship, though not resident.

Blesses each voice, whate'er its tone  
may be,  
That serves to swell the general har-  
mony.<sup>1</sup>

Such was the spirit, gently, grandly  
bright,  
That filled, oh Fox! thy peaceful soul  
with light;

While free and spacious as that ambient  
air

Which folds our planet in its circling  
care,

The mighty sphere of thy transparent  
mind

Embraced the world, and breathed for  
all mankind.

Last of the great, farewell!—yet *not*  
the last—

Tho' Britain's sunshine hour with thee  
be past,

Ierne still one ray of glory gives

And feels but half thy loss while Grattan  
lives.

<sup>1</sup> "La tolérance est la chose du monde la plus propre à ramener le siècle d'or, et à faire un concert et une harmonie de plusieurs voix et instruments de différents tons et notes, aussi agréable pour le moins que l'uniformité d'une seule voix." Bayle, "*Commentaire Philosophique*," etc. part ii. chap. vi.—Both Bayle and Locke would have treated the subject of Toleration in a manner much more worthy of themselves and of the cause if they had written in an age less distracted by religious prejudices.

## APPENDIX.

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To the foregoing Poem, as first published, were subjoined, in the shape of a Note, or Appendix, the following remarks on the History and Music of Ireland. This fragment was originally intended to form part of a Preface to the Irish Melodies; but afterwards, for some reason which I do not now recollect, was thrown aside.

. . . . .

Our history, for many centuries past, is creditable neither to our neighbors nor to ourselves and ought not to be read by any Irishman who wishes either to love England or to feel proud of Ireland. The loss of independence very early debased our character; and our feuds and rebellions, though frequent and ferocious, but seldom displayed that generous spirit of enterprise with which the pride of an independent monarchy so long dignified the struggles of Scotland. It is true this island has given birth to heroes who under more favorable circumstances might have left in the hearts of their countrymen recollections as dear as those of a Bruce or a Wallace; but success was wanting to consecrate resistance, their cause was branded with the disheartening name of treason and their oppressed country was such a blank among nations, that like the adventures of those woods which Rinaldo wished to explore, the fame of their actions was lost in the obscurity of the place where they achieved them.

— *Errando in quelli boschi  
Trovar potria strane avventure e molte,  
Ma come i luoghi i fatti ancor son foschi,  
Che non se'n ha notizia le più volte.*<sup>1</sup>

Hence is it that the annals of Ireland through a lapse of six hundred years exhibit not one of those shining names, not one of those themes of national pride, from which poetry borrows her noblest inspiration; and that history which ought to be the richest garden of the Muse yields no growth to her in this hapless island but cypress and weeds. In truth, the poet who would embellish his song with allusions to Irish names and events must be contented to seek them in those early periods when our character was yet unalloyed and original, before the impolitic craft of our conquerors had divided, weakened and disgraced us. The sole traits of heroism indeed which he can venture at this day to commemorate either with safety to himself or honor to his country are to be looked for in those ancient times when the native monarchs of Ireland displayed and fostered virtues worthy of a better age; when our Malachies wore around their necks collars of gold which they had won in single combat from the invader,<sup>2</sup> and our Briens deserved and won the warm affections of a people by exhibiting all the most estimable qualities of a king. It may be said that the magic of tradition has shed a charm over this remote period to which it is in reality but little entitled and that most of the pictures which we dwell on so fondly, of days when this island was distinguished

1 Ariosto, *canto* iv.

2 See Warner's "History of Ireland," vol. i. book ix.



amidst the gloom of Europe, by the sanctity of her morals, the spirit of her knight-hood and the polish of her schools, are little more than the inventions of national partiality, — that bright but spurious offspring which vanity engenders upon ignorance and with which the first records of every people abound. But the sceptic is scarcely to be envied who would pause for stronger proofs than we already possess of the early glories of Ireland; and were even the veracity of all these proofs surrendered, yet who would not fly to such flattering fictions from the sad degrading truths which the history of later times presents to us?

The language of sorrow however is in general best suited to our Music, and with themes of this nature the poet may be amply supplied. There is scarcely a page of our annals that will not furnish him a subject, and while the national Muse of other countries adorns her temple proudly with trophies of the past, in Ireland her melancholy altar, like the shrine of Pity at Athens, is to be known only by the tears that are shed upon it; "*lacrymis altaria sudant.*"<sup>1</sup>

There is a well-known story, related of the Antiochians under the reign of Theodosius, which is not only honorable to the powers of music in general, but which applies so peculiarly to the mournful melodies of Ireland, that I cannot resist the temptation of introducing it here. — The piety of Theodosius would have been admirable had it not been stained with intolerance; but under his reign was, I believe, first set the example of a disqualifying penal code enacted by Christians against Christians.<sup>2</sup> Whether his interference with the religion of the Antiochians had any share in the alienation of their loyalty is not expressly ascertained by historians; but severe edicts, heavy taxation, and the rapacity and insolence of the men whom he sent to govern them, sufficiently account for the discontents of a warm and susceptible people. Repentance soon followed the crimes into which their impatience had hurried them; but the vengeance of the Emperor was implacable, and punishments of the most dreadful nature hung over the city of Antioch, whose devoted inhabitants, totally resigned to despondence, wandered through the streets and public assemblies, giving utterance to their grief in dirges of the most touching lamentation.<sup>3</sup> At length, Flavianus, their bishop, whom they had sent to intercede with Theodosius, finding all his entreaties coldly rejected, adopted the expedient of teaching these songs of sorrow which he had heard from the lips of his unfortunate countrymen to the minstrels who performed for the Emperor at table. The heart of Theodosius could not resist this appeal; tears fell fast into his cup while he listened, and the Antiochians were forgiven. — Surely, if music ever spoke the misfortunes of a people, or could ever conciliate forgiveness for their errors, the music of Ireland ought to possess those powers.

1 Statius, "Thebaid." lib. xii.

2 "A sort of civil excommunication [says Gibbon], which separated them from their fellow-citizens by a peculiar brand of infamy; and this declaration of the supreme magistrate tended to justify, or at least to excuse, the insults of a fanatic populace. The sectaries were gradually disqualified for the possession of honorable or lucrative employments, and Theodosius was satisfied with his own justice when he decreed, that, as the Eunomians distinguished the nature of the Son from that of the Father, they should be incapable of making their wills or of receiving any advantage from testamentary donations."

3 μέλη τινὰ δλοφυρμού πλήρη καὶ συμπαθείας συνθέμενοι, ταῖς μελωδίαις ἐπῆδον.—*Nicephor. lib. xii. cap. 43.* This story is told also in Sozomen, *lib. vii. cap. 23*; but unfortunately Chrysostom says nothing whatever about it, and he not only had the best opportunities of information but was too fond of music, as appears by his praises of psalmody ("*Exposit. in Psalm xli.*"), to omit such a flattering illustration of its powers. He imputes their reconciliation to the interference of the Antiochian solitaries, while Zozimus attributes it to the remonstrances of the sophist Libanius. — Gibbon, I think, does not even allude to this story of the musicians.

# THE SCEPTIC,

A PHILOSOPHICAL SATIRE.

νόμον πάντων βασιλέα.

PINDAR. *ap. Herodot. lib. iii.*

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## PREFACE.

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THE Sceptical Philosophy of the Ancients has been no less misrepresented than the Epicurean. Pyrrho may perhaps have carried it to rather an irrational excess; — but we must not believe with Beattie all the absurdities imputed to this philosopher; and it appears to me that the doctrines of the school, as explained by Sextus Empiricus,<sup>1</sup> are far more suited to the wants and infirmities of human reason as well as more conducive to the mild virtues of humility and patience, than any of those systems of philosophy which preceded the introduction of Christianity. The Sceptics may be said to have held a middle path between the Dogmatists and Academicians; the former of whom boasted that they had attained the truth while the latter denied that any attainable truth existed. The Sceptics however, without either asserting or denying its existence, professed to be modestly and anxiously in search of it; or, as St. Augustine expresses it, in his liberal tract against the Manichæans, “*nemo nostrum dicat jam se invenisse veritatem; sic eam quæramus quasi ab utrisque nesciatur.*”<sup>2</sup> From this habit of impartial investigation and the necessity which it imposed upon them of studying not only every system of philosophy but every art and science which professed to lay its basis in truth, they necessarily took a wider range of erudition and were far more travelled in the regions of philosophy than those whom conviction or bigotry had domesticated in any particular system. It required all the learning of dogmatism to overthrow the dogmatism of learning; and the Sceptics may be said to resemble in this respect that ancient incendiary who stole from the altar the fire with which he destroyed the temple. This advantage over all the other sects is allowed to them even by Lipsius, whose treatise on the miracles of the Virgo Hallensis will sufficiently save him from all suspicion of scepticism. “*labore, ingenio, memoria,*” he says, “*supra omnes pene philosophos fuisse. — quid nonne omnia aliorum secta tenere debuerunt et inquirere, si poterunt refellere? res dicit. nonne orationes varias, raras, subtiles inveniri ad tam receptas, claras, certas (ut videbatur) sententias evertendas?*” *etc.*<sup>3</sup> — “*Manuduct. ad Philosoph. Stoic.*” *Dissert. 4.*

1 Pyrrh. Hypoth. — The reader may find a tolerably clear abstract of this work of Sextus Empiricus in “*La Vérité des Sciences,*” by Mersenne, *liv. i. chap. ii. etc.*

2 “*Lib. contra Epist. Manichæi quam vocant Fundamenti,*” *Op. Paris. tom. vi.*

3 See Martin. Schoockius “*de Scepticismo,*” who endeavors, — weakly, I think, — to refute this opinion of Lipsius.

Between the scepticism of the ancients and the moderns the great difference is that the former doubted for the purpose of investigating, as may be exemplified by the third book of Aristotle's *Metaphysics*,<sup>1</sup> while the latter investigate for the purpose of doubting, as may be seen through most of the philosophical works of Hume.<sup>2</sup> Indeed the Pyrrhonism of latter days is not only more subtle than that of antiquity, but, it must be confessed, more dangerous in its tendency. The happiness of a Christian depends so essentially upon his belief, that it is but natural he should feel alarm at the progress of doubt, lest it should steal by degrees into that region from which he is most interested in excluding it, and poison at last the very spring of his consolation and hope. Still however the abuses of doubting ought not to deter a philosophical mind from indulging mildly and rationally in its use; and there is nothing surely more consistent with the meek spirit of Christianity than that humble scepticism which professes not to extend its distrust beyond the circle of human pursuits and the pretensions of human knowledge. A follower of this school may be among the readiest to admit the claims of a superintending Intelligence upon his faith and adoration: it is only to the wisdom of this weak world that he refuses or at least delays his assent;—it is only in passing through the shadow of earth that his mind undergoes the eclipse of scepticism. No follower of Pyrrho has ever spoken more strongly against the dogmatists than St. Paul himself, in the First Epistle to the Corinthians; and there are passages in Ecclesiastes and other parts of Scripture, which justify our utmost diffidence in all that human reason originates. Even the Sceptics of antiquity refrained carefully from the mysteries of theology, and in entering the temples of religion laid aside their philosophy at the porch. Sextus Empiricus thus declares the acquiescence of his sect in the general belief of a divine and fore-knowing Power: — τῷ μὲν βίῳ κατακολουθοῦντες ἀδοξάστως φημὲν εἶναι θεοῦς καὶ σέβομεν θεοῦς καὶ προνοεῖν αὐτοὺς φημεν.<sup>3</sup> In short it appears to me that this rational and well-regulated scepticism is the only daughter of the Schools that can safely be selected as a handmaid for Piety. He who distrusts the light of reason will be the first to follow a more luminous guide; and if with an ardent love for truth he has sought her in vain through the ways of this life, he will but turn with the more hope to that better world where all is simple, true and everlasting: for there is no parallax at the zenith;—it is only near our troubled horizon that objects deceive us into vague and erroneous calculations.

1 ἔστι δὲ τοῖς ἐπορήσαι βουλομένοις προὔργον τὸ διαπορῆσαι καλῶς.—*Metaphys. lib. iii. cap. 1.*

2 Neither Hume however nor Berkeley are to be judged by the misrepresentations of Beattie, whose book, however amiably intended, puts forth a most unphilosophical appeal to popular feelings and prejudices and is a continued *petitio principii* throughout.

3 *Lib. iii. cap. 1.*



# THE SCEPTIC.

As the gay tint that decks the vernal  
rose<sup>1</sup>

Not in the flower but in our vision glows;  
As the ripe flavor of Falernian tides  
Not in the wine but in our taste resides;  
So when with heartfelt tribute we declare  
That Marco's honest and that Susan's  
fair,

'Tis in our minds and not in Susan's eyes  
Or Marco's life the worth or beauty lies:  
For she in flat-nosed China would appear  
As plain a thing as Lady Anne is here;  
And one light joke at rich Loretto's dome  
Would rank good Marco with the damned  
at Rome.

There's no deformity so vile, so base,  
That 'tis not somewhere thought a charm,  
a grace;

No foul reproach that may not steal a  
beam

From other suns to bleach it to esteem.<sup>2</sup>

1 "The particular bulk, number, figure, and motion of the parts of fire or snow are really in them, whether any one perceives them or not, and therefore they may be called real qualities because they really exist in those bodies; but light, heat, whiteness or coldness are no more really in them than sickness or pain is in manna. Take away the sensation of them; let not the eye see light or colors, nor the ears hear sounds; let the palate not taste nor the nose smell, and all colors, tastes, odors and sounds, as they are such particular ideas, vanish and cease."—*Locke*, book ii. chap. 8.

Bishop Berkeley, it is well known, extended this doctrine even to primary qualities, and supposed that matter itself has but an ideal existence. But, how are we to apply his theory to that period which preceded the formation of man, when our system of sensible things was produced, and the sun shone and the waters flowed without any sentient being to witness them? The spectator whom Whiston supplies will scarcely solve the difficulty: "To speak my mind freely," says he, "I believe that the Messiah was there actually present."—See *Whiston*, "of the Mosaic Creation."

2 Boethius employs this argument of the Scep-

Ask who is wise?—you'll find the self-  
same man

A sage in France, a madman in Japan;  
And *here* some head beneath a mitre  
swells,

Which *there* had tingled to a cap and  
bells:

Nay, *there* may yet some monstrous region  
be,

Unknown to Cook and from Napoleon  
free,

Where Castlereagh would for a patriot  
pass

And mouthing Musgrave scarce be  
deemed an ass!

"List not to reason (Epicurus cries),  
"But trust the senses, *there* conviction  
lies:"<sup>3</sup>—

tics among his consolatory reflections upon the emptiness of fame. "*quid quod diversarum gentium mores inter se atque instituta discordant, ut quod apud alios laude, apud alios supplicio dignum judicetur?*"—*Lib. ii. prosa 7*. Many amusing instances of diversity, in the tastes, manners, and morals of different nations, may be found throughout the works of that amusing Sceptic, Le Mothe le Vayer.—See his "*Opusculæ Sceptique*," his Treatise "*De la Secte Sceptique*," and, above all, those Dialogues, not to be found in his works, which he published under the name of Horatius Tubero.—The chief objection to these writings of Le Vayer (and it is a blemish which may be felt also in the *Esprit des Loix*), is the suspicious obscurity of the sources from whence he frequently draws his instances and the indiscriminate use made by him of the lowest populace of the library,—those lying travellers and wonder-mongers, of whom Shaftesbury, in his "Advice to an Author," complains, as having tended in his own time to the diffusion of a very shallow and vicious sort of scepticism.—Vol. i. p. 352. The Pyrrhonism of Le Vayer, however, is of the most innocent and playful kind; and Vиллеманды, the author of "*Scepticismus Debellatus*," exempts him specially in the declaration of war which he denounces against the other armed neutrals of the sect, in consideration of the orthodox limits within which he confines his incredulity.

3 This was the creed also of those modern

Alas! *they* judge not by a purer light,  
 Nor keep their fountains more untinged  
 and bright:  
 Habit so mars them that the Russian  
 swain  
 Will sigh for train-oil while he sips  
 Champagne;  
 And health so rules them, that a fever's  
 heat  
 Would make even Sheridan think water  
 sweet.

Just as the mind the erring sense<sup>1</sup>  
 believes,  
 The erring mind in turn the sense de-  
 ceives;

Epicureans, whom Ninon de l'Enclos collected  
 around her in the Rue des Tournelles, and whose  
 object seems to have been to decry the faculty  
 of reason, as tending only to embarrass our  
 wholesome use of pleasures, without enabling us,  
 in any degree, to avoid their abuse. Madame  
 des Houlières, the fair pupil of Des Barreaux  
 in the arts of poetry and gallantry, has devoted  
 most of her verses to this laudable purpose, and  
 is even such a determined foe to reason, that,  
 in one of her pastorals, she congratulates her  
 sheep on the want of it. St. Evremont speaks  
 thus upon the subject:—

*"Un mélange incertain d'esprit et de matière  
 Nous fait vivre avec trop ou trop peu de lumière.*

*Nature, élève-nous à la clarté des anges,  
 Ou nous abaisse au sens des simples animaux."*

Which may be thus paraphrased:—

Had man been made at nature's birth  
 Of only flame or only earth,  
 Had he been formed a perfect whole  
 Of purely *that* or grossly *this*,  
 Then sense would ne'er have clouded soul,  
 Nor soul restrained the sense's bliss.  
 Oh happy had his light been strong,  
 Or had he never shared a light  
 Which shines enough to show he's wrong,  
 But *not* enough to lead him right.

1 See, among the fragments of Petronius, those  
 verses beginning "*fallunt nos oculi*," etc. The  
 most sceptical of the ancient poets was Euripi-  
 des; and it would, I think, puzzle the whole  
 school of Pyrrho to produce a doubt more  
 startling than the following:—

*τίς δ' οἶδεν εἰ ζῆν τοῦθ' ἢ κέκληται θάνατον,  
 τὸ ζῆν δὲ θνήσκειν ἐστί.*

See Laert. "*in Pyrrh.*"

Socrates and Plato were the grand sources of  
 ancient scepticism. According to Cicero ("*de  
 Orator.*" lib. iii.), they supplied Arcesilas with  
 the doctrines of the Middle Academy; and how  
 closely these resembled the tenets of the Scep-  
 tics, may be seen even in Sextus Empiricus (lib.  
 i. cap. 33), who with all his distinctions can  
 scarcely prove any difference. It appears strange

And cold disgust can find but wrinkles  
 there,  
 Where passion fancies all that's smooth  
 and fair.  
 P \* \* \*, who sees, upon his pillow laid,  
 A face for which ten thousand pounds  
 were paid,  
 Can tell how quick before a jury flies  
 The spell that mockt the warm seducer's  
 eyes.

Self is the medium thro' which Judg-  
 ment's ray  
 Can seldom pass without being turned  
 astray.  
 The smith of Ephesus<sup>2</sup> thought Dian's  
 shrine,  
 By which his craft most throve, the most  
 divine;  
 And even the *true* faith seems not half  
 so true,  
 When linkt with *one* good living as with  
*two*.  
 Had Wolcot first been pensioned by the  
 throne,  
 Kings would have suffered by his praise  
 alone;  
 And Paine perhaps, for something snug  
*per ann.*,  
 Had laught like Wellesley at all Rights  
 of Man.

But 't is not only individual minds;—  
 Whole nations too the same delusion  
 blinds.

that Epicurus should have been a dogmatist;  
 and his natural temper would most probably  
 have led him to the repose of scepticism had not  
 the Stoics by their violent opposition to his  
 doctrines compelled him to be as obstinate as  
 themselves. Plutarch, indeed, in reporting some  
 of his opinions, represents him as having de-  
 livered them with considerable hesitation.—  
*Ἐπικουρος οὐδὲν ἀπομνησκαὶ τοῦτων, ἐχόμενος  
 τοῦ ἐνδεχομένου.*—"De Placit. Philosoph." lib.  
 ii. cap. 13. See also the 21st and 22d chap-  
 ters. But that the leading characteristics of the  
 sect were self-sufficiency and dogmatism, ap-  
 pears from what Cicero says of Velleius, "*De  
 Natur. Deor.*"—"tum Velleius, fidenter sanè,  
*ut solent isti, nihil tam verens quam ne dubitare  
 aliquà de re videretur.*"

2 Acts, chap. xix. "For a certain man named  
 Demetrius, a silversmith, which made silver  
 shrines for Diana, brought no small gain unto  
 the craftsmen."

Thus England, hot from Denmark's smoking meads,  
Turns up her eyes at Gallia's guilty deeds;  
Thus, self-pleased still, the same dishonoring chain  
She binds in Ireland she would break in Spain;  
While praised at distance, but at home forbid,  
Rebels in Cork are patriots at Madrid.

If Grotius be thy guide, shut, shut the book, —  
In force alone for Laws of Nations look.  
Let shipless Danes and whining Yankees dwell  
On naval rights, with Grotius and Vattel,  
While Cobbet's pirate code alone appears  
Sound moral sense to England and Algiers.

Woe to the Sceptic in these party days  
Who wafts to neither shrine his puffs of praise!  
For him no pension pours its annual fruits,  
No fertile sinecure spontaneous shoots;  
Not *his* the meed that crowned Don Hookham's rhyme,  
Nor sees he e'er in dreams of future time  
Those shadowy forms of sleek reversions rise,  
So dear to Scotchmen's second-sighted eyes.  
Yet who that looks to History's damning leaf,  
Where Whig and Tory, thief opposed to thief,  
On either side in lofty shame are seen,<sup>1</sup>  
While Freedom's form lies crucified between —  
Who, Burdett, who such rival rogues can see,  
But flies from *both* to Honesty and thee?

If weary of the world's bewildering maze,<sup>2</sup>  
Hopeless of finding thro' its weedy ways

1 "Those two thieves," says Ralph, "between whom the nation is crucified." — "*Use and Abuse of Parliaments.*"

2 The agitation of the ship is one of the chief

One flower of truth, the busy crowd we shun,  
And to the shades of tranquil learning run,  
How many a doubt pursues!<sup>3</sup> how oft we sigh  
When histories charm to think that histories lie!  
That all are grave romances, at the best,  
And Musgrave's<sup>4</sup> but more clumsy than the rest.  
By Tory Hume's seductive page beguiled,  
We fancy Charles was just and Strafford mild;<sup>5</sup>  
And Fox himself with party pencil draws Monmouth a hero, "for the good old cause!"<sup>6</sup>

difficulties which impede the discovery of the longitude at sea; and the tumult and hurry of life are equally unfavorable to that calm level of mind which is necessary to an inquirer after truth.

In the meantime, our modest Sceptic, in the absence of truth, contents himself with probabilities, resembling in this respect those suitors of Penelope who on finding that they could not possess the mistress herself very wisely resolved to put up with her maids; *τῇ Πηνελόπῃ πλησιάζειν μὴ δυνάμενοι, ταῖς ταύτης ἐμύγνοντο θεραπαινάις.* — *Phylarch*, *Περὶ Παιδων Ἀγωγῆς*.

3 See a curious work, entitled "Reflections upon Learning," written on the plan of Agrippa's "*De Vanitate Scientiarum*," but much more honestly and skilfully executed.

4 This historian of the Irish rebellions has outrun even his predecessor in the same task, Sir John Temple, for whose character with respect to veracity the reader may consult Carte's Collection of Ormond's Original Papers, p. 207. See also Dr. Nalson's account of him, in the introduction to the second volume of his *Historic Collect*.

5 He defends Strafford's conduct as "innocent and even laudable." In the same spirit, speaking of the arbitrary sentences of the Star Chamber, he says, — "The severity of the Star Chamber, which was generally ascribed to Laud's passionate disposition, was perhaps in itself somewhat blamable."

6 That flexibility of temper and opinion which the habits of scepticism are so calculated to produce are thus pleaded for by Mr. Fox, in the very sketch of Monmouth to which I allude; and this part of the picture the historian may be thought to have drawn from himself. "One of the most conspicuous features in his character seems to have been a remarkable, and, as some think, a culpable degree of flexibility. That such a disposition is preferable to its opposite extreme will be admitted by all who think that modesty even in excess is more nearly allied to wisdom than conceit and self-sufficiency. He who has attentively considered the political, or indeed



Then rights are wrongs and victories  
are defeats,  
As French or English pride the tale  
repeats ;  
And when they tell Corunna's story o'er,  
They 'll disagree in all but honoring  
Moore :  
Nay, future pens to flatter future courts  
May cite perhaps the Park-guns' gay  
reports,  
To prove that England triumpht on the  
morn  
Which found her Junot's jest and  
Europe's scorn.

In science too — how many a system,  
raised  
Like Neva's icy domes, awhile hath  
blazed  
With lights of fancy and with forms of  
pride,  
Then, melting, mingled with the obliv-  
ious tide !  
*Now* Earth usurps the centre of the sky,  
*Now* Newton puts the paltry planet by ;  
*Now* whims revive beneath Descartes's<sup>1</sup>  
pen,  
Which *now*, assailed by Locke's, expire  
again.

the general concerns of life, may possibly go still further, and may rank a willingness to be convinced, or, in some cases, even without conviction, to concede our own opinion to that of other men, among the principal ingredients in the composition of practical wisdom." — It is right to observe, however, that the Sceptic's readiness of concession arises rather from uncertainty than conviction, more from a suspicion that his own opinion may be wrong, than from any persuasion that the opinion of his adversary is right. "It may be so," was the courteous and sceptical formula, with which the Dutch were accustomed to reply to the statements of ambassadors. See *Lloyd's "State Worthies,"* art, Sir Thomas Wyat.

1 Descartes, who is considered as the parent of modern scepticism, says, that there is nothing in the whole range of philosophy which does not admit of two opposite opinions, and which is not involved in doubt and uncertainty. "*in Philosophia nihil adhuc reperiri, de quo non in utramque partem disputatur, hoc est, quod non sit incertum et dubium.*" Gassendi is likewise to be added to the list of modern Sceptics, and Wedderkopff, in his Dissertation "*De Scepticismo profano et sacro*" (Argentorat. 1666), has denounced Erasmus also as a follower of Pyrrho, for his opinions upon the Trinity, and some other subjects. To these if we add the names of Bayle, Malebranche,

And when perhaps in pride of chemic  
powers,  
We think the keys of Nature's kingdom  
ours,  
Some Davy's magic touch the dream  
unsettles,  
And turns at once our alkalis to metals.  
Or should we roam in metaphysic maze  
Thro' fair-built theories of former days,  
Some Drummond<sup>2</sup> from the north, more  
ably skilled,  
Like other Goths, to ruin than to build,  
Tramples triumphant thro' our fanes  
o'erthrown,  
Nor leaves one grace, one glory of its  
own.

Oh! Learning, whatso'er thy pomp  
and boast,  
Unlettered minds have taught and  
charmed men most.  
The rude, unread Columbus was our  
guide  
To worlds, which learned Lactantius had  
denied ;  
And one wild Shakespeare following  
Nature's lights  
Is worth whole planets filled with  
Stagyrites.

See grave Theology, when once she  
strays  
From Revelation's path, what tricks she  
plays ;  
What various heavens, — all fit for bards  
to sing, —  
Have churchmen dreamed, from Papias,<sup>3</sup>  
down to King!<sup>4</sup>

Dryden, Locke, etc., I think there is no one who need be ashamed of doubting in such company.

2 See this gentleman's "Academic Questions."

3 Papias lived about the time of the apostles, and is supposed to have given birth to the heresy of the Chiliastæ, whose heaven was by no means of a spiritual nature, but rather an anticipation of the Prophet of Hera's elysium. See Eusebius, "*Hist. Ecclesiast.*" lib. iii. cap. 33, and Hieronym. "*de Scriptor. Ecclesiast.*" — From all I can find in these authors concerning Papias, it seems hardly fair to impute to him those gross imaginations in which the believers of the sensual millennium indulged.

4 King, in his "Morsels of Criticism," vol. i., supposes the sun to be the receptacle of blessed spirits.

While hell itself, in India naught but  
 smoke,<sup>1</sup>  
 In Spain 's a furnace and in France — a  
 joke.

Hail! modest Ignorance, thou goal  
 and prize,  
 Thou last, best knowledge of the simply  
 wise!  
 Hail! humble Doubt, when error's waves  
 are past,  
 How sweet to reach thy sheltered port<sup>2</sup>  
 at last,  
 And there by changing skies nor lured  
 nor awed,  
 Smile at the battling winds that roar  
 abroad.

<sup>1</sup> The Indians call hell "the House of  
 Smoke." See Picart upon the Religion of the  
 Banians. The reader who is curious about infer-  
 nal matters, may be edified by consulting  
 Rusca "de Inferno," particularly *lib. ii. cap. 7, 8*,  
 where he will find the precise sort of fire ascer-  
 tained in which wicked spirits are to be burned  
 hereafter.

<sup>2</sup> "*Chère Sceptique, douce pâture de mon  
 âme, et l'unique port de salut à un esprit qui  
 aime le repos!*" — *La Mothe le Vayer*.

There gentle Charity who knows how  
 frail  
 The bark of Virtue, even in summer's  
 gale,  
 Sits by the nightly fire whose beacon  
 glows  
 For all who wander, whether friends or  
 foes.  
 There Faith retires and keeps her white  
 sail furled,  
 Till called to spread it for a better  
 world;  
 While Patience watching on the weedy  
 shore,  
 And mutely waiting till the storm be  
 o'er,  
 Oft turns to Hope who still directs her  
 eye  
 To some blue spot just breaking in the  
 sky!

Such are the mild, the blest associates  
 given  
 To him who doubts, — and trusts in  
 naught but Heaven!

# TWOPENNY POST-BAG,

BY

THOMAS BROWN,

THE YOUNGER

*elapsæ manibus secidere tabellæ. — OVID.*

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## DEDICATION.

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TO

STEPHEN WOOLRICHE, ESQ.

MY DEAR WOOLRICHE, —

It is now about seven years since I promised (and I grieve to think it is almost as long since we met) to dedicate to you the very first Book, of whatever size or kind, I should publish. Who could have thought that so many years would elapse, without my giving the least signs of life upon the subject of this important promise? Who could have imagined that a volume of doggerel, after all, would be the first offering that Gratitude would lay upon the shrine of Friendship?

If you continue, however, to be as much interested about me and my pursuits as formerly, you will be happy to hear that doggerel is not my *only* occupation; but that I am preparing to throw my name to the Swans of the Temple of Immortality,<sup>1</sup> leaving it of course to the said Swans to determine whether they ever will take the trouble of picking it from the stream.

In the meantime, my dear Woolriche, like an orthodox Lutheran, you must judge of me rather by my *faith* than my *works*; and however trifling the tribute which I here offer, never doubt the fidelity with which I am and always shall be

Your sincere and attached friend,

THE AUTHOR.

March 4, 1813.

<sup>1</sup> Ariosto, *canto* 35.



## PREFACE.

THE Bag, from which the following Letters are selected, was dropped by a Twopenny Postman about two months since, and picked up by an emissary of the Society for the Suppression of Vice, who supposing it might materially assist the private researches of that Institution, immediately took it to his employers and was rewarded handsomely for his trouble. Such a treasury of secrets was worth a whole host of informers; and, accordingly, like the Cupids of the poet (if I may use so profane a simile) who "fell at odds about the sweet-bag of a bee,"<sup>1</sup> those venerable Suppressors almost fought with each other for the honor and delight of first ransacking the Post-Bag. Unluckily, however, it turned out upon examination that the discoveries of profligacy which it enabled them to make, lay chiefly in those upper regions of society, which their well-bred regulations forbid them to molest or meddle with. — In consequence they gained but very few victims by their prize, and after lying for a week or two under Mr. Hatchard's counter the Bag with its violated contents was sold for a trifle to a friend of mine.

It happened that I had been just then seized with an ambition (having never tried the strength of my wing but in a Newspaper) to publish something or other in the shape of a Book; and it occurred to me that, the present being such a letter-writing era, a few of these Twopenny-Post Epistles turned into easy verse would be as light and popular a task as I could possibly select for a commencement. I did not, however, think it prudent to give too many Letters at first and accordingly have been obliged (in order to eke out a sufficient number of pages) to reprint some of those trifles, which had already appeared in the public journals. As in the battles of ancient times, the shades of the departed were sometimes seen among the combatants, so I thought I might manage to remedy the thinness of my ranks, by conjuring up a few dead and forgotten ephemerons to fill them.

Such are the motives and accidents that led to the present publication; and as this is the first time my Muse has ever ventured out of the go-cart of a Newspaper, though I feel all a parent's delight at seeing little Miss go alone, I am also not without a parent's anxiety lest an unlucky fall should be the consequence of the experiment; and I need not point out how many living instances might be found of Muses that have suffered very severely in their heads from taking rather too early and rashly to their feet. Besides, a Book is so very different a thing from a Newspaper! — in the former, your doggerel without either company or shelter must stand shivering in the middle of a bleak page by itself; whereas in the latter it is comfortably backed by advertisements and has sometimes even a Speech of Mr. Stephen's, or something equally warm, for a *chauffe-pieds* — so that, in general, the very reverse of "*laudatur et alget*" is its destiny.

Ambition, however, must run some risks and I shall be very well satisfied if the reception of these few Letters should have the effect of sending me to the Post-Bag for more.

## PREFACE TO THE FOURTEENTH EDITION.

BY A FRIEND OF THE AUTHOR.

IN the absence of Mr. Brown, who is at present on a tour through ———, I feel myself called upon, as his friend, to notice certain misconceptions and misrepresentations, to which this little volume of *Trifles* has given rise.

In the first place, it is not true that Mr. Brown has had any accomplices in the work. A note indeed which has hitherto accompanied his Preface may very naturally have been the origin of such a supposition; but that note, which was merely the coquetry of an author, I have in the present edition taken upon myself to remove, and Mr. Brown must therefore be considered (like the mother of that unique production, the Centaur, *μόνα καὶ μόνον*<sup>1</sup>) as alone responsible for the whole contents of the volume.

In the next place it has been said that in consequence of this graceless little book a certain distinguished Personage prevailed upon another distinguished Personage to withdraw from the author that notice and kindness with which he had so long and so liberally honored him. In this story there is not one syllable of truth. For the magnanimity of the *former* of these persons I would indeed in no case answer too rashly: but of the conduct of the *latter* towards my friend I have a proud gratification in declaring that it has never ceased to be such as he must remember with indelible gratitude;—a gratitude the more cheerfully and warmly paid, from its not being a debt incurred solely on his own account but for kindness shared with those nearest and dearest to him.

To the charge of being an Irishman, poor Mr. Brown pleads guilty; and I believe it must also be acknowledged that he comes of a Roman Catholic family: an avowal which I am aware is decisive of his utter reprobation in the eyes of those exclusive patentees of Christianity, so worthy to have been the followers of a certain enlightened Bishop, Donatus,<sup>2</sup> who held “that God is in Africa *and not elsewhere*.” But from all this it does not necessarily follow that Mr. Brown is a Papist; and indeed I have the strongest reasons for suspecting that they who say so are somewhat mistaken. Not that I presume to have ascertained his opinions upon such subjects. All I profess to know of his orthodoxy is that he has a Protestant wife and two or three little Protestant children and that he has been seen at church every Sunday, for a whole year together, listening to the sermons of his truly reverend and amiable friend, Dr. ———, and behaving there as well and as orderly as most people.

There are yet a few other mistakes and falsehoods about Mr. Brown, to which I had intended with all becoming gravity to advert; but I begin to think the task is quite as useless as it is tiresome. Misrepresentations and calumnies of this sort are like the arguments and statements of Dr. Duigenan, — not at all the less vivacious or less serviceable to their fabricators for having been refuted and disproved a thousand times over. They are brought forward again as good as new whenever malice or stupidity may be in want of them; and are quite as useful as the old broken lantern, in Fielding’s *Amelia*, which the watchman always keeps ready by him to produce in proof of riotous conduct against his victims. I shall therefore

<sup>1</sup> Pindar, *Pyth.* 2. — My friend certainly cannot add οὐτ’ ἐν ἀνδράσι γερασφόρον.

<sup>2</sup> Bishop of Casæ Nigræ, in the fourth century.

give up the fruitless toil of vindication, and would even draw my pen over what I have already written, had I not promised to furnish my publisher with a Preface, and know not how else I could contrive to eke it out.

I have added two or three more trifles to this edition, which I found in the Morning Chronicle, and knew to be from the pen of my friend. The rest of the volume remains <sup>1</sup> in its original state.

April 20, 1814.

<sup>1</sup> A new reading has been suggested in the original of the Ode of Horace, freely translated by Lord Eldon, page 189. In the line, "*sive per Syrteis iter astuosas*," it is proposed, by a very trifling alteration, to read "*Surtees*," instead of "Syrteis," which brings the Ode, it is said, more home to the noble translator, and gives a peculiar force and aptness to the epithet "*astuosas*." I merely throw out this emendation for the learned, being unable myself to decide upon its merits.



# INTERCEPTED LETTERS,

ETC.

## LETTER I.

FROM THE PRINCESS CHARLOTTE OF  
WALES TO THE LADY BARBARA  
ASHLEY.<sup>1</sup>

My dear Lady Bab, you'll be shockt  
I'm afraid,  
When you hear the sad rumpus your  
Ponies have made;  
Since the time of horse-consuls (now  
long out of date),  
No nags ever made such a stir in the  
state.  
Lord Eldon first heard — and as instantly  
prayed he  
To "God and his King" — that a Popish  
young Lady  
(For tho' you've bright eyes and twelve  
thousand a year,  
It is still but too true you're a Papist,  
my dear,)  
Had insidiously sent, by a tall Irish  
groom,  
Two priest-ridden Ponies just landed from  
Rome,  
And so full, little rogues, of pontifical  
tricks  
That the dome of St. Paul's was scarce  
safe from their kicks.

Off at once to Papa in a flurry he  
flies —  
For Papa always does what these states-  
men advise  
On condition that they'll be in turn so  
polite  
As in no case whate'er to advise him *too*  
*right* —

<sup>1</sup> This young Lady, who is a Roman Catholic, had lately made a present of some beautiful Ponies to the Princess.

"Pretty doings are here, Sir (he angrily  
cries,  
While by dint of dark eyebrows he strives  
to look wise) —  
" 'T is a scheme of the Romanists, so  
help me God!  
" To ride over your *most* Royal Highness  
roughshod —  
" Excuse, Sir, my tears — they're from  
loyalty's source —  
" Bad enough 't was for Troy to be sackt  
by a *Horse*,  
" But for us to be ruined by *Ponies* still  
worse!"  
Quick a Council is called — the whole  
Cabinet sits —  
The Archbishops declare, frightened out  
of their wits,  
That if once Popish Ponies should eat at  
my manger,  
From that awful moment the Church is in  
danger!  
As, give them but stabling and shortly no  
stalls  
Will suit their proud stomachs but those  
at St. Paul's.

The Doctor,<sup>2</sup> and he, the devout man  
of Leather,<sup>3</sup>  
Vansittart, now laying their Saint-heads  
together,  
Declare that these skittish young *a-bom-*  
*inations*  
Are clearly foretold in Chap. vi. Revela-  
tions —  
Nay, they verily think they could point  
out the one  
Which the Doctor's friend Death was to  
canter upon.

<sup>2</sup> Mr. Addington, so nicknamed.

<sup>3</sup> Alluding to a tax lately laid upon leather.

Lord Harrowby hoping that no one  
imputes  
To the Court any fancy to persecute  
brutes,  
Protests on the word of himself and his  
cronies  
That had these said creatures been Asses,  
not Ponies,  
The Court would have started no sort of  
objection,  
As Asses were, *there*, always sure of pro-  
tection.

"If the Princess *will* keep them (says  
Lord Castlereagh),  
"To make them quite harmless, the only  
true way  
"Is (as certain Chief Justices do with  
their wives)  
"To flog them within half an inch of  
their lives.  
"If they 've any bad Irish blood lurk-  
ing about,  
"This (he knew by experience) would  
soon draw it out."  
Should this be thought cruel his Lord-  
ship proposes  
"The new *Veto* snaffle<sup>1</sup> to bind down  
their noses —  
"A pretty contrivance made out of old  
chains,  
"Which appears to indulge while it  
doubly restrains;  
"Which, however high-mettled, their  
gamesomeness checks  
"(Adds his Lordship humanely), or else  
breaks their necks!"

This proposal received pretty general  
applause  
From the Statesmen around — and the  
neck-breaking clause  
Had a vigor about it, which soon recon-  
ciled  
Even Eldon himself to a measure so  
mild.  
So the snaffles, my dear, were agreed to  
*nem. con.,*

1 The question whether a Veto was to be al-  
lowed to the Crown in the appointment of Irish  
Catholic Bishops was, at this time, very generally  
and actively agitated.

And my Lord Castlereagh, having so  
often shone  
In the *fettering* line, is to buckle them  
on.

I shall drive to your door in these  
*Veto*es some day,  
But, at present, adieu! — I must hurry  
away  
To go see my Mamma, as I 'm suffered  
to meet her  
For just half an hour by the Queen's best  
repeater.

CHARLOTTE.

## LETTER II.

FROM COLONEL M'MAHON TO GOULD  
FRANCIS LECKIE, ESQ.

DEAR SIR —

I 've just had time to look  
Into your very learned Book,<sup>2</sup>  
Wherein — as plain as man can speak,  
Whose English is half modern Greek —  
You prove that we can ne'er trench  
Our happy isles against the French,  
Till Royalty in England 's made  
A much more independent trade; —  
In short until the House of Guelph  
Lays Lords and Commons on the shelf,  
And boldly sets up for itself.

All that can well be understood  
In this said Book is vastly good;  
And as to what 's incomprehensible,  
I dare be sworn 't is full as sensible.

But to your work's immortal credit  
The Prince, good Sir, the Prince has  
read it  
(The only Book, himself remarks,  
Which he has read since Mrs. Clarke's).  
Last levee-morn he lookt it thro',  
During that awful hour or two  
Of grave tonsorial preparation,  
Which to a fond, admiring nation  
Sends forth, announced by trump and  
drum,  
The best-wigged Prince in Christendom.

2 For an account of this extraordinary work  
of Mr. Leckie, see *The Edinburgh Review*,  
vol. xx.

He thinks with you, the imagination  
Of *partnership* in legislation  
Could only enter in the noddles  
Of dull and ledger-keeping twaddles,  
Whose heads on *firms* are running so,  
They even must have a King and Co.,  
And hence most eloquently show forth  
On *checks* and *balances* and so forth.

But now, he trusts, we're coming  
near a

Far more royal, loyal era;  
When England's monarch need but say,  
"Whip me those scoundrels, Castle-  
reagh!"

Or, "Hang me up those Papists, Eldon,"  
And 't will be done—ay, faith, and well  
done.

With view to which I've his com-  
mand

To beg, Sir, from your travelled hand,  
(Round which the foreign graces swarm)<sup>1</sup>  
A Plan of radical Reform;  
Compiled and chosen as best you can,  
In Turkey or at Ispahan,  
And quite upturning, branch and root,  
Lords, Commons, and Burdett to boot.

But, pray, whate'er you may impart,  
write

Somewhat more brief than Major Cart-  
wright:

Else, tho' the Prince be long in rigging,  
'T would take at least a fortnight's wig-  
ging, —

Two wigs to every paragraph —  
Before he well could get thro' half.

You'll send it also speedily —

As truth to say 'twixt you and me,  
His Highness, heated by your work,  
Already thinks himself Grand Turk!  
And you'd have laughed, had you seen how  
He scared the Chancellor just now,  
When (on his Lordship's entering puf) <sup>he</sup>

Slapt his back and called him "Mufti!"

1 "The truth indeed seems to be, that having lived so long abroad as evidently to have lost, in a great degree, the use of his native language, Mr. Leckie has gradually come not only to speak, but to feel, like a foreigner." — *Edinburgh Review*.

The tailors too have got commands  
To put directly into hands  
All sorts of Dulimans and Pouches,  
With Sashes, Turbans and Paboutches,  
(While Yarmouth's sketching out a  
plan  
Of new *Moustaches à l'Ottomane*)  
And all things fitting and expedient  
To *turkify* our gracious Regent!

You therefore have no time to waste —  
So, send your System. —

Yours in haste.

### POSTSCRIPT.

BEFORE I send this scrawl away,  
I seize a moment just to say  
There's some parts of the Turkish sys-  
tem

So vulgar 't were as well you missed 'em.  
For instance — in *Seraglio* matters —  
Your Turk whom girlish fondness flatters,  
Would fill his Haram (tasteless fool!)  
With tittering, red-cheekt things from  
school.

But *here* (as in that fairy land,  
Where Love and Age went hand in  
hand;<sup>2</sup>

Where lips, till sixty, shed no honey,  
And Grandams were worth any money,) *Our*  
Sultan has much riper notions —  
So, let your list of *she*-promotions  
Include those only, plump and sage,  
Who've reached the *regulation*-age;  
That is, (as near as one can fix  
From Peerage dates) full fifty-six.

This rule's for *favorites* — nothing  
more —

For, as to *wives*, a Grand Signor,  
Tho' not decidedly *without* them,  
Need never care one curse about them.

2 The learned Colonel must allude here to a description of the Mysterious Isle, in the History of Abdalla, Son of Hanif, where such inversions of the order of nature are said to have taken place. — "A score of old women and the same number of old men played here and there in the court, some at chuck-farthing, others at tip-cat or at cockles." — And again, "There is nothing, believe me, more engaging than those lovely wrinkles," etc. — See "*Tales of the East*," vol. iii. pp. 607, 608.



## LETTER III.

FROM GEORGE PRINCE REGENT TO THE  
EARL OF YARMOUTH.<sup>1</sup>

We missed you last night at the "hoary  
old sinner's,"

Who gave us as usual the cream of good  
dinners;

His soups scientific, his fishes quite  
*prime*—

His *pâtés* superb, and his cutlets sub-  
lime!

In short, 't was the snug sort of dinner  
to stir a

Stomachic orgasm in my Lord Ellen-  
borough,

Who *set to*, to be sure, with miraculous  
force,

And exclaimed between mouthfuls, "a  
*He-Cook*, of course!—

"While you live—(what 's there under  
that cover? pray, look)—

"While you live—(I'll just taste it)—  
ne'er keep a *She-Cook*.

"'T is a sound *Salic Law*—(a small bit  
of that toast)—

"Which ordains that a female shall  
ne'er rule the roast;

"For *Cookery* 's a secret—(this turtle 's  
uncommon)—

"Like *Masonry*, never found out by a  
woman!"

The dinner you know was in gay  
celebration

Of my brilliant triumph and Hunt's con-  
demnation;

A compliment too to his Lordship the  
Judge

For his Speech to the Jury—and zounds!  
who would grudge

Turtle soup tho' it came to five guineas  
a bowl,

To reward such a loyal and complaisant  
soul?

We were all in high gig—Roman Punch  
and Tokay

Travelled round till our heads travelled  
just the same way;

And we cared not for Juries or Libels—  
no—damme! nor

Even for the threats of last Sunday's  
Examiner!

More good things were eaten than said  
—but Tom Tyrrhitt

In quoting Joe Miller you know has  
some merit;

And hearing the sturdy Justiciary Chief  
Say—sated with turtle—"I'll now try  
the beef"—

Tommy whispered him (giving his Lord-  
ship a sly hit)

"I fear 't will be *hung-beef*, my Lord, if  
you *try* it!"

And Camden was there, who that  
morning had gone

To fit his new Marquis's coronet on;  
And the dish set before him—oh! dish  
well-devised!—

Was what old Mother Glasse calls, "a  
calf's head surprised!"

The *brains* were near Sherry and *once*  
had been fine,

But of late they had lain so long soaking  
in wine,

That tho' we from courtesy still chose to  
call

These brains very fine they were no  
brains at all.

When the dinner was over, we drank,  
every one

In a bumper, "the venial delights-of  
*Crim. Con.*;"

At which Headfort with warm reminis-  
cences gloated,

And Ellenb'rough chuckled to hear him-  
self quoted.

Our next round of toasts was a fancy  
quite new,

For we drank—and you'll own 't was  
benevolent too—

To those well-meaning husbands, cits,  
parsons or peers,

Whom we 've any time honored by  
courting their dears:

This museum of wittols was comical  
rather;

<sup>1</sup> This letter, as the reader will perceive, was  
written the day after a dinner given by the Mar-  
quis of Headfort.

Old Headfort gave Massey, and *I* gave  
your father.

In short, not a soul till this morning  
would budge —

We were all fun and frolic, and even the  
Judge

Laid aside for the time his juridical  
fashion,

And thro' the whole night was n't *once*  
in a passion!

I write this in bed while my whiskers  
are airing,

And Mac<sup>1</sup> has a sly dose of jalap pre-  
paring

For poor Tommy Tyrrhitt at breakfast to  
quaff —

As I feel I want something to give me a  
laugh,

And there's nothing so good as old  
Tommy kept close

To his Cornwall accounts after taking a  
dose.

#### LETTER IV.

FROM

THE RIGHT HON. PATRICK DUIGENAN TO  
THE RIGHT HON. SIR JOHN NICHOL.

*Dublin.*<sup>2</sup>

LAST week, dear Nichol, making merry  
At dinner with our Secretary,

When all were drunk or pretty near  
(The time for doing business here),

Says he to me, "Sweet Bully Bottom!

"These Papist dogs — hiccup — 'od rot  
'em! —

"Deserve to be bespattered — hiccup —

"With all the dirt even *you* can pick  
up.

"But, as the Prince (here 's to him —  
fill —

"Hip, hip, hurra!) — is trying still

"To humbug them with kind profes-  
sions,

"And as *you* deal in *strong* expres-  
sions —

<sup>1</sup> Colonel M'Mahon.

<sup>2</sup> This letter, which contained some very heavy  
enclosures, seems to have been sent to London  
by a private hand, and then put into the Two-  
penny Post-Office, to save trouble. See the  
Appendix.

"*Rogue*" — "*traitor*" — hiccup — and  
all that —

"You must be muzzled, Doctor Pat! —

"You must indeed — hiccup — that 's  
flat." —

Yes — "*muzzled*" was the word, Sir  
John —

These fools have clapt a muzzle on

The boldest mouth that e'er ran o'er

With slaver of the times of yore! <sup>3</sup> —

Was it for this that back I went

As far as Lateran and Trent,

To prove that they who damned us then

Ought now in turn be damned again? —

The silent victim still to sit

Of Grattan's fire and Canning's wit,

To hear even noisy Mathew gabble  
on,

Nor mention once the Whore of Baby-  
lon!

Oh! 't is too much — who now will be

The Nightman of No-Popery?

What Courtier, Saint or even Bishop

Such learned filth will ever fish up?

If there among our ranks be one

To take my place, 't is *thou*, Sir John;

Thou who like me art dubbed Right  
Hon.

Like me too art a Lawyer Civil

That wishes Papists at the devil.

To whom then but to thee, my friend,

Should Patrick <sup>4</sup> his Port-folio send?

Take it — 't is thine — his learned Port-  
folio,

With all its theologic olio

Of Bulls, half Irish and half Roman —

Of Doctrines now believed by no man —

Of Councils held for men's salvation,

Yet always ending in damnation —

(Which shows that since the world's  
creation

Your Priests, whate'er their gentle  
shamming,

Have always had a taste for damning.)

<sup>3</sup> In sending this sheet to the Press, however,  
I learn that the "muzzle," has been taken off,  
and the Right Hon. Doctor again let loose!

<sup>4</sup> A bad name for poetry; but Duigenan is  
still worse. — As Prudentius says upon a very  
different subject —

*torquetur Apollo  
nomine percussus.*

And many more such pious scraps,  
To prove (what *we've* long proved,  
perhaps,)

That mad as Christians used to be  
About the Thirteenth Century,  
There still are Christians to be had  
In this, the Nineteenth, just as mad!

Farewell — I send with this, dear  
Nichol,

A rod or two I've had in pickle  
Wherewith to trim old Grattan's  
jacket. —

The rest shall go by Monday's packet.

P. D.

*Among the Enclosures in the foregoing Letter  
was the following "Unanswerable Argument  
against the Papists."*

WE'RE told the ancient Roman nation  
Made use of spittle in lustration;<sup>1</sup>  
(*Vide "Lactantium ap. Gallæum"* <sup>2</sup> —  
*i.e.* you need not read but see 'em;)

Now Irish Papists — fact surprising —  
Make use of spittle in baptizing;  
Which proves them all, O'Finns, O'Fa-  
gans,

Connors and Tooles all downright Pa-  
gans.

This fact 's enough; — let no one tell us  
To free such sad, *salivous* fellows. —  
No, no — the man, baptized with spittle,  
Hath no truth in him — not a tittle!

### LETTER V.

FROM THE COUNTESS DOWAGER OF  
CORK TO LADY —.

My dear Lady —! I've been just  
sending out

About five hundred cards for a snug little  
Rout —

1 — *lustralibus antè salivis  
expiat.* *ibid.* *ibid.* PERS. sat. 2.

2 I have taken the trouble of examining the  
Doctor's reference here, and find him for once  
correct. The following are the words of his in-  
dignant referee Gallæus — "*asserere non vere-  
mur sacrum baptismum a Papistis profanari, et  
spūti usum in peccatorum expiatione a Paganis  
non a Christianis manasse.*"

(By the by, you've seen "Rokeby"? —  
this moment got mine —

The "Mail-Coach Edition" <sup>3</sup> — prodigiously fine!)

But I can't conceive how in this very  
cold weather

I'm ever to bring my five hundred to-  
gether;

As, unless the thermometer's near boil-  
ing heat,

One can never get half of one's hundreds  
to meet.

(Apropos — you'd have laught to see  
Townsend last night,

Escort to their chairs, with his staff, so  
polite,

The "three maiden Miseries," all in a  
fright;

Poor Townsend, like Mercury, filling two  
posts,

Supervisor of *thieves* and chief-usher of  
*ghosts*!)

But, my dear Lady —, can't you hit  
on some notion,

At least for one night to set London in  
motion? —

As to having the Regent, *that* show is  
gone by —

Besides, I've remarkt that (between you  
and I)

The Marchesa and he, inconvenient in  
more ways,

Have taken much lately to whispering in  
doorways;

Which — considering, you know, dear,  
the *size* of the two —

Makes a block that one's company *can*  
*not* get thro';

And a house such as mine is, with door-  
ways so small,

Has no room for such cumbersome love-  
work at all. —

(Apropos, tho', of love-work — you've  
heard it, I hope,

That Napoleon's old mother's to marry  
the Pope,

What a comical pair!) — but, to stick to  
my Rout,

'T will be hard if some novelty can't be  
struck out.

3 See Mr. Murray's Advertisement about the  
Mail-Coach copies of "Rokeby."



Is there no Algerine, no Kamchatkan arrived?  
 No Plenipo Pacha, three-tailed and ten-wived?  
 No Russian whose dissonant consonant name  
 Almost rattles to fragments the trumpet of fame?

I remember the time three or four winters back,  
 When — provided their wigs were but decently black —  
 A few Patriot monsters from Spain were a sight  
 That would people one's house for one, night after night.  
 But — whether the Ministers *pawed* them too much —  
 (And you know how they spoil whatsoever they touch)  
 Or, whether Lord George (the young man about town)  
 Has by dint of bad poetry written them down,  
 One has certainly lost one's *peninsular* rage;  
 And the only stray Patriot seen for an age  
 Has been at such places (think, how the fit cools!)  
 As old Mrs. Vaughan's or Lord Liverpool's.

But, in short, my dear, names like Wintzschitschtopschinzoudhoff  
 Are the only things now make an evening go smooth off:  
 So, get me a Russian — till death I'm your debtor —  
 If he brings the whole Alphabet, so much the better.  
 And — Lord! if he would but, *in character*, sup  
 Off his fish-oil and candles, he'd quite set me up!

*Au revoir*, my sweet girl — I must leave you in haste —  
 Little Gunter has brought me the Li-queurs to taste.

## POSTSCRIPT.

By the by, have you found any friend that can conster  
 That Latin account, t' other day, of a Monster?<sup>1</sup>  
 If we can't get a Russian, and *that thing* in Latin  
 Be not *too* improper, I think I'll bring that in.

## LETTER VI.

FROM ABDALLAH,<sup>2</sup> IN LONDON, TO MOHASSAN, IN ISPAHAN.

WHILST thou, Mohassan, (happy thou!)  
 Dost daily bend thy loyal brow  
 Before our King — our Asia's treasure!  
 Nutmeg of Comfort; Rose of Pleasure! —  
 And bearest as many kicks and bruises  
 As the said Rose and Nutmeg chooses;  
 Thy head still near the bowstring's borders,  
 And but left on till further orders —  
 Thro' London streets with turban fair,  
 And caftan floating to the air,  
 I saunter on, the admiration  
 Of this short-coated population —  
 This sewed up race — this buttoned nation —  
 Who while they boast their laws so free  
 Leave not one limb at liberty,  
 But live with all their lordly speeches  
 The slaves of buttons and tight breeches.

Yet tho' they thus their knee-pans fetter  
 (They're Christians and they know no better)<sup>3</sup>  
 In *some* things they're a thinking nation;  
 And on Religious Toleration

<sup>1</sup> Alluding, I suppose, to the Latin Advertisement of a *lusus Naturæ* in the Newspapers lately.

<sup>2</sup> I have made many inquiries about this Persian gentleman, but can not satisfactorily ascertain who he is. From his notions of Religious Liberty, however, I conclude that he is an importation of Ministers; and he has arrived just in time to assist the Prince and Mr. Leckie in their new Oriental Plan of Reform. — See the second of these letters. — How Abdallah's epistle to Ispahan found its way into the Twopenny Post-Bag is more than I can pretend to account for.

<sup>3</sup> “*C'est un honnête homme.*” said a Turkish governor of De Ruyter; “*c'est grand dommage qu'il soit Chrétien.*”

I own I like their notions *quite*,  
 They are so Persian and so right !  
 You know our Sunnites,<sup>1</sup> — hateful dogs !  
 Whom every pious Shiite flogs  
 Or longs to flog<sup>2</sup> — 't is true, they pray  
 To God, but in an ill-bred way ;  
 With neither arms nor legs nor faces  
 Stuck in their right, canonic places.<sup>3</sup>  
 'Tis true, they worship Ali's name<sup>4</sup> —  
*Their* heaven and *ours* are just the same —  
 (A Persian's Heaven is easily made,  
 'T is but black eyes and lemonade.)  
 Yet tho' we've tried for centuries back —  
 We can't persuade this stubborn pack,  
 By bastinadoes, screws or nippers,  
 To wear the establisht pea-green slippers.<sup>5</sup>  
 Then, only think, the libertines !  
 They wash their toes — they comb their  
     chins,<sup>6</sup>  
 With many more such deadly sins ;  
 And what 's the worst, (tho' last I rank  
     it)  
 Believe the Chapter of the Blanket !

Yet spite of tenets so flagitious,  
 (Which *must* at bottom be seditious ;  
 Since no man living would refuse  
 Green slippers but from treasonous views ;  
 Nor wash his toes but with intent  
 To overturn the government,) —

1 *Sunnites and Shiites* are the two leading sects into which the Mahometan world is divided ; and they have gone on cursing and persecuting each other, without any intermission, for about eleven hundred years. The *Sunni* is the established sect in Turkey, and the *Shia* in Persia ; and the differences between them turn chiefly upon those important points, which our pious friend Abdallah, in the true spirit of Shiite Ascendancy, reprobates in this Letter.

2 "*Les Sunnites, qui étoient comme les Catholiques de Musulmanisme.*" — D'Herbelot.

3 "In contradistinction to the Sounis, who in their prayers cross their hands on the lower part of the breast, the Schiahs drop their arms in straight lines ; and as the Sounis, at certain periods of the prayer, press their foreheads on the ground or carpet, the Schiahs," etc. — *Forster's Voyage*.

4 "*Les Turcs ne détestent pas Ali réciproquement ; au contraire, ils le reconnaissent,*" etc. — Chardin.

5 "The Shiites wear green slippers, which the Sunnites consider as a great abomination." — Maritti.

6 For these points of difference, as well as for the Chapter of the Blanket, I must refer the reader (not having the book by me) to Picart's "Account of the Mahometan Sects."

Such is our mild and tolerant way,  
 We only curse them twice a day  
 (According to a Form that 's set),  
 And, far from torturing, only let  
 All orthodox believers beat 'em,  
 And twitch their beards where'er they  
     meet 'em.

As to the rest, they 're free to do  
 Whate'er their fancy prompts them to,  
 Provided they make nothing of it  
 Towards rank or honor, power or profit ;  
 Which things we naturally expect,  
 Belong to us, the Establish't sect,  
 Who disbelieve (the Lord be thanked !)  
 The aforesaid Chapter of the Blanket.  
 The same mild views of Toleration  
 Inspire, I find, this buttoned nation,  
 Whose Papists (full as given to rogue,  
 And only Sunnites with a brogue)  
 Fare just as well, with all their fuss,  
 As rascal Sunnites do with us.

The tender Gazel I enclose  
 Is for my love, my Syrian Rose —  
 Take it when night begins to fall,  
 And throw it o'er her mother's wall.

#### GAZEL.

REMEMBEREST thou the hour we past, —  
 That hour the happiest and the last ?  
 Oh ! not so sweet the Siha thorn  
 To summer bees at break of morn,  
 Not half so sweet, thro' dale and dell,  
 To Camels' ears the tinkling bell,  
 As is the soothing memory  
 Of that one precious hour to me.

How can we live, so far apart ?  
 Oh ! why not rather, heart to heart,

United live and die —  
 Like those sweet birds, that fly together,  
 With feather always touching feather,  
 Linkt by a hook and eye !<sup>7</sup>

7 This will appear strange to an English reader, but it is literally translated from Abdallah's Persian, and the curious bird to which he alludes is the *jufiak*, of which I find the following account in Richardson : — "A sort of bird, that is said to have but one wing ; on the opposite side to which the male has a hook and the female a ring, so that, when they fly, they are fastened together."

## LETTER VII.

FROM MESSRS. LACKINGTON AND CO.  
TO THOMAS MOORE, ESQ.<sup>1</sup>

PER Post, Sir, we send your MS. —  
lookt it thro' —

Very sorry — but can't undertake —  
't would n't do.

Clever work, Sir! — would *get up* prodigiously well —

Its only defect is — it never would sell.

And tho' *Statesmen* may glory in being *unbought*,

In an *Author* 't is not so desirable thought.

Hard times, Sir, — most books are too dear to be read —

Tho' the *gold* of Good-sense and Wit's *small-change* are fled,

Yet the *paper* we Publishers pass, in their stead,

Rises higher each day, and ('t is frightful to think it)

Not even such names as Fitzgerald's can sink it!

However, Sir — if you 're for trying again,

And at somewhat that 's vendible — we are your men.

Since the Chevalier Carr<sup>2</sup> took to marrying lately,

The Trade is in want of a *Traveller* greatly —

No job, Sir, more easy — your *Country* once planned,

A month aboard ship and a fortnight on land

Puts your Quarto of Travels, Sir, clean out of hand.

An East-India pamphlet 's a thing that would tell —

And a lick at the Papists is *sure* to sell well.

Or — supposing you 've nothing *original* in you —

<sup>1</sup> From motives of delicacy, and, indeed, of *fellow-feeling*, I suppress the name of the Author, whose rejected manuscript was inclosed in this letter. — See the Appendix.

<sup>2</sup> Sir John Carr, the author of "Tours in Ireland, Holland, Sweden," etc.

Write Parodies, Sir, and such fame it will win you,

You'll get to the Blue-stocking Routs of Albinia!<sup>3</sup>

(Mind — *not* to her dinners — a *second-hand* Muse

Must n't think of aspiring to *mess* with the *Blues*.)

Or — in case nothing else in this world you can do —

The deuce is in 't, Sir, if you can not *review*!

Should you feel any touch of *poetical* glow,

We 've a Scheme to suggest — Mr. Scott, you must know,

(Who, we 're sorry to say it, now works for the *Row*,<sup>4</sup>)

Having quitted the Borders to seek new renown,

Is coming by long Quarto stages to Town;

And beginning with "Rokeby" (the job's sure to pay)

Means to *do* all the Gentlemen's Seats on the way.

Now, the Scheme is (tho' none of our hackneys can beat him)

To start a fresh Poet thro' Highgate to *meet* him;

Who by means of quick proofs — no revises — long coaches —

May do a few Villas, before Scott approaches.

Indeed if our Pegasus be not curst shabby,

He'll reach, without foundering, at least Woburn-Abbey.

Such, Sir, is our plan — if you 're up to the freak,

'T is a match! and we'll put you *in training* next week.

At present, no more — in reply to this Letter, a

Line will oblige very much

Yours, *et cetera*.

*Temple of the Muses.*

<sup>3</sup> This alludes, I believe, to a curious correspondence, which is said to have passed lately between Albina, Countess of Buckinghamshire, and a certain ingenious Parodist.

<sup>4</sup> Paternoster Row.



## LETTER VIII.

FROM COLONEL THOMAS TO — SKEF-  
FINGTON, ESQ.

COME to our Fête<sup>1</sup> and bring with thee  
Thy newest, best embroidery.  
Come to our Fête and show again  
That pea-green coat, thou pink of men,  
Which charmed all eyes that last sur-  
veyed it;  
When Brummel's self inquired "who  
made it?" —  
When Cits. came wondering from the  
East  
And thought thee Poet Pye *at least!*

Oh! come, (if haply 't is thy week  
For looking pale,) with paly cheek;  
Tho' more we love thy roseate days,  
When the 'rich rouge-pot' pours its  
blaze  
Full o'er thy face and amply spread,  
Tips even thy whisker-tops with red —  
Like the last tints of dying Day  
That o'er some darkling grove delay.

Bring thy best lace, thou gay Philander,  
(That lace, like Harry Alexander,  
Too precious to be washt,) — thy rings,  
Thy seals — in short, thy prettiest things!  
Put all thy wardrobe's glories on,  
And yield in frogs and fringe to none  
But the great Regent's self alone;  
Who — by particular desire —  
*For that night only*, means to hire  
A dress from Romeo Coates, Esquire.<sup>2</sup>  
Hail, first of Actors!<sup>3</sup> best of Regents!  
Born for each other's fond allegiance!  
*Both* gay Lotharios — both good dress-  
ers —  
Of serious Farce *both* learned Profes-  
sors —

1 This Letter enclosed a Card for the Grand  
Fête on the 5th of February.

2 An amateur actor of much risible renown.

3 *quem tu Melpomene semel  
nascentem placido lumine, videris*, etc.  
HORAT.

The Man upon whom thou hast deigned to look  
funny,

Oh Tragedy's Muse! at the hour of his birth —  
Let them say what they will, that 's the Man for  
*my* money,  
Give others thy tears, but let *me* have thy mirth!

*Both* circled round, for use or show,  
With cock's combs, wheresoe'er they  
go!<sup>4</sup>

Thou knowest the time, thou man of  
lore!

It takes to chalk a ball-room floor —  
Thou knowest the time, too, well-a-day!  
It takes to dance that chalk away.<sup>5</sup>  
The Ball-room opens — far and nigh  
Comets and suns beneath us lie;  
O'er snow-white moons and stars we  
walk,  
And the floor seems one sky of chalk!  
But soon shall fade that bright deceit,  
When many a maid, with busy feet  
That sparkle in the lustre's ray,  
O'er the white path shall bound and play  
Like Nymphs along the Milky Way: —  
With every step a star hath fled,  
And suns grow dim beneath their tread!  
So passeth life — (thus Scott would  
write,  
And spinsters read him with delight,) —  
Hours are not feet, yet hours trip on,  
Time is not chalk, yet time 's soon gone!<sup>6</sup>

But, hang this long digressive flight! —  
I meant to say, thou 'lt see that night  
What falsehood rankles in their hearts,  
Who say the Prince neglects the arts —  
Neglects the arts? — no, Strahlweg,<sup>7</sup> no;  
*Thy* Cupids answer "'t is not so;"  
And every floor that night shall tell  
How quick thou daubest and how well.  
Shine as thou mayst in French vermillion,  
Thou 'rt *best* beneath a French cotillion;  
And still comest off, whate'er thy faults,  
With *flying colors* in a Waltz.

4 The crest of Mr. Coates, the very amusing  
amateur tragedian here alluded to, was a cock;  
and most profusely were his liveries, harness, etc.  
covered with this ornament.

5 To those who neither go to balls nor read  
*The Morning Post*, it may be necessary to men-  
tion, that the floors of Ball-rooms, in general, are  
chalked for safety and for ornament with various  
fanciful devices.

6 Hearts are not flint, yet flints are rent,  
Hearts are not steel, yet steel is bent.

After all, however, Mr. Scott may well say to  
the Colonel, (and, indeed, to much better wags  
than the Colonel,) ῥᾶν μωμείσθαι ἢ μμείσθαι.

7 A foreign artist much patronized by the  
Prince Regent.

Nor needest thou mourn the transient date

To thy best works assigned by fate.

While some *chef-d'œuvres* live to weary one,

*Thine* boast a short life and a merry one;

Their hour of glory past and gone

With "Molly put the kettle on!"<sup>1</sup>

But, bless my soul! I've scarce a leaf  
Of paper left — so must be brief.

This festive Fête, in fact, will be  
The former Fête's *fac-simile*,<sup>2</sup>  
The same long Masquerade of Rooms,  
All trickt up in such odd costumes,  
(These, Porter,<sup>3</sup> are thy glorious works!)  
You'd swear Egyptians, Moors and  
Turks,

1 The name of a popular country-dance.

2 "Carleton House will exhibit a complete *fac-simile*, in respect to interior ornament, to what it did at the last Fête. The same splendid draperies," etc. — *Morning Post*.

3 Mr. Walsh Porter, to whose taste was left the furnishing of the rooms of Carleton House.

Bearing Good-Taste some deadly malice,  
Had clubbed to raise a Pic-Nic Palace;

And each to make the olio pleasant

Had sent a State-Room as a present.

The same *fauteuils* and *girandoles* —

The same gold Asses,<sup>4</sup> pretty souls!

That in this rich and classic dome

Appear so perfectly at home.

The same bright river 'mong the dishes,

But *not* — ah! not the same dear fishes —

Late hours and claret killed the old  
ones —

So 'stead of silver and of gold ones,

(It being rather hard to raise

Fish of that *specie* now-a-days)

Some sprats have been by Yarmouth's  
wish,

Promoted into *Silver* Fish,

And Gudgeons (so Vansittart told

The Regent) are as good as *Gold*!

So, prithee, come — our Fête will be  
But half a Fête if wanting thee.

4 The salt-cellars on the Prince's *own* table  
were in the form of an Ass with panniers.

## APPENDIX.

### LETTER IV. PAGE 560.

AMONG the papers, enclosed in Dr. Duigenan's Letter, was found an Heroic Epistle in Latin verse, from Pope Joan to her Lover, of which, as it is rather a curious document, I shall venture to give some account. This female Pontiff was a native of England, (or, according to others, of Germany,) who at an early age disguised herself in male attire and followed her lover, a young ecclesiastic, to Athens where she studied with such effect that upon her arrival at Rome she was thought worthy of being raised to the Pontificate. This Epistle is addressed to her Lover (whom she had elevated to the dignity of Cardinal), soon after the

fatal *accouchement*, by which her Fallibility was betrayed.

She begins by reminding him tenderly of the time, when they were together at Athens — when, as she says,

— "by *Ilissus*' stream

"We whispering walkt along, and  
learned to speak

"The tenderest feelings in the purest  
Greek; —

"Ah! then how little did we think or  
hope,

"Dearest of men, that I should e'er be  
Pope!<sup>1</sup>

1 Spanheim attributes the unanimity with which Joan was elected to that innate and irre-

"That I, the humble Joan, whose house-  
wife art  
"Seemed just enough to keep thy house  
and heart,  
"(And those, alas! at sixes and at  
sevens,)  
"Should soon keep all the keys of all  
the heavens!"

Still less; (she continues to say) could  
they have foreseen, that such a catastro-  
phe as had happened in Council would  
befall them — that she

"Should thus surprise the Conclave's  
grave decorum,  
"And let a *little Pope* pop out before  
'em —  
"Pope *Innocent*! alas, the only one  
"That name could e'er be justly fixt  
upon."

She then very pathetically laments the  
downfall of her greatness, and enume-  
rates the various treasures to which she  
is doomed to bid farewell forever: —

"But oh, more dear, more precious ten  
times over —  
"Farewell my Lord, my Cardinal, my  
Lover!  
"I made *thee* Cardinal — thou madest  
*me* — ah!  
"Thou madest the Papa of the world  
Mamma!"

I have not time at present to translate  
any more of this Epistle; but I presume  
the argument which the Right Hon.  
Doctor and his friends mean to deduce  
from it, is (in their usual convincing  
strain) that Romanists must be unworthy  
of Emancipation *now*, because they had  
a Petticoat Pope in the Ninth Century.  
Nothing can be more logically clear, and  
I find that Horace had exactly the same  
views upon the subject.

Romanus (*cheu posteri negabitis*!)  
emancipatus FEMINÆ  
*fert vallum!*

sistible charm by which her sex, though latent,  
operated upon the instinct of the Cardinals —  
"*non vi aliquā, sed concorditer, omnium in se  
converso desiderio, quæ sunt blandientis sexus  
artes, latentes in hac quanquam!*"

## LETTER VII. PAGE 564.

THE Manuscript, found enclosed in  
the Bookseller's Letter, turns out to be  
a Melo-Drama, in two Acts, entitled  
"The Book,"<sup>1</sup> of which the Theatres,  
of course, had had the refusal, before  
it was presented to Messrs. Lackington  
and Co. This rejected Drama however  
possesses considerable merit and I shall  
take the liberty of laying a sketch of it  
before my Readers.

The first Act opens in a very awful  
manner — *Time*, three o'clock in the  
morning — *Scene*, the Bourbon Cham-  
ber<sup>2</sup> in Carleton House — Enter the  
Prince Regent *solus* — After a few broken  
sentences, he thus exclaims: —

Away — Away —  
Thou haunt'st my fancy so, thou devilish  
Book,

I meet thee — trace thee, wheresoe'er I  
look.

I see thy damned *ink* in Eldon's  
brows —

I see thy *foolscap* on my Hertford's  
Spouse —

Vansittart's head recalls thy *leathern*  
case,

And all thy *blank-leaves* stare from  
R — d — r's face!

While, turning here (*laying his hand on  
his heart,*)

I find, ah wretched elf,  
Thy *List of dire Errata* in myself.  
(*Walks the stage in considerable  
agitation.*)

1 There was, in like manner, a mysterious  
Book, in the 16th Century, which employed all  
the anxious curiosity of the Learned of that time.  
Every one spoke of it; many wrote against it;  
though it does not appear that anybody had ever  
seen it; and Grotius is of opinion that no such  
Book ever existed. It was entitled, "*Liber de  
tribus impostoribus.*" (See Morhof. Cap. "*de  
Libris damnatis.*") — Our more modern mystery  
of "the Book" resembles this in many particu-  
lars; and, if the number of Lawyers employed  
in drawing it up be stated correctly, a slight  
alteration of the title into "*à tribus impostori-  
bus*" would produce a coincidence altogether  
very remarkable.

2 The same Chamber, doubtless, that was  
prepared for the reception of the Bourbons at  
the first Grand Fête, and which was ornamented  
(all "for the Deliverance of Europe") with  
*fleurs-de-lys*.



Oh Roman Punch! oh potent Curaçoa!  
 Oh Mareschino! Mareschino oh!  
 Delicious drams! why have you not the  
 art  
 To kill this gnawing *Book-worm* in my  
 heart?

He is here interrupted in his Soliloquy  
 by perceiving on the ground some scrib-  
 bled fragments of paper, which he in-  
 stantly collects, and "by the light of  
 two magnificent candelabras" discovers  
 the following unconnected words, "*Wife  
 neglected*" — "*the Book*" — "*Wrong  
 Measures*" — "*the Queen*" — "*Mr.  
 Lambert*" — "*the Regent.*"

Ha! treason in my house! — Curs'd  
 words, that wither

My princely soul, (*shaking the papers  
 violently*) what Demon brought you  
 hither?

"My Wife;" — "the Book" too! —  
 stay — a nearer look —

(*holding the fragments closer to the  
 Candelabras*)

Alas! too plain, B, double O, K,  
 Book —

Death and destruction!

He here rings all the bells, and a whole  
 legion of valets enter. A scene of curs-  
 ing and swearing (very much in the Ger-  
 man style), ensues, in the course of  
 which messengers are despatched, in  
 different directions, for the Lord Chan-  
 cellor, the Duke of Cumberland, etc.  
 The intermediate time is filled up by  
 another Soliloquy, at the conclusion of  
 which the aforesaid Personages rush on  
 alarmed; the Duke with his stays only  
 half-laced, and the Chancellor with his  
 wig thrown hastily over an old red  
 night-cap, "to maintain the becoming  
 splendor of his office."<sup>1</sup> The Regent  
 produces the appalling fragments, upon  
 which the Chancellor breaks out into  
 exclamations of loyalty and tenderness,  
 and relates the following portentous  
 dream:

<sup>1</sup> "To enable the individual who holds the  
 office of Chancellor to maintain it in becoming  
 splendor." (*A loud laugh.*) — Lord CASTLE-  
 REAGH'S *Speech upon the Vice-Chancellor's Bill.*

'T is scarcely two hours since  
 I had a fearful dream of thee, my  
 Prince! —

Methought I heard thee midst a courtly  
 crowd

Say from thy throne of gold, in mandate  
 loud,

"Worship my whiskers!" — (*weeps*)  
 not a knee was there

But bent and worshipt the Illustrious  
 Pair,

Which curled in conscious majesty!  
 (*pulls out his handkerchief*) — while  
 cries

Of "Whiskers, whiskers!" shook the  
 echoing skies. —

Just in that glorious hour, methought,  
 there came,

With looks of injured pride, a Princely  
 Dame

And a young maiden, clinging by her  
 side,

As if she feared some tyrant would di-  
 vide

Two hearts that nature and affection  
 tied!

The Matron came — within her *right*  
 hand glowed

A radiant torch; while from her *left* a load  
 Of Papers hung — (*wipes his eyes*) col-  
 lected in her veil —

The venal evidence, the slanderous tale,  
 The wounding hint, the current lies that  
 pass

From *Post to Courier*, formed the mot-  
 ley mass;

Which with disdain before the Throne  
 she throws,

And lights the Pile beneath thy princely  
 nose.

(*Weeps.*)

Heavens, how it blazed! — I'd ask no  
 livelier fire,

(*With animation*) To roast a Papist by,  
 my gracious Sire! —

But ah! the Evidence — (*weeps again*)  
 I mourned to see —

Cast as it burned, a deadly light on  
 thee:

And Tales and Hints their random  
 sparkles flung,

And hissed and crackled, like an old  
 maid's tongue;

While *Post* and *Courier*, faithful to their  
fame,  
Made up in stink for what they lackt in  
flame.  
When, lo, ye Gods! the fire ascending  
brisker,  
Now sings *one*, now lights the *other*  
whisker.  
Ah! where was then the Sylphid that  
unfurls  
Her fairy standard in defence of curls?  
Throne, Whiskers, Wig soon vanisht into  
smoke,  
The watchman cried "Past One," and  
— I awoke.

Here his Lordship weeps more profusely  
than ever, and the Regent (who has  
been very much agitated during the re-  
cital of the Dream) by a movement as  
characteristic as that of Charles XII.  
when he was shot, claps his hands to his  
whiskers to feel if all be really safe. A  
Privy Council is held — all the Servants,  
etc. are examined, and it appears that a  
Tailor, who had come to measure the  
Regent for a Dress (which takes three  
whole pages of the best superfine *clin-quant* in describing) was the only person  
who had been in the Bourbon Chamber  
during the day. It is, accordingly, de-  
termined to seize the Tailor, and the  
Council breaks up with a unanimous  
resolution to be vigorous.

The commencement of the Second Act  
turns chiefly upon the Trial and Imprison-  
ment of two Brothers<sup>1</sup> — but as this  
forms the *under* plot of the Drama, I shall  
content myself with extracting from it  
the following speech, which is addressed  
to the two Brothers, as they "*exeunt*  
severally" to Prison:—

Go to your prisons—tho' the air of  
Spring  
No mountain coolness to your cheeks  
shall bring;  
Tho' Summer flowers shall pass unseen  
away,  
And all your portion of the glorious day

May be some solitary beam that falls  
At morn or eve upon your dreary  
walls —  
Some beam that enters, trembling as if  
awed,  
To tell how gay the young world laughs  
abroad!  
Yet go — for thoughts as blessed as the  
air  
Of Spring or Summer flowers await you  
there;  
Thoughts such as He who feasts his  
courtly crew  
In rich conservatories *never* knew;  
Pure self-esteem — the smiles that light  
within —  
The Zeal, whose circling charities begin  
With the few loved-ones Heaven has  
placed it near,  
And spread till all Mankind are in its  
sphere;  
The Pride that suffers without vaunt or  
plea,  
And the fresh Spirit that can warble  
free  
Thro' prison-bars its hymn to Liberty!

The Scene next changes to a Tailor's  
Workshop, and a fancifully-arranged  
group of these Artists is discovered upon  
the Shop-board — Their task evidently  
of a *royal* nature, from the profusion  
of gold-lace, frogs, etc. that lie about —  
They all rise and come forward, while  
one of them sings the following Stanzas  
to the tune of "Derry Down."

My brave brother Tailors, come,  
straighten your knees,  
For a moment, like gentlemen, stand up  
at ease,  
While I sing of our Prince (and a fig for  
his railers),  
The Shop-board's delight! the Mæcnas  
of Tailors!  
Derry down, down, down derry  
down.

Some monarchs take roundabout ways  
into note,  
While *His* short cut to fame is — the cut  
of his coat;

1 Mr. Leigh Hunt and his brother.

Philip's Son thought the World was too  
small for his Soul,  
But our Regent's finds room in a laced  
button-hole.

Derry down, etc.

Look thro' all Europe's Kings — those,  
at least, who go loose —  
Not a King of them all's such a friend  
to the Goose.

So, God keep him increasing in size and  
renown,

Still the fattest and best fitted Prince  
about town!

Derry down, etc.

During the "Derry down" of this last  
verse, a messenger from the Secretary of  
State's Office rushes on, and the singer  
(who, luckily for the effect of the scene,  
is the very Tailor suspected of the mys-  
terious fragments) is interrupted in the  
midst of his laudatory exertions and hur-  
ried away, to the no small surprise and  
consternation of his comrades. The  
Plot now hastens rapidly in its develop-  
ment — the management of the Tailor's  
examination is highly skilful, and the  
alarm which he is made to betray is  
natural without being ludicrous. The

explanation too which he finally gives  
is not more simple than satisfactory. It  
appears that the said fragments formed  
part of a self-exculpatory note, which  
he had intended to send to Colonel  
M'Mahon upon subjects purely profes-  
sional, and the corresponding bits  
(which still lie luckily in his pocket)  
being produced and skilfully laid beside  
the others, the following *billet-doux* is  
the satisfactory result of their juxta-  
position.

Honored Colonel — my Wife, who's the  
Queen of all slatterns,  
Neglected to put up the Book of new  
Patterns.

She sent the wrong Measures too —  
shamefully wrong —

They're the same used for poor Mr.  
Lambert, when young;

But, bless you! they would n't go half  
round the Regent —

So, hope you'll excuse yours till death,  
most obedient.

This fully explains the whole mystery —  
the Regent resumes his wonted smiles,  
and the Drama terminates as usual to the  
satisfaction of all parties.



# SATIRICAL AND HUMOROUS POEMS.

ΣΧΟΛΑΖΟΝΤΟΣ ΑΣΧΟΛΙΑ.

## THE INSURRECTION OF THE PAPERS.

### A DREAM.

"It would be impossible for his Royal Highness to disengage his person from the accumulating pile of papers that encompassed it." — Lord CASTLEREAGH'S *Speech upon Colonel M'Mahon's Appointment, April 14, 1812.*

LAST night I tost and turned in bed,  
But could not sleep — at length I said,  
"I'll think of Viscount Castlereagh,  
"And of his speeches — that's the way."  
And so it was, for instantly  
I slept as sound as sound could be.  
And then I dreamt — so dread a dream!  
Fuseli has no such theme;  
Lewis never wrote or borrowed  
Any horror half so horrid!

Methought the Prince in whiskered state  
Before me at his breakfast sate;  
On one side lay unread Petitions,  
On t'other, Hints from five Physicians;  
*Here* tradesmen's bills, — official papers,  
Notes from my Lady, drams for vapors —  
*There* plans of Saddles, tea and toast,  
Death-warrants and *The Morning Post*.

When lo! the Papers, one and all,  
As if at some magician's call,  
Began to flutter of themselves  
From desk and table, floor and shelves,  
And, cutting each some different capers,  
Advanced, oh jacobinic papers!  
As tho' they said, "Our sole design is  
"To suffocate his Royal Highness!"  
The Leader of this vile sedition

Was a huge Catholic Petition,  
With grievances so full and heavy,  
It threatened worst of all the bevy.  
Then Common-Hall Addresses came  
In swaggering sheets and took their aim  
Right at the Regent's well-drest head,  
As if *determined* to be read.  
Next Tradesmen's Bills began to fly,  
And Tradesmen's Bills, we know, mount  
high;  
Nay even Death-warrants thought they  
'd best  
Be lively too and join the rest.

But, oh the basest of defections!  
His Letter about "predilections" —  
His own dear Letter, void of grace,  
Now flew up in its parent's face!  
Shockt with this breach of filial duty,  
He just could murmur "*et Tu Brute?*"  
Then sunk, subdued upon the floor  
At Fox's bust, to rise no more!

I waked — and prayed, with lifted hand,  
"Oh! never may this Dream prove  
true;  
"Tho' paper overwhelms the land,  
"Let it not crush the Sovereign too!"

## PARODY

### OF A CELEBRATED LETTER.<sup>1</sup>

At length, dearest Freddy, the moment  
is nigh,  
When, with Perceval's leave, I may  
throw my chains by;

<sup>1</sup> Letter from his Royal Highness the Prince  
Regent to the Duke of York, Feb. 13, 1812.

And as time now is precious the first  
thing I do  
Is to sit down and write a wise letter to  
you.

*	*	*	*
*	*	*	*
*	*	*	*
*	*	*	*
*	*	*	*
*	*	*	*

I meant before now to have sent you this  
Letter,  
But Yarmouth and I thought perhaps  
't would be better  
To wait till the Irish affairs were de-  
cided —  
(That is, till both Houses had prosed and  
divided,  
With all due appearance of thought and  
digestion) —  
For, tho' Hertford House had long  
settled the question,  
I thought it but decent, between me and  
you,  
That the two *other* Houses should settle it  
too.

I need not remind you how cursedly  
bad  
Our affairs were all looking, when Father  
went mad;<sup>1</sup>  
A strait waistcoat on him and restric-  
tions on me,  
A more *limited* Monarchy could not well  
be.  
I was called upon then, in that moment  
of puzzle,  
To choose my own Minister — just as  
they muzzle  
A playful young bear, and then mock his  
disaster  
By bidding him choose out his own dan-  
cing-master.

I thought the best way, as a dutiful  
son,  
Was to do as Old Royalty's self would  
have done.<sup>2</sup>

1 "I think it hardly necessary to call your recollection to the recent circumstances under which I assumed the authority delegated to me by Parliament." — *Prince's Letter*.

2 "My sense of duty to our Royal father solely decided that choice." — *Ibid*.

So I sent word to say, I would keep the  
whole batch in,  
The same chest of tools, without cleans-  
ing or patching;  
For tools of this kind, like Martinus's  
sconce,<sup>3</sup>  
Would loose all their beauty if purified  
once;  
And think — only think — if our Father  
should find,  
Upon graciously coming again to his  
mind,<sup>4</sup>  
That improvement had spoiled any favor-  
ite adviser —  
That Rose was grown honest, or West-  
moreland wiser —  
That R — d — r was, ev'n by one twin-  
kle, the brighter —  
Or Liverpool's speeches but half a  
pound lighter —  
What a shock to his old royal heart it  
would be!  
No! — far were such dreams of improve-  
ment from me:  
And it pleased me to find, at the House,  
where, you know,<sup>5</sup>  
There 's such good mutton cutlets, and  
strong curaçoa,<sup>6</sup>  
That the Marchioness called me a du-  
teous old boy,  
And my Yarmouth's red whiskers grew  
redder for joy.

You know, my dear Freddy, how oft,  
if I *would*,  
By the law of last Sessions I *might* have  
done good.  
I *might* have withheld these political  
noodles  
From knocking their heads against hot  
Yankee Doodles;  
I *might* have told Ireland I pitied her lot,  
Might have soothed her with hope — but  
you know I did not.

3 The antique shield of Martinus Scriblerus, which, upon scouring, turned out to be only an old sconce.

4 "I waived any personal gratification, in order that his Majesty might resume, on his restoration to health, every power and prerogative," etc. — *Prince's Letter*.

5 "And I have the satisfaction of knowing that such was the opinion of persons for whose judgment," etc. — *Ibid*.

6 The letter-writer's favorite luncheon.

And my wish is, in truth, that the best  
of old fellows  
Should not, on recovering, have cause  
to be jealous,  
But find that while he has been laid on  
the shelf  
We've been all of us nearly as mad as  
himself.  
You smile at my hopes — but the Doctors  
and I  
Are the last that can think the King *ever*  
will die.<sup>1</sup>

A new era's arrived<sup>2</sup> — tho' you'd  
hardly believe it —  
And all things of course must be new to  
receive it.  
New villas, new fêtes (which even Waith-  
man attends) —  
New saddles, new helmets, and — why  
not *new friends*?

. . . . .  
. . . . .  
I repeat it, "New Friends" — for I  
cannot describe  
The delight I am in with this Perceval  
tribe.  
Such capering! — Such vamping! —  
Such rigor! — Such vigor! —  
North, South, East, and West, they have  
cut such a figure,  
That soon they will bring the whole  
world round our ears,  
And leave us no friends — but Old Nick  
and Algiers.

When I think of the glory they've  
beamed on my chains,  
'Tis enough quite to turn my illustrious  
brains.  
It is true we are bankrupts in commerce  
and riches,  
But think how we find our Allies in new  
breeches!  
We've lost the warm hearts of the Irish,  
't is granted,  
But then we've got Java, an island much  
wanted,

<sup>1</sup> "I certainly am the last person in the kingdom to whom it can be permitted to despair of our royal father's recovery." — *Prince's Letter*.

<sup>2</sup> "A new era is now arrived, and I cannot but reflect with satisfaction," etc. — *Ibid*.

To put the last lingering few who re-  
main,  
Of the Walcheren warriors, out of their  
pain.  
Then how Wellington fights! and how  
squabbles his brother!  
*For* Papists the one and *with* Papists the  
other;  
*One* crushing Napoleon by taking a  
City,  
While t' other lays waste a whole Catholic  
Committee.  
Oh deeds of renown! — shall I boggle  
or flinch,  
With such prospects before me? by Jove,  
not an inch.  
No — let *England's* affairs go to rack, if  
they will,  
We'll look after the affairs of the *Con-  
tinent* still;  
And with nothing at home but starvation  
and riot,  
Find Lisbon in bread and keep Sicily  
quiet.

I am proud to declare I have no pred-  
ilections,<sup>3</sup>  
My heart is a sieve where some scattered  
affections  
Are just danced about for a moment or  
two,  
And the *finer* they are, the more sure to  
run thro':  
Neither feel I resentments, nor wish there  
should come ill  
To mortal — except (now I think on 't)  
Beau Brummel,  
Who threatened last year, in a superfine  
passion,  
To cut *me* and bring the old King into  
fashion.  
This is all I can lay to my conscience at  
present;  
When such is my temper, so neutral, so  
pleasant,  
So royally free from all troublesome  
feelings,  
So little encumbered by faith in my deal-  
ings  
(And that I'm consistent the world will  
allow,

<sup>3</sup> "I have no predilections to indulge, — no resentments to gratify." — *Prince's Letter*.



What I was at Newmarket the same I  
am now).  
When such are my merits (you know I  
hate cracking),  
I hope, like the Vender of Best Patent  
Blacking,  
"To meet with the generous and kind  
approbation  
"Of a candid, enlightened, and liberal  
nation."

By the by, ere I close this magnificent  
Letter,  
(No man, except Pole, could have writ  
you a better,)  
'T would please me if those, whom I've  
humbugged so long<sup>1</sup>  
With the notion (good men!) that I  
knew right from wrong,  
Would a few of them join me — mind,  
only a few —  
To let too much light in on me never  
would do;  
But even Grey's brightness shan't make  
me afraid,  
While I've Camden and Eldon to fly to  
for shade;  
Nor will Holland's clear intellect do us  
much harm,  
While there's Westmoreland near him to  
weaken the charm.  
As for Moira's high spirit, if aught can  
subdue it,  
Sure joining with Hertford and Yarmouth  
will do it!  
Between R—d—r and Wharton let  
Sheridan sit,  
And the fogs will soon quench even  
Sheridan's wit:  
And against all the pure public feeling  
that glows  
Even in Whitbread himself we've a  
Host in George Rose!  
So in short if they wish to have Places,  
they may,  
And I'll thank you to tell all these  
matters to Grey.<sup>2</sup>

1 "I cannot conclude without expressing the gratification I should feel if some of those persons with whom the early habits of my public life were formed would strengthen my hands, and constitute a part of my government." — *Prince's Letter*.

2 "You are authorized to communicate these

Who, I doubt not, will write (as there's  
no time to lose)  
By the twopenny post to tell Grenville  
the news;  
And now, dearest Fred (tho' I've no  
predilection),  
Believe me yours always with truest af-  
fection.

P.S. A copy of this is to Perceval  
going<sup>3</sup> —  
Good Lord, how St. Stephen's will ring  
with his crowing!

### ANACREONTIC

TO A PLUMASSIER.

FINE and feathery artisan,  
Best of Plumists (if you can  
With your art so far presume)  
Make for me a Prince's Plume —  
Feathers soft and feathers rare,  
Such as suits a Prince to wear.

First thou downiest of men,  
Seek me out a fine Pea-hen;  
Such a Hen, so tall and grand,  
As by Juno's side might stand,  
If there were no cocks at hand.  
Seek her feathers, soft as down,  
Fit to shine on Prince's crown;  
If thou canst not find them, stupid!  
Ask the way of Prior's Cupid.<sup>4</sup>

Ranging these in order due,  
Pluck me next an old Cuckoo;  
Emblem of the happy fates  
Of easy, kind, cornuted mates.  
Pluck him well — be sure you do —  
*Who* would n't be an old Cuckoo,  
Thus to have his plumage blest,  
Beaming on a Royal crest?

Bravo, Plumist! — now what bird  
Shall we find for Plume the third?  
You must get a learned Owl,  
Bleakest of black-letter fowl —

sentiments to Lord Grey, who, I have no doubt, will make them known to Lord Grenville." — *Prince's Letter*.

3 "I shall send a copy of this letter immediately to Mr. Perceval." — *Prince's Letter*.

4 See Prior's poem, entitled "The Dove."

Bigot bird that hates the light,<sup>1</sup>  
 Foe to all that 's fair and bright.  
 Seize his quills, (so formed to pen  
 Books<sup>2</sup> that shun the search of men;  
 Books that, far from every eye;  
 In "sweltered venom sleeping" lie,)  
 Stick them in between the two,  
 Proud Pea-hen and Old Cuckoo.  
 Now you have the triple feather,  
 Bind the kindred stems together  
 With a silken tie whose hue  
 Once was brilliant Buff and Blue;  
 Sullied now — alas, how much!  
 Only fit for Yarmouth's touch.

There — enough — thy task is done;  
 Present, worthy George's Son;  
 Now, beneath, in letters neat,  
 Write "I SERVE," and all 's complete.

## EXTRACTS

FROM THE DIARY OF A POLITICIAN.

*Wednesday.*

THRO' Manchester Square took a canter  
 just now —  
 Met the *old yellow chariot*<sup>3</sup> and made a  
 low bow.  
 This I did, of course, thinking 't was  
 loyal and civil,  
 But got such a look — oh! 't was black  
 as the devil!  
 How unlucky! — *incog.* he was travelling  
 about,  
 And I like a noodle, must go find him  
 out.

*Mem.* — when next by the old yellow  
 chariot I ride,  
 To remember there *is* nothing princely  
 inside.

*Thursday.*

At Levee to-day made another sad blun-  
 der —  
 What *can* be come over me lately, I  
 wonder?  
 The Prince was as cheerful as if all his  
 life  
 He had never been troubled with Friends  
 or a Wife —

<sup>1</sup> Perceval.<sup>2</sup> In allusion to "the Book" which created such a sensation at that period.<sup>3</sup> The *incog.* vehicle of the Prince.

"Fine weather," says he — to which I,  
 who *must* prate,  
 Answered, "Yes, Sir, but *changeable*  
 rather, of late."  
 He took it, I fear, for he lookt somewhat  
 gruff,  
 And handled his new pair of whiskers so  
 rough,  
 That before all the courtiers I feared  
 they'd come off,  
 And then, Lord, how Geramb<sup>4</sup> would  
 triumphantly scoff!

*Mem.* — to buy for son Dicky some un-  
 guent or lotion  
 To nourish his whiskers — sure road to  
 promotion!<sup>5</sup>

*Saturday.*

Last night a Concert — vastly gay —  
 Given by Lady Castlereagh.  
 My Lord loves music, and we know  
 Has "two strings always to his bow."<sup>6</sup>  
 In choosing songs, the Regent named  
 "*Had I a heart for falsehood framed.*"  
 While gentle Hertford begged and prayed  
 For "*Young I am and sore afraid.*"

## EPIGRAM.

WHAT news to-day? — "Oh! worse and  
 worse —  
 "Mac<sup>7</sup> is the Prince's Privy Purse!" —  
 The Prince's *Purse!* no, no, you fool,  
 You mean the Prince's *Ridicule.*

KING CRACK<sup>8</sup> AND HIS IDOLS.WRITTEN AFTER THE LATE NEGOTIA-  
TION FOR A NEW MINISTRY.

KING CRACK was the best of all possible  
 Kings,  
 (At least, so his Courtiers would swear  
 to you gladly,)

<sup>4</sup> Baron Geramb, the rival of his R. H. in whiskers.<sup>5</sup> England is not the only country where merit of this kind is noticed and rewarded. "I remember," says Tavernier, "to have seen one of the King of Persia's porters, whose mustaches were so long that he could tie them behind his neck, for which reason he had a double pension."<sup>6</sup> A rhetorical figure used by Lord Castlereagh, in one of his speeches.<sup>7</sup> Colonel M'Mahon.<sup>8</sup> One of these antediluvian Princes, with

But Crack now and then would do heterodox things,  
And at last took to worshipping *Images*  
sadly.

Some broken-down Idols, that long had  
been placed  
In his father's old *Cabinet*, pleased  
him so much,  
That he knelt down and worshipt, tho'  
—such was his taste!—  
They were monstrous to look at and  
rotten to touch.

And these were the beautiful Gods of  
King Crack!—  
But his People disdaining to worship  
such things  
Cried aloud, one and all, "Come, your  
Godships must pack—  
"You'll not do for *us*, tho' you *may*  
do for *Kings*."

Then trampling these images under their  
feet,  
They sent Crack a petition, beginning  
"Great Cæsar!  
"We're willing to worship; but only  
entreat  
"That you'll find us some *decenter*  
godheads than these are."

"I'll try," says King Crack—so they  
furnisht him models  
Of better shaped Gods but he sent  
them all back;  
Some were chiselled too fine, some had  
heads stead of noddles,  
In short they were all *much* too god-  
like for Crack.

So he took to his darling old Idols again,  
And just mending their legs and new  
bronzing their faces,  
In open defiance of Gods and of man,  
Set the monsters up grinning once  
more in their places.

whom Manetho and Whiston seem so intimately  
acquainted. If we had the Memoirs of Thoth,  
from which Manetho compiled his History, we  
should find, I dare say, that Crack was only a  
Regent, and that he, perhaps, succeeded Typhon,  
who (as Whiston says) was the last King of the  
Antediluvian Dynasty.

## WHAT 'S MY THOUGHT LIKE?

*Quest.* WHY is a Pump like Viscount  
Castlereagh?

*Ans.* Because it is a slender thing o.  
wood,  
That up and down its awkward arm  
doth sway,  
And coolly spout and spout and spout  
away,  
In one weak, washy, everlasting flood!

## EPIGRAM.

DIALOGUE BETWEEN A CATHOLIC DELE-  
GATE AND HIS ROYAL HIGHNESS THE  
DUKE OF CUMBERLAND.

SAID his Highness to Ned,<sup>1</sup> with that  
grim face of his,  
"Why refuse us the *Veto*, dear Cath-  
olic Neddy?"  
"Because, Sir," said Ned, looking full  
in his phiz,  
"You're *forbidding* enough, in all  
conscience, already!"

## WREATHS FOR THE MINISTERS.

### AN ANACREONTIC.

HITHER, Flora, Queen of Flowers!  
Haste thee from old Brompton's bowers—  
Or, (if sweeter that abode)  
From the King's well-odored Road,  
Where each little nursery bud  
Breathes the dust and quaffs the mud.  
Hither come and gayly twine  
Brightest herbs and flowers of thine  
Into wreaths for those who rule us,  
Those who rule and (some say) fool us—  
Flora, sure, will love to please  
England's Household Deities!<sup>2</sup>

First you must then, willy-nilly,  
Fetch me many an orange lily—  
Orange of the darkest dye  
Irish Gifford can supply;—

<sup>1</sup> Edward Byrne, the head of the Delegates  
of the Irish Catholics.

<sup>2</sup> The ancients, in like manner, crowned their  
Lares, or Household Gods. See Juvenal, Sat.  
9. v. 138 — Plutarch, too, tells us that House-  
hold Gods were then, as they are now, "much  
given to War and penal Statutes." — *ἐπιτηδεύοντες  
καὶ ποινικούς δαίμονας.*



Choose me out the longest sprig,  
And stick it in old Eldon's wig.

Find me next a Poppy posy,  
Type of his harangues so dozy,  
Garland gaudy, dull and cool,  
To crown the head of Liverpool.  
'T will console his brilliant brows  
For that loss of laurel boughs,  
Which they suffered (what a pity!)  
On the road to Paris City.

Next, our Castlereagh to crown,  
Bring me from the County Down,  
Withered Shamrocks which have been  
Gilded o'er to hide the green —  
(Such as Headfort brought away  
From Pall-Mall last Patrick's Day)<sup>1</sup> —  
Stitch the garland thro' and thro'  
With shabby threads of every hue; —  
And as, Goddess! — *entre nous* —  
His Lordship loves (tho' best of men)  
A little *torture* now and then,  
Crimp the leaves, thou first of Syrens,  
Crimp them with thy curling-irons.

That 's enough — away, away —  
Had I leisure, I could say  
How the *oldest rose* that grows  
Must be plucked to deck Old Rose —  
How the Doctor's<sup>2</sup> brow should smile  
Crowned with wreaths of camomile.  
But time presses — to thy taste  
I leave the rest, so, prithee, haste!

### EPIGRAM.

DIALOGUE BETWEEN A DOWAGER AND  
HER MAID ON THE NIGHT OF LORD  
YARMOUTH'S FÊTE.

"I WANT the Court Guide," said my  
lady, "to look  
"If the House, Seymour Place, be at  
30. or 20." —  
"We've lost the *Court Guide*, Ma'am,  
but here 's the *Red Book*,  
"Where you 'll find, I dare say, Sey-  
mour Places in plenty!"

<sup>1</sup> Certain tinsel imitations of the Shamrock which are distributed by the Servants of Carleton House every Patrick's Day.

<sup>2</sup> The *sobriquet* given to Lord Sidmouth.

### HORACE, ODE XI. LIB. II.

FREELY TRANSLATED BY THE PRINCE  
REGENT.<sup>3</sup>

- 4 COME, Yarmouth, my boy, never  
trouble your brains,  
About what your old crony,  
The Emperor Boney,  
Is doing or brewing on Muscovy's  
plains;
- 5 Nor tremble, my lad, at the state of  
our granaries:  
Should there come famine,  
Still plenty to cram in  
You always shall have, my dear Lord  
of the Stannaries.
- Brisk let us revel, while revel we may;
- 6 For the gay bloom of fifty soon passes  
away,  
And then people get fat,  
And infirm, and — all that,
- 7 And a wig (I confess it) so clumsily sits,  
That it frightens the little Loves' out  
of their wits;
- 8 Thy whiskers, too, Yarmouth! — alas,  
even they,  
Tho' so rosy they burn,  
Too quickly must turn  
(What a heart-breaking change for  
thy whiskers!) to Grey.
- 9 Then why, my Lord Warden, oh! why  
should you fidget  
Your mind about matters you don't  
understand?

<sup>3</sup> This and the following are extracted from a Work, which may, some time or other, meet the eye of the Public — entitled "Odes of Horace, done into English by several Persons of Fashion."

4 *quid bellicosus Cantaber, et Scythes,  
Hirpine Quincti, cogitet, Hadria  
divinus objecto, remittas  
querere.*

5 *nec trepides in usum  
poscentis ævi pauca.*

6 *fugit retro  
levis juventus et decor.*

7 *pellente lascivos amores  
Canitie.*

8 *neque uno Luna rubens nitet  
Vultu.*

9 *quid æternis minorem  
consiliis animum fatigas?*

Or why should you write yourself down  
for an idiot,  
Because "*you*," forsooth, "*have the*  
*pen in your hand!*"

Think, think how much better  
Than scribbling a letter,  
(Which both you and I  
Should avoid by the by,)

- 1 How much pleasanter 't is to sit under  
the bust  
Of old Charley,<sup>2</sup> my friend here, and  
drink like a new one;  
While Charley looks sulky and frowns  
at me, just  
As the Ghost in the Pantomime  
frowns at Don Juan.  
To Crown us, Lord Warden,  
In Cumberland's garden  
Grows plenty of *monk's hood* in ven-  
omous sprigs:  
While Otto of Roses  
Refreshing all noses  
Shall sweetly exhale from our whiskers  
and wigs.

- 4 What youth of the Household will cool  
our Noyau  
In that streamlet delicious,  
That down midst the dishes,  
All full of gold fishes,  
Romantic doth flow? —  
5 Or who will repair  
Unto Manchester Square,  
And see if the gentle *Marchesa* be  
there?

- Go — bid her haste hither,  
6 And let her bring with her

1 *cur non sub alta vel platano, vel hac*  
*pinu jacentes sic temere.*

2 Charles Fox.

3 *rosâ*  
*canos odorati capillos,*  
*dum licet, Assyriaque nardo*  
*potamus uncti.*

4 *quis puer ocius*  
*restinguet ardentis Falerni*  
*pocula prætereunte lympa?*

5 *quis . . . . . eliciet domo*  
*Lyden?*

6 *eburna, dic age, cum lyra (qu. liar-a)*  
*maturet.*

The newest No-Popery Sermon that's  
going —

- 7 Oh! let her come, with her dark  
tresses flowing,  
All gentle and juvenile, curly and gay,  
In the manner of — Ackermann's  
Dresses for May!

HORACE, ODE XXII. LIB. I.

FREELY TRANSLATED BY LORD ELDON.

- 8 THE man who keeps a conscience pure,  
(If not his own, at least his Prince's,)  
Thro' toil and danger walks secure,  
Looks big and black and never  
wincens.  
9 No want has he of sword or dagger,  
Cockt hat or ringlets of Geramb;  
Tho' Peers may laugh and Papists  
swagger,  
He does n't care one single damn.  
10 Whether midst Irish chairmen going,  
Or thro' St. Giles's alleys dim,  
Mid drunken Sheelahs, blasting, blow-  
ing,  
No matter, 't is all one to him.

- 11 For instance, I, one evening late,  
Upon a gay vacation sally,  
Singing the praise of Church and State,  
Got (God knows how) to Cran-  
bourne Alley.

7 *incomtam Lacœne*  
*more comam religata nodo.*

8 *integer vitæ scelerisque purus.*

9 *non eget Mauri jaculis, neque arcu,*  
*nec venantis grævida sagittis,*  
*Fusce, pharetra.*

10 *sive per Syrtes iter æstuosas,*  
*sive facturus per inhospitalem*  
*Caucasum, vel quæ loca fabulosus*  
*lambit Hydaspes*

The Noble Translator had, at first, laid the scene of these imagined dangers of his Man of Conscience among the Papists of Spain, and had translated the words "*quæ loca fabulosus lambit Hydaspes*" thus — "The *fabling* Spaniard licks the French;" but, recollecting that it is our interest just now to be respectful to Spanish Catholics (though there is certainly no earthly reason for our being even commonly civil to *Irish* ones), he altered the passage as it stands at present.

11 *namque me silvâ lupus in Sabinâ,*  
*dum meam canto Lalagen, et ultra*  
*terminum curis vagor expeditis,*  
*fugit inermem.*

When lo! an Irish Papist darted  
 Across my path, gaunt, grim, and  
 big —  
 I did but frown and off he started,  
 Scared at me even without my wig.

- 1 Yet a more fierce and raw-boned dog  
 Goes not to Mass in Dublin City,  
 Nor shakes his brogue o'er Allen's Bog,  
 Nor spouts in Catholic Committee.
- 2 Oh! place me midst O'Rourkes,  
 O'Tooles,  
 The ragged royal-blood of Tara;  
 Or place me where Dick Martin rules  
 The houseless wilds of Connemara;
- 3 Of Church and State I'll warble still,  
 Though even Dick Martin's self  
 should grumble;  
 Sweet Church and State, like Jack and  
 Jill,
- 4 So lovingly upon a hill —  
 Ah! ne'er like Jack and Jill to  
 tumble!

I cannot help calling the reader's attention to the peculiar ingenuity with which these lines are paraphrased. Not to mention the happy conversion of the Wolf into a Papist, (seeing that Romulus was suckled by a wolf, that Rome was founded by Romulus, and that the Pope has always reigned at Rome,) there is something particularly neat in supposing "*ultra terminum*" to mean vacation-time; and then the modest consciousness with which the Noble and Learned Translator has avoided touching upon the words "*curis expeditis*," (or, as it has been otherwise read, "*causis expeditis*,") and the felicitous idea of his being "*inermis*" when "without his wig," are altogether the most delectable specimens of paraphrase in our language.

- 1 *quale portentum neque militaris  
 Daunias latissimas alit æsculetis,  
 nec Juvæ tellus generat leonum  
 arida nutrit.*
- 2 *pone me pigris ubi nulla campis  
 arbor æstiva recreatur aura:  
 quod latus mundi, nebulae, malusque  
 Jupiter urget.*

I must here remark, that the said Dick Martin being a very good fellow, it was not at all fair to make a "*malus Jupiter*" of him.

- 3 *dulce ridentem Lalagen amabo,  
 dulce loquentem.*

4 There cannot be imagined a more happy illustration of the inseparability of Church and State, and their (what is called) "standing and falling together," than this ancient apologue of

## THE NEW COSTUME OF THE MINISTERS.

— *nova monstra creavit.*

OVID. "*Metamorph.*" l. i. v. 437.

HAVING sent off the troops of brave  
 Major Camac,  
 With a swinging horse-tail at each valor-  
 ous back,  
 And such helmets, God bless us! as never  
 deckt any  
 Male creature before, except Signor  
 Giovanni —  
 "Let 's see," said the Regent (like  
 Titus, perplex  
 With the duties of empire,) "whom  
*shall I dress next?*"

He looks in the glass — but perfection  
 is there,  
 Wig, whiskers, and chin-tufts all right to  
 a hair;<sup>5</sup>  
 Not a single *ex-curl* on his forehead he  
 traces —  
 For curls are like Ministers, strange as  
 the case is,  
 The *false* they are, the more firm in  
 their places.  
 His coat he next views — but the coat  
 who could doubt?  
 For his Yarmouth's own Frenchified hand  
 cut it out;  
 Every pucker and seam were made mat-  
 ters of state,  
 And a Grand Household Council was  
 held on each plait.

Then whom shall he dress? shall he  
 new-rig his brother,  
 Great Cumberland's Duke, with some  
 kickshaw or other?

Jack and Jill. Jack, of course, represents the  
 State in this ingenious little Allegory.

Jack fell down,  
 And broke his Crown,  
 And Jill came tumbling after.

5 That model of Princes, the Emperor Com-  
 modus, was particularly luxurious in the dressing  
 and ornamenting of his hair. His conscience,  
 however, would not suffer him to trust himself  
 with a barber, and he used, accordingly, to burn  
 off his beard — "*timore tonsoris*," says Lam-  
 pridius. ("*Hist. August. Script.*") The dis-  
 solute Ælius Verus too was equally attentive to  
 the decoration of his wig. (See *Jul. Capitolin.*)  
 — Indeed, this was not the *only* princely trait in



And kindly invent him more Christian-like shapes  
For his feather-bed neckcloths and pillory capes.

Ah! no—here his ardor would meet with delays,  
For the Duke had been lately packt up in new Stays,  
So complete for the winter, he saw very plain  
'T would be devilish hard work to *un*-pack him again.

So what 's to be done?—there 's the Ministers, bless 'em!—  
As he *made* the puppets, why should n't he *dress* 'em?

“An excellent thought!—call the tailors—be nimble—

“Let Cum bring his spy-glass, and Hertford her thimble;

“While Yarmouth shall give us, in spite of all quizzers,

“The last Paris cut with his true Gallic scissors.”

So saying, he calls Castlereagh, and the rest  
Of his heaven-born statesmen, to come and be drest.

While Yarmouth, with snip-like and brisk expedition,  
Cuts up 'all at once a large Catholic Petition

In long tailors' measures, (the Prince crying “Well-done!”)

And first *puts in hand* my Lord Chancellor Eldon.

. . . . .

### CORRESPONDENCE

BETWEEN A LADY AND GENTLEMAN,  
UPON THE ADVANTAGE OF (WHAT IS CALLED)  
“HAVING LAW<sup>1</sup> ON ONE'S SIDE.”

*The Gentleman's Proposal.*

“*Legge aurea,*  
*S'ei piace, ei lice.*”

COME fly to these arms nor let beauties  
so bloomy  
To one frigid owner be tied;

the character of Verus, as he had likewise a most hearty and dignified contempt for his Wife.  
— See his insulting answer to her in Spartianus.

1 In allusion to Lord Ellenborough.<sup>and</sup>

Your prudes may revile and your old ones look gloomy,  
But, dearest, we 've *Law* on our side.

Oh! think the delight of two lovers congenial,  
Whom no dull decorums divide;  
Their error how sweet and their raptures how *venial*,  
When once they 've got *Law* on their side.

'T is a thing that in every King's reign has been done too:  
Then why should it now be decried?  
If the Father has done it why should n't the Son too?  
For so argues *Law* on our side.

And even should our sweet violation of duty  
By cold-blooded jurors be tried,  
They can *but* bring it in “a misfortune,”  
my beauty,  
As long as we 've *Law* on our side.

### *The Lady's Answer.*

HOLD, hold, my good Sir, go a little more slowly;  
For grant me so faithless a bride,  
Such sinners as we, are a little too *lowly*,  
To hope to have *Law* on our side.

Had you been a great Prince, to whose star shining o'er 'em  
The People should look for their guide,  
Then your Highness (and welcome!) might kick down decorum—  
You 'd always have *Law* on your side.

Were you even an old Marquis, in mischief grown hoary,  
Whose heart tho' it long ago died  
To the *pleasures* of vice, is alive to its *glory*—  
You still would have *Law* on your side.

But for *you*, Sir, Crim. Con. is a path full of troubles;  
By *my* advice therefore abide,  
And leave the pursuit to those Princes and Nobles  
Who have *such* a *Law* on their side.

## OCCASIONAL ADDRESS

FOR THE OPENING OF THE NEW  
THEATRE OF ST. STEPHEN,

INTENDED TO HAVE BEEN SPOKEN BY THE  
PROPRIETOR IN FULL COSTUME, ON THE 24TH  
OF NOVEMBER, 1812.

THIS day a New House for your edification  
We open, most thinking and right-  
headed nation!

Excuse the materials—tho' rotten and  
bad,

They 're the best that for money just  
now could be had;

And if *echo* the charm of such houses  
should be,

You will find it shall echo my speech to  
a T.

As for actors, we've got the old Com-  
pany yet,

The same motley, odd, tragi-comical set;  
And considering they all were but clerks  
t' other day,

It is truly surprising how well they can  
play.

Our Manager,<sup>1</sup> (he who in Ulster) was  
nurst,

And sung *Erin go Bragh* for the gal-  
leries first,

But on finding *Pitt*-interest a much better  
thing,

Changed his note of a sudden to *God  
save the King*,

Still wise as he 's blooming and fat as  
he 's clever,

Himself and his speeches as *lengthy* as  
ever,

Here offers you still the full use of his  
breath,

Your devoted and long-winded proser  
till death.

You remember last season, when things  
went perverse on,

We had to engage (as a block to rehearse  
on)

One Mr. Sarsittart, a good sort of person,  
Who 's also employed for this season to  
play,

In "Raising the Wind," and "the Devil  
to Pay."<sup>2</sup>

<sup>1</sup> Lord Castlereagh.

<sup>2</sup> He had recently been appointed Chancellor  
of the Exchequer.

We expect too—at least we 've been  
plotting and planning—

To get that great actor from Liverpool,  
Canning;

And, as at the Circus there 's nothing  
attracts

Like a good *single combat* brought in  
'twixt the acts,

If the Manager should, with the help  
of Sir Popham,

Get up new *diversions* and Canning  
should stop 'em,

Who knows but we 'll have to announce  
in the papers,

"Grand fight—second time—with ad-  
ditional capers."

Be your taste for the ludicrous, hum-  
drum, or sad,

There is plenty of each in this House  
to be had.

Where our Manager ruleth, there weep-  
ing will be,

For a *dead hand at tragedy* always was  
he;

And there never was dealer in dagger  
and cup,

Who so *smilingly* got all his tragedies  
up.

His powers poor Ireland will never for-  
get,

And the widows of Walcheren weep o'er  
them yet.

So much for the actors;—for secret  
machinery,

Traps, and deceptions, and shifting of  
scenery,

Yarmouth and Cum are the best we can  
find,

To transact all that trickery business be-  
hind.

The former 's employed too to teach us  
French jigs,

Keep the whiskers in curl and look after  
the wigs.

In taking my leave now, I 've only  
to say,

A few *Seats in the House*, not as yet  
sold away,

May be had of the Manager, Pat Cas-  
tlereagh.

## THE SALE OF THE TOOLS.

*Instrumenta regni.* — TACITUS.

HERE 's a choice set of Tools for you,  
 Ge'mmen and Ladies,  
 They 'll fit you quite handy, whatever  
 your trade is;  
 (Except it be *Cabinet-making*; — no  
 doubt,  
 In that delicate service they 're rather  
 worn out;  
 Tho' their owner, bright youth! if he 'd  
 had his own will,  
 Would have bungled away with them  
 joyously still.)  
 You see they 've been pretty well *hackt*  
 — and alack!  
 What tool is there job after job will  
 not hack?  
 Their edge is but dullish it must be  
 confest,  
 And their temper, like Ellenborough's,  
 none of the best;  
 But you 'll find them good hard-working  
 Tools, upon trying,  
 Were 't but for their *brass* they are well  
 worth the buying;  
 They 're famous for making *blinds*,  
*sliders*, and *screens*,  
 And are some of them excellent *turning*  
 machines.

The first Tool I 'll put up (they call  
 it a *Chancellor*),  
 Heavy concern to both purchaser and  
 seller.  
 Tho' made of pig iron yet worthy of  
 note 't is,  
 'T is ready to *melt* at a half minute's  
 notice.<sup>1</sup>  
 Who bids? Gentle buyer! 't will turn  
 as thou shapest;  
 'T will make a good thumb-screw to  
 torture a Papist;  
 Or else a cramp-iron to stick in the wall  
 Of some church that old women are  
 fearful will fall;  
 Or better, perhaps, (for I 'm guessing  
 at random,)  
 A heavy *drag-chain* for some Lawyer's  
 old *Tandem*.

<sup>1</sup> An allusion to Lord Eldon's lachrymose tendencies.

Will nobody bid? It is cheap, I am sure,  
 Sir —  
 Once, twice, — going, going, — thrice,  
 gone! — it is yours, Sir.  
 To pay ready money you sha'n't be  
 distrest,  
 As a *bill at long date* suits the Chancellor  
 best.

Come, where 's the next Tool? — Oh!  
 't is here in a trice —  
 This implement, Ge'mmen, at first was  
 a *Vice*;  
 (A tenacious and close sort of tool that  
 will let  
 Nothing out of its grasp it once happens  
 to get;)  
 But it since has received a new coating  
 of *Tin*,  
 Bright enough for a Prince to behold  
 himself in.  
 Come, what shall we say for it? briskly!  
 bid on,  
 We 'll the sooner get rid of it — going —  
 quite gone.  
 God be with it, such tools, if not quickly  
 knockt down,  
 Might at last cost their owner — how  
 much? why, a *Crown*!

The next Tool I 'll set up has hardly  
 had handsel or  
 Trial as yet and is *also* a Chancellor —  
 Such dull things as these should be sold  
 by the gross;  
 Yet, dull as it is, 't will be found to *shave*  
*close*,  
 And like *other* close shavers, some courage  
 to gather,  
 This *blade* first began by a flourish on  
*leather*.<sup>2</sup>  
 You shall have it for nothing — then,  
 marvel with me  
 At the terrible *tinkering* work there  
 must be,  
 Where a Tool such as this is (I 'll leave  
 you to judge it)  
 Is placed by ill luck at the top of the  
*Budget*!

<sup>2</sup> "Of the taxes proposed by Mr. Vansittart, that principally opposed in Parliament was the additional duty on leather." — *Ann. Register*.



## LITTLE MAN AND LITTLE SOUL.

A BALLAD.

To the tune of "There was a little man, and he wooed a little maid."

DEDICATED TO THE RT. HON. CHARLES ABBOT.  
*arcades ambo  
 et cant-are pares.*

1813.

THERE was a little Man and he had a  
 little Soul,  
 And he said, "Little Soul, let us try,  
 try, try,

"Whether it's within our reach  
 "To make up a little Speech,  
 "Just between little you and little I, I, I,  
 "Just between little you and little I!"

Then said his little Soul,  
 Peeping from her little hole,  
 "I protest, little Man, you are stout,  
 stout, stout,  
 "But, if it's not uncivil,  
 "Pray tell me what the devil,  
 "Must our little, little speech be about,  
 bout, bout,  
 "Must our little, little speech be about?"

The little Man lookt big,  
 With the assistance of his wig,  
 And he called his little Soul to order,  
 order, order,  
 Till she feared he'd make her jog in  
 To jail, like Thomas Croggan,  
 (As she was n't Duke or Earl) to re-  
 ward her, ward her, ward her,  
 As she was n't Duke or Earl, to re-  
 ward her.

The little Man then spoke,  
 "Little soul, it is no joke,  
 "For as sure as Jacky Fuller loves a  
 sup, sup, sup,  
 "I will tell the Prince and People  
 "What I think of Church and Stee-  
 ple,  
 "And my little patent plan to prop them  
 up, up, up,  
 "And my little patent plan to prop  
 them up."

Away then, cheek by jowl,  
 Little Man and little Soul  
 Went and spoke their little speech to  
 a tittle, tittle, tittle,  
 And the world all declare  
 That this priggish little pair

Never yet in all their lives lookt so little,  
 little, little,  
 Never yet in all their lives lookt so  
 little!

## REINFORCEMENTS FOR LORD WELLINGTON.

*suosque tibi commendat Troja Penates  
 hos cape fatorum comites.* I BION V. VERGIL.  
 1813.

As recruits in these times are not easily  
 got,  
 And the Marshal *must* have them—pray,  
 why should we not,  
 As the last and, I grant it, the worst of  
 our loans to him,  
 Ship off the Ministry, body and bones to  
 him?  
 There's not in all England, I'd venture  
 to swear,  
 Any men we could half so conveniently  
 spare;  
 And tho' they've been helping the  
 French for years past,  
 We may thus make them useful to Eng-  
 land at last.  
 Castlereagh in our sieges might save  
 some disgraces,  
 Being used to the *taking* and *keeping* of  
*places*;  
 And Volunteer Canning, still ready for  
 joining,  
 Might show off his talent for sly *under-*  
*mining*.  
 Could the Household but spare us its  
 glory and pride,  
 Old Headfort at *horn-works* again might  
 be tried,  
 And the Chief Justice make a *bold charge*  
 at his side:  
 While Vansittart could victual the troops  
*upon tick*,  
 And the Doctor look after the baggage  
 and sick.

Nay, I do not see why the great Regent  
 himself  
 Should in times such as these stay at  
 home on the shelf:  
 Tho' thro' narrow defiles he's not fitted  
 to pass,  
 Yet who could resist, if he bore down  
*en masse*?

And tho' oft of an evening perhaps he  
might prove,  
Like our Spanish confederates, "unable  
to move,"<sup>1</sup>  
Yet there's one thing in war of advantage  
unbounded,  
Which is, that he could not with ease be  
surrounded.

In my next I shall sing of their arms  
and equipment;  
At present no more, but — good luck to  
the shipment!

### HORACE, ODE I. LIB. III.

#### A FRAGMENT.

*odi profanum vulgus et arceo:  
facite linguis: carmina non prius  
audita Musarum sacerdos  
virginibus puerisque canto.  
regum timendorum in propriis greges,  
reges in ipsos imperium est Jovis.*

1813.

I HATE thee, oh, Mob, as my Lady hates  
delf;  
To Sir Francis I'll give up thy claps  
and thy hisses,  
Leave old Magna Charta to shift for it-  
self,  
And, like Godwin, write books for  
young masters and misses.  
Oh! it is not high rank that can make  
the heart merry,  
Even monarchs themselves are not free  
from mishap:  
Tho' the Lords of Westphalia must  
quake before Jerry,  
Poor Jerry himself has to quake before  
Nap.

### HORACE, ODE XXXVIII. LIB. I.

#### A FRAGMENT.

*persicos odi, puer, adparatus;  
displicent nexæ philyra coronæ;  
mitte sectari, Rosâ quo locorum  
sera moretur.*

TRANSLATED BY A TREASURY CLERK, WHILE  
WAITING DINNER FOR THE RIGHT HON.  
GEORGE ROSE.

Boy, tell the Cook that I hate all nick-  
nackeries,  
Fricassees, vol-au-vents, puffs, and gim-  
crackeries —

<sup>1</sup> The character given to the Spanish soldier,  
in Sir John Murray's memorable despatch.

Six by the Horse-Guards! — old Georgy  
is late —  
But come — lay the table-cloth — zounds!  
do not wait,  
Nor stop to inquire, while the dinner is  
staying,  
At which of his places Old Rose is de-  
laying!<sup>2</sup>

### IMPROMPTU.

UPON BEING OBLIGED TO LEAVE A PLEASANT  
PARTY, FROM THE WANT OF A PAIR OF  
BREECHES TO DRESS FOR DINNER IN.

1810.

BETWEEN Adam and me the great dif-  
ference is,  
Tho' a paradise each has been forced  
to resign,  
That he never wore breeches, till turned  
out of his,  
While for want of my breeches, I'm  
banisht from mine.

### LORD WELLINGTON AND THE MINISTERS.

1813.

So gently in peace Alcibiades smiled,  
While in battle he shone forth so ter-  
ribly grand,  
That the emblem they graved on his  
seal, was a child  
With a thunderbolt placed in its in-  
nocent hand.

<sup>2</sup> The literal closeness of the version here  
cannot but be admired. The Translator has  
added a long, erudite, and flowery note upon  
Roses, of which I can merely give a specimen  
at present. In the first place, he ransacks the  
*Rosarium Politicum* of the Persian poet Sadi,  
with the hope of finding some *Political* Roses,  
to match the gentleman in the text — but in vain:  
he then tells us that Cicero accused Verres of  
reposing upon a cushion "*Melliteni rosâ far-  
tum*," which, from the odd mixture of words, he  
supposes to be a kind of *Irish* Bed of Roses; like  
Lord Castlereagh's. The learned Clerk next  
favors us with some remarks upon a well-  
know punning epitaph on fair Rosamond, and  
expresses a most loyal hope, that, if "*Rosa  
munda*," mean "a Rose with clean hands" it  
may be found applicable to the Right Honor-  
able Rose in question. He then dwells at some  
length upon the "*Rosâ aurea*," which, though  
descriptive in one sense of the old Treasury  
Statesman, yet as being consecrated and worn

Oh Wellington, long as such Ministers  
wield  
Your magnificent arm, the same em-  
blem will do;

by the Pope, must of course not be brought into  
the same atmosphere with him. Lastly, in refer-  
ence to the words "*old Rose*," he winds up

For while *they* 're in the Council and *you*  
in the Field,  
We 've the *babies* in *them*, and the  
*thunder* in *you*!

with the pathetic lamentation of the Poet "*con-  
sensisse Rosas*." The whole note indeed shows  
a knowledge of *Roses*, that is quite edifying.

THE following trifles, having enjoyed in their circulation through the news-  
papers all the celebrity and length of life to which they were entitled, would have  
been suffered to pass quietly into oblivion without pretending to any further dis-  
tinction, had they not already been published, in a collective form, both in London  
and Paris, and, in each case, been mixed up with a number of other productions,  
to which, whatever may be their merit, the author of the following pages has no  
claim. A natural desire to separate his own property, worthless as it is, from that  
of others, is, he begs to say, the chief motive of the publication of this volume.

## TO SIR HUDSON LOWE.

*effare causam nominis,  
utrumne mores hoc tui  
nomen dedere, an nomen hoc  
secuta morum regula.*

AUSONTUS.

1816.

SIR HUDSON LOWE, Sir Hudson *Low*,  
(By name, and ah! by nature so)  
As thou art fond of persecutions,  
Perhaps thou 'st read, or heard repeated,  
How Captain Gulliver was treated,  
When thrown among the Lilliputians.  
They tied him down — these little men  
did —  
And having valiantly ascended  
Upon the Mighty Man's protuberance,  
They did so strut! — upon my soul,  
It must have been extremely droll  
To see their pigmy pride's exuberance!  
And how the doughty mannikins  
Amused themselves with sticking pins  
And needles in the great man's  
breeches:  
And how some *very* little things,  
That past for Lords, on scaffoldings  
Got up and worried him with speeches.  
Alas, alas! that it should happen  
To mighty men to be caught napping! —  
Tho' different too these persecutions;  
For Gulliver, *there*, took the nap,  
While, *here*, the *Nap*, oh sad mishap,  
Is taken by the Lilliputians!

AMATORY COLLOQUY BETWEEN  
BANK AND GOVERNMENT.

1826.

BANK.

Is all then forgotten? those amorous  
pranks  
You and I in our youth, my dear Gov-  
ernment, played;  
When you called me the fondest, the  
truest of Banks,  
And enjoyed the endearing *advances* I  
made!  
When left to ourselves, unmolested and  
free,  
To do all that a dashing young couple  
should do,  
A law against *paying* was laid upon me,  
But none against *owing*, dear help-  
mate, on you.  
And is it then vanisht? — that "*hour* (as  
Othello  
So happily calls it) of Love and *Di-  
rection*?"<sup>1</sup>  
And must we, like other fond doves, my  
dear fellow,  
Grow good in our old age and cut the  
connection?  
<sup>1</sup> — "An hour  
Of love, of worldly matter and direction."



## GOVERNMENT.

Even so, my beloved Mrs. Bank, it must be;

This paying in cash plays the devil with wooing:<sup>1</sup>

We've both had our swing, but I plainly foresee

There must soon be a stop to our *bill*-ing and cooing.

Propagation in reason — a small child or two —

Even Reverend Malthus himself is a friend to;

The issue of some folks is moderate and few —

But *ours*, my dear corporate Bank, there's no end to!

So — hard tho' it be on a pair, who've already

Disposed of so many pounds, shillings and pence;

And in spite of that pink of prosperity, Freddy,<sup>2</sup>

So lavish of cash and so sparing of sense —

The day is at hand, my Papyria<sup>3</sup> Venus, When — high as we once used to carry

our capers —

Those soft *billet-doux* we're now passing between us,

Will serve but to keep Mrs. Coutts in curl-papers:

And when — if we *still* must continue our love,

(After all that has past) — our amour, it is clear,

Like that which Miss Danæe managed with Jove,

Must all be transacted in *bullion*, my dear!

February, 1826.

1 It appears, however, that Ovid was a friend to the resumption of payment in specie: —

— "*finem, specie cælesti resumptâ, luctibus imposuit, venitque salutaris urbi.*"

*Met.* l. 15. v. 743.

2 Honorable Frederick Robinson.

3 So called, to distinguish her from the "*Aurea*" or *Golden Venus*.

## DIALOGUE BETWEEN A SOVEREIGN AND A ONE POUND NOTE.

"*o ego non felix, quam tu fugis, ut pavet æves agna lupos, capræque leones.*" HOR.

SAID a Sovereign to a Note,

In the pocket of my coat,

Where they met in a neat purse of leather,

"How happens it, I prithee,

"That, tho' I'm wedded *with* thee,

"Fair Pound, we can never live together?"

"Like your sex, fond of *change*,

"With Silver you can range,

"And of lots of young sixpences be mother;

"While with *me* — upon my word,

"Not my Lady and my Lord

"Of Westmouth see so little of each other!"

The indignant Note replied

(Lying crumpled by his side),

"Shame, shame, it is *yourself* that roam, Sir —

"One cannot look askance,

"But, whip! you're off to France,

"Leaving nothing but old rags at home, Sir.

"Your scampering began

"From the moment Parson Van,

"Poor man, made us *one* in Love's fetter;

"'For better or for worse'

"Is the usual marriage curse,

"But ours is all 'worse' and no 'better.'"

"In vain are laws past,

"There's nothing holds you fast,

"Tho' you know, sweet Sovereign, I adore you —

"At the smallest hint in life,

"You forsake your lawful wife,

"As *other* Sovereigns did before you.

"I flirt with Silver, true —

"But what can ladies do,

"When disowned by their natural protectors?

"And as to falsehood, stuff!

"I shall soon be *false* enough,

"When I get among those wicked Bank Directors."

The Sovereign, smiling on her,  
Now swore upon his honor,  
To be henceforth domestic and loyal;  
But, within an hour or two,  
Why — I sold him to a Jew,  
And he 's now at No. 10, Palais Royal.

### AN EXPOSTULATION TO LORD KING.

*"quem das finem, rex magne, laborum?"*  
VERGIL.

1826.

How *can* you, my Lord, thus delight to  
torment all  
The Peers of the realm about cheapen-  
ing their corn,<sup>1</sup>  
When you know, if one has n't a very  
high rental,  
'T is hardly worth while being very  
high born?

Why bore them so rudely, each night of  
your life,  
On a question, my Lord, there 's so  
much to abhor in?  
A question — like asking one, "How is  
your wife?" —  
At once so confounded *domestic* and  
*foreign*.

As to weavers, no matter how poorly  
they feast;  
But Peers and such animals, fed up  
for show,  
(Like the well-physickt elephant, lately  
deceased,)  
Take a wonderful quantum of cram-  
ming, you know.

You might see, my dear Baron, how  
bored and distress  
Were their high noble hearts by your  
merciless tale,  
When the force of the agony wrung even  
a jest  
From the frugal Scotch wit of my  
Lord Lauderdale!<sup>2</sup>

<sup>1</sup> See the proceedings of the Lords, Wednes-  
day, March 1, 1826, when Lord King was se-  
verely reproved by several of the noble Peers,  
for making so many speeches against the Corn  
Laws.

<sup>2</sup> This noble Earl said, that "when he heard  
the petition came from ladies' boot and shoe-

Bright Peer! to whom Nature and Ber-  
wickshire gave  
A humor endowed with effects so  
provoking,  
That when the whole House looks un-  
usually grave  
You may always conclude that Lord  
Lauderdale 's joking!

And then, those unfortunate weavers of  
Perth —  
Not to know the vast difference Prov-  
idence dooms  
Between weavers of Perth and Peers of  
high birth,  
'Twixt those who have *heir*-looms,  
and those who 've but looms!

"To talk *now* of starving!" — as great  
Athol said<sup>3</sup> —  
(And the nobles all cheered and the  
bishops all wondered,)  
"When some years ago he and others  
had fed  
"Of these same hungry devils about  
fifteen hundred!"

It follows from hence — and the Duke's  
very words  
Should be publisht wherever poor  
rogues of this craft are —  
That weavers, *once* rescued from starving  
by Lords,  
Are bound to be starved by said Lords  
ever after.

When Rome was uproarious, her know-  
ing patricians  
Made "Bread and the Circus" a cure  
for each *row*;  
But not so the plan of *our* noble phy-  
sicians,  
"No Bread and the Tread-mill," 's  
the regimen now.

makers, he thought it must be against the 'corns'  
which they inflicted on the fair sex."

<sup>3</sup> The Duke of Athol said, that "at a former  
period, when these weavers were in great dis-  
tress, the landed interest of Perth had supported  
1500 of them. It was a poor return for these  
very men now to petition against the persons  
who had fed them."

So cease, my dear Baron of Ockham,  
 your prose,  
 As I shall my poetry — *neither* con-  
 vinces;  
 And all we have spoken and written but  
 shows,  
 When you tread on a nobleman's  
*corn*,<sup>1</sup> how he winces.

### THE SINKING FUND CRIED.

"Now what, we ask, is become of this Sinking Fund — these eight millions of surplus above expenditure, which were to reduce the interest of the national debt by the amount of four hundred thousand pounds annually? Where, indeed, is the Sinking Fund itself?" — *The Times*.

TAKE your bell, take your bell,  
 Good Crier, and tell  
 To the Bulls and the Bears, till their ears  
 are stunned,  
 That, lost or stolen,  
 Or fallen thro' a hole in  
 The Treasury floor, is the Sinking Fund!

O yes! O yes!  
 Can anybody guess  
 What the deuce has become of this Treas-  
 ury wonder?  
 It has Pitt's name on 't,  
 All brass, in the front,  
 And Robinson's scrawled with a goose-  
 quill under.

Folks well knew what  
 Would soon be its lot,  
 When Frederick and Jenky set hob-  
 nobbing,<sup>2</sup>  
 And said to each other,  
 "Suppose, dear brother,  
 "We make this funny old Fund worth  
 robbing."

We are come, alas!  
 To a very pretty pass —  
 Eight Hundred Millions of score, to pay,  
 With but Five in the till,  
 To discharge the bill,  
 And even that Five, too, whipt away!

<sup>1</sup> An improvement, we flatter ourselves, on Lord L.'s joke

<sup>2</sup> In 1824, when the Sinking Fund was raised by the imposition of new taxes to the sum of five millions.

Stop thief! stop thief! —  
 From the Sub to the Chief,  
 These *Gemmen* of Finance are plunder-  
 ing cattle —  
 Call the watch — call Brougham,  
 Tell Joseph Hume,  
 That best of Charleys, to spring his  
 rattle.

Whoever will bring  
 This aforesaid thing  
 To the well-known House of Bobinson  
 and Jenkin,  
 Shall be paid, with thanks,  
 In the notes of banks,  
 Whose Funds have all learned "the Art  
 of Sinking."

O yes! O yes!  
 Can anybody guess  
 What the devil has become of this Treas-  
 ury wonder?  
 It has Pitt's name on 't,  
 All brass, in the front,  
 And Robinson's, scrawled with a goose-  
 quill under.

### ODE TO THE GODDESS CERES.

BY SIR THOMAS LETHBRIDGE.

"*Agifera Cerei Phœboque*." — VERGIL.

DEAR Goddess of Corn whom the an-  
 cients, we know,  
 (Among other odd whims of those  
 comical bodies,) —  
 Adorned with somniferous poppies to  
 show  
 Thou wert always a true Country-gentle-  
 man's Goddess.

Behold in his best shooting-jacket be-  
 fore thee  
 An eloquent 'Squire, who most hum-  
 bly beseeches,  
 Great Queen of Mark-lane (if the thing  
 does n't bore thee),  
 Thou 'lt read o'er the last of his —  
*never*-last speeches.

Ah! Ceres, thou knowest not the slander  
 and scorn  
 Now heapt upon England's 'Squire-  
 archy, so boasted!



Improving on Hunt,<sup>1</sup> 't is no longer the  
Corn,  
'T is the *growers* of Corn that are now,  
alas! roasted.

In speeches, in books, in all shapes they  
attack us —

Reviewers, economists — fellows no  
doubt

That you, my dear Ceres and Venus and  
Bacchus

And Gods of high fashion, know little  
about.

There 's Bentham, whose English is all  
his own making, —

Who thinks just as little of settling a  
nation

As he would of smoking his pipe or of  
taking

(What he himself calls) his "post-  
prandial vibration."<sup>2</sup>

There are two Mr. Mills too whom those  
that love reading

Thro' all that 's unreadable call very  
clever; —

And whereas Mill Senior makes war on  
*good* breeding,

Mill Junior makes war on all *breeding*  
whatever!

in short, my dear Goddess, Old Eng-  
land 's divided

Between *ultra* blockheads and super-  
fine sages; —

With *which* of these classes we landlords  
have sided

Thou 'lt find in my Speech if thou 'lt  
read a few pages.

For therein I 've proved to my own sat-  
isfaction

And that of all 'Squires I 've the honor  
of meeting

That 't is the most senseless and foul-  
mouthed detraction

To say that poor people are fond of  
cheap eating.

1 A sort of "breakfast-powder," composed  
of roasted corn, was about this time introduced  
by Mr. Hunt, as a substitute for coffee.

2 The venerable Jeremy's phrase for his  
after-dinner walk.

On the contrary, such the "*chaste* no-  
tions"<sup>3</sup> of food

That dwell in each pale manufacturer's  
heart,

They would scorn any law, be it ever so  
good,

That would make thee, dear Goddess,  
less dear than thou art!

And, oh! for Monopoly what a blest day,  
When the Land and the Silk<sup>4</sup> shall in  
fond combination

(Like *Sulky* and *Silky*, that pair in the  
play,)<sup>5</sup>

Cry out with one voice for High Rents  
and Starvation!

Long life to the Minister! — no matter  
who,

Or how dull he may be, if with digni-  
fied spirit he

Keeps the ports shut — and the people's  
mouths too —

We shall all have a long run of  
Freddy's prosperity.

And, as for myself, who 've, like Hanni-  
bal, sworn

To hate the whole crew who would  
take our rents from us,

Had England but *One* to stand by thee,  
Dear Corn,

That last, honest Uni-Corn<sup>6</sup> would be  
Sir Thomas!

#### A HYMN OF WELCOME AFTER THE RECESS.

"*animas sapientiores fieri quiescendo.*"

AND now — cross-buns and pancakes  
o'er —

Hail, Lords and Gentlemen, once more!  
Thrice hail and welcome, Houses

Twain!

3 A phrase in one of Sir Thomas's last  
speeches.

4 Great efforts were, at that time, making for  
the exclusion of foreign silk.

5 "Road to Ruin."

6 This is meant not so much for a pun, as  
in allusion to the natural history of the Unicorn,  
which is supposed to be something between the  
*Bos* and the *Asinus*, and, as Rees's Cyclopædia  
assures us, has a particular liking for everything  
"chaste."

The short eclipse of April-Day  
Having (God grant it!) past away,  
Collective Wisdom, shine again!

Come, Ayes and Noes, thro' thick and thin, —

With Paddy Holmes for whipper-in, —  
Whate'er the job, prepared to back it;  
Come, voters of Supplies — bestowers  
Of jackets upon trumpet-blowers,  
At eighty mortal pounds the jacket! <sup>1</sup>

Come — free, at length, from Joint-Stock  
cares —

Ye Senators of many Shares,  
Whose dreams of premium knew no  
boundary;  
So fond of aught like *Company*,  
That you would even have taken *tea*  
(Had you been askt) with Mr. Goundry. <sup>2</sup>

Come, matchless country-gentlemen;  
Come, wise Sir Thomas — wisest then  
When creeds and corn-laws are de-  
bated;

Come, rival even the Harlot Red,  
And show how wholly into *bread*  
A 'Squire is *transubstantiated*.

Come, Lauderdale, and tell the world,  
That — surely as thy scratch is curled,  
As never scratch was curled before —  
Cheap eating does more harm than good,  
And working-people spoiled by food,  
The less they eat, will work the more.

Come, Goulburn, with thy glib defence  
(Which thou 'dst have made for Peter's  
Pence)

Of Church-Rates, worthy of a halter;  
Two pipes of port (*old* port, 't was said  
By honest *Newport*) <sup>3</sup> bought and paid  
By Papists for the Orange Altar! <sup>4</sup>

<sup>1</sup> An item of expense which Mr. Hume in  
vain endeavored to get rid of: — trumpeters, it  
appears like the men of All-Souls, must be "*bene  
vestiti*."

<sup>3</sup> The gentleman, lately before the public,  
who kept his *Joint-Stock Tea Company* all to  
himself, singing "*Te solo adoro*."

<sup>3</sup> Sir John Newport.

<sup>4</sup> This charge of two pipes of port for the sac-  
ramental wine is a precious specimen of the sort

Come, Horton, with thy plan so merry  
For peopling Canada from Kerry —  
Not so much rendering Ireland quiet,  
As grafting on the dull Canadians  
That liveliest of earth's contagions,  
The *bull-pock* of Hibernian riot!

Come all, in short, ye wondrous men  
Of wit and wisdom, come again;  
Tho' short your absence, all deplore  
it —

Oh, come and show, whate'er men say,  
That you can *after* April-Day,  
Be just as — sapient as *before* it.

## MEMORABILIA OF LAST WEEK.

MONDAY, MARCH 13, 1826.

THE Budget — quite charming and witty  
— no hearing,  
For plaudits and laughs, the good  
things that were in it; —  
Great comfort to find, tho' the Speech  
is n't *cheering*,  
That all its gay auditors *were* every  
minute.

What, *still* more prosperity! — mercy  
upon us,  
"This boy 'll be the death of me" —  
oft as, already,  
Such smooth Budgeteers have genteelly  
undone us,  
For *Ruin made easy* there's no one  
like Freddy.

TUESDAY.

Much grave apprehension exprest by  
the Peers,  
Lest — calling to life the old Peachums  
and Lockitts —  
The large stock of gold we 're to have  
in three years,  
Should all find its way into highway-  
men's pockets! <sup>5</sup>

of rates levied upon their Catholic fellow-parish-  
ioners by the Irish Protestants.

"The thirst that from the soul doth rise  
Doth ask a drink divine."

<sup>5</sup> "Another objection to a metallic currency  
was, that it produced a greater number of high-  
way robberies." — *Debate in the Lords*.

## WEDNESDAY.

Little doing — for sacred, oh Wednesday,  
thou art

To the seven-o'-clock joys of full many  
a table —

When *the Members* all meet, to make  
much of that part,

With which they so rashly fell out in  
the Fable.

It appeared, tho', to-night, that — as  
church-wardens yearly,

Eat up a small baby — those cormo-  
rant sinners,

The Bankrupt-Commissioners, *bolt* very  
nearly

A moderate-sized bankrupt, *tout chaud*,  
for their dinners! <sup>1</sup>

*Nota bene* — a rumor to-day, in the City,  
“Mr. Robinson just has resigned” —  
what a pity!

The Bulls and the Bears all fell a sob-  
bing,

When they heard of the fate of poor  
*Cock Robin*;

While thus, to the nursery tune, so  
pretty,

A murmuring *Stock-dove* breathed her  
ditty: —

Alas, poor *Robin*, he crowed as long  
And as sweet as a prosperous *Cock*  
could crow;

But his *note* was *small* and the *gold-finch*'s  
song

Was a pitch too high for *Robin* to go.  
Who 'll make his shroud?

“I,” said the Bank, “tho' he played  
me a prank,

“While I have a rag, poor *Rob* shall  
be rolled in 't,

“With many a pound I 'll paper him  
round,

“Like a plump rouleau — *without* the  
gold in it.”

## ALL IN THE FAMILY WAY.

## A NEW PASTORAL BALLAD.

(SUNG IN THE CHARACTER OF BRITANNIA.)

“The Public Debt is due from ourselves to  
ourselves, and resolves itself into a Family Ac-  
count.” — *Sir Robert Peel's Letter*.

Tune — *My banks are all furnisht with bees*.

MY banks are all furnisht with rags,  
So thick, even Freddy can't thin 'em;

I 've torn up my old money-bags,  
Having little or naught to put in 'em.

My tradesmen are smashing by dozens,

But this is all nothing, they say;

For bankrupts since Adam are cousins, —  
So, it 's all in the family way.

My Debt not a penny takes from me,  
As sages the matter explain; —

Bob owes it to Tom, and then Tommy  
Just owes it to Bob back again.

Since all have thus taken to *owing*,

There 's nobody left that can *pay*;

And this is the way to keep going, —  
All quite in the family way.

My senators vote away millions,

To put in Prosperity's budget;

And tho' it were billions or trillions,

The generous rogues would n't grudge  
it.

'T is all but a family *hop*,

'T was Pitt began dancing the hay;

Hands round! — why the deuce should  
we stop?

'T is all in the family way.

My laborers used to eat mutton,

As any great man of the State does;

And now the poor devils are put on

Small rations of tea and potatoes.

But cheer up, John, Sawney, and Paddy,

The King is your father, they say;

So even if you starve for your Daddy,

'T is all in the family way.

My rich manufacturers tumble,

My poor ones have nothing to chew;

And even if themselves do not grumble

Their stomachs undoubtedly do.

But coolly to fast *en famille*,

Is as good for the soul as to pray;

And famine itself is genteel,

When one starves in a family way.

<sup>1</sup> Mr. Abercromby's statement of the enormous tavern bills of the Commissioners of Bankrupts.



I have found out a secret for Freddy,  
 A secret for next Budget day;  
 Tho' perhaps he may know it already,  
 As *he* too 's a sage in his way.  
 When next for the Treasury scene he  
 Announces "the Devil to pay,"  
 Let him write on the bills, "*nota bene*,  
 "'T is all in the family way."

### BALLAD FOR THE CAMBRIDGE ELECTION.

"I authorized my Committee to take the step  
 which they did, of proposing a fair comparison  
 of strength, upon the understanding that *whichever*  
*of the two should prove to be the weakest,*  
 should give way to the other."—*Extract from*  
*Mr. W. J. Bankes's Letter to Mr. Goulbourn.*

BANKES is weak, and Goulbourn too,  
 No one e'er the fact denied;—  
 Which is "*weakest*" of the two,  
 Cambridge can alone decide.  
 Choose between them, Cambridge, pray,  
 Which is weakest, Cambridge, say.

Goulbourn of the Pope afraid is,  
 Bankes, as much afraid as he;  
 Never yet did two old ladies  
 On this point so well agree.  
 Choose between them, Cambridge, pray,  
 Which is weakest, Cambridge, say.

Each a different mode pursues,  
 Each the same conclusion reaches;  
 Bankes is foolish in Reviews,  
 Goulbourn foolish in his speeches.  
 Choose between them, Cambridge, pray,  
 Which is weakest, Cambridge, say.

Each a different foe doth damn,  
 When his own affairs have gone ill;  
 Bankes he dammeth Buckingham,  
 Goulbourn dammeth Dan O'Connell.  
 Choose between them, Cambridge, pray,  
 Which is weakest, Cambridge, say.

Once we know a horse's neigh  
 Fixt the election to a throne,  
 So whichever first shall *bray*,  
 Choose him, Cambridge, for thy own.  
 Choose him, choose him by his bray,  
 Thus elect him, Cambridge, pray.

June, 1826.

### MR. ROGER DODSWORTH.

1826.

TO THE EDITOR OF THE TIMES.

*Sir*,—Having just heard of the wonderful  
 resurrection of Mr. Roger Dodsworth from  
 under an *avalanche*, where he had remained,  
*bien frappé*, it seems, for the last 166 years, I  
 hasten to impart to you a few reflections on the  
 subject.—Yours, etc.

*Laudator Temporis Acti.*

WHAT a lucky turn-up!—just as Ei-  
 don 's withdrawing,  
 To find thus a gentleman, frozen in the  
 year  
 Sixteen hundred and sixty, who only  
 wants thawing  
 To serve for *our* times quite as well as  
 the Peer;—

To bring thus to light, not the Wisdom  
 alone  
 Of our Ancestors, such as 't is found  
 on our shelves,  
 But in perfect condition, full-wigged and  
 full-grown,  
 To shovel up one of those wise bucks  
 themselves!

Oh thaw Mr. Dodsworth and send him  
 safe home—  
 Let him learn nothing useful or new  
 on the way;  
 With his wisdom kept snug from the  
 light let him come,  
 And our Tories will hail him with  
 "Hear!" and "Hurra!"

What a God-send to *them*!—a good,  
 obsolete man,  
 Who has never of Locke or Voltaire  
 been a reader;—  
 Oh thaw Mr. Dodsworth as fast as you  
 can,  
 And the Lonsdales and Hertfords shall  
 choose him for leader.

Yes, Sleeper of Ages, thou *shalt* be their  
 chosen;  
 And deeply with thee will they sorrow,  
 good men,  
 To think that All Europe has, since thou  
 wert frozen,  
 So altered thou hardly wilt know it  
 again.

And Eldon will weep o'er each sad innovation  
 Such oceans of tears, thou wilt fancy  
 that he  
 Has been also laid up in a long congelation,  
 And is only now thawing, dear Roger,  
 like thee.

### COPY OF AN INTERCEPTED DESPATCH.

FROM HIS EXCELLENCY DON STREPTOSO DIA-  
 BOLO, ENVOY EXTRAORDINARY TO HIS SA-  
 TANIC MAJESTY.

St. James's Street, July 1, 1826.

GREAT Sir, having just had the good  
 luck to catch  
 An official young Demon, preparing to  
 go,  
 Ready booted and spurred, with a black-  
 leg despatch  
 From the Hell here at Crockford's, to  
*our* Hell below —

I write these few lines to your Highness  
 Satanic,  
 To say that first having obeyed your  
 directions  
 And done all the mischief I could in  
 "the Panic,"  
 My next special care was to help the  
 Elections.

Well knowing how dear were those times  
 to thy soul,  
 When every good Christian tormented  
 his brother,  
 And caused, in thy realm, such a saving  
 of coal,  
 From all coming down, ready grilled  
 by each other;

Remembering besides how it pained thee  
 to part  
 With the Old Penal Code — that *chef-  
 d'œuvre* of Law,  
 In which (tho' to own it too modest  
 thou art)  
 We could plainly perceive the fine  
 touch of thy claw;

I thought, as we ne'er can those good  
 times revive,  
 (Tho' Eldon, with help from your  
 Highness would try,) 'T would still keep a taste for Hell's  
 music alive,  
 Could we get up a thundering No-  
 Popery cry;—

That yell which when chorused by laics  
 and clerics,  
 So like is to *ours*, in its spirit and tone,  
 That I often nigh laugh myself into hys-  
 terics,  
 To think that Religion should make it  
 her own.

So, having sent down for the original  
 notes  
 Of the chorus as sung by your Majesty's  
 choir  
 With a few pints of lava to gargle the  
 throats  
 Of myself and some others who sing it  
 "with fire,"<sup>1</sup>

Thought I, "if the Marseillais Hymn  
 could command  
 "Such audience, tho' yelled by a *Sans-  
 culotte* crew,  
 "What wonders shall *we* do, who 've  
 men in our band,  
 "That not only wear breeches but  
 petticoats too,"

Such *then* were my hopes; but with  
 sorrow, your Highness,  
 I'm forced to confess — be the cause  
 what it will,  
 Whether fewness of voices or hoarseness  
 or shyness, —  
 Our Beelzebub Chorus has gone off but  
 ill.

The truth is no placeman now knows his  
 right key,  
 The Treasury pitch-pipe of late is so  
 various;  
 And certain *base* voices, that lookt for a  
 fee  
 At the *York* music-meeting now think  
 it precarious.

<sup>1</sup> *Con fuoco* — a music-book direction.

Even some of our Reverends *might* have  
been warmer, —

Tho' one or two capital roarsers we 've  
had;

Doctor Wise <sup>1</sup> is for instance a charming  
performer,

And *Huntingdon* Maberley's yell was  
not bad!

Altogether however the thing was not  
hearty; —

Even Eldon allows we got on but so so;  
And when next we attempt a No-Popery  
party,

We *must*, please your Highness, recruit  
*from below*.

But hark! the young Black-leg is crack-  
ing his whip —

Excuse me, Great Sir — there 's no  
time to be civil; —

The next opportunity shan't be let slip,  
But, till then,

I 'm, in haste, your most dutiful

July, 1826.

DEVIL.

### THE MILLENNIUM.

SUGGESTED BY THE LATE WORK OF THE REVER-  
END MR. IRVING "ON PROPHECY."

1826.

A MILLENNIUM at hand! — I 'm delighted  
to hear it —

As matters both public and private  
now go,

With multitudes round us all starving or  
near it,

A good, rich Millennium will come  
*à-propos*.

Only think, Master Fred, what delight to  
behold,

Instead of thy bankrupt old City of  
Rags,

A bran-new Jerusalem built all of gold,  
Sound bullion throughout from the  
roof to the flags —

A City where wine and cheap corn <sup>2</sup> shall  
abound —

A celestial *Cocaine* on whose buttery  
shelves

<sup>1</sup> This reverend gentleman distinguished him-  
self at the Reading election.

<sup>2</sup> "A measure of wheat for a penny, and three  
measures of barley for a penny." — *Rev.* vi.

We may swear the best things of this  
world will be found,

As your Saints seldom fail to take care  
of themselves!

Thanks, reverend expounder of raptures  
Elysian,<sup>3</sup>

Divine Squintifobus who, placed within  
reach

Of two opposite worlds, by a twist of  
your vision

Can cast at the same time a sly look at  
each; —

Thanks, thanks for the hope thou afford-  
est, that we

May even in our own times a Jubilee  
share,

Which so long has been promist by proph-  
ets like thee,

And so often postponed, we began to  
despair.

There was Whiston <sup>4</sup> who learnedly took  
Prince Eugene

For the man who must bring the Mil-  
lennium about;

There 's Faber whose pious productions  
have been

All belied ere his book's first edition  
was out; —

There was Counsellor Dobbs, too, an  
Irish M. P.,

Who discoursed on the subject with  
signal *éclat*,

And, each day of his life sat expecting to  
see

A Millennium break out in the town  
of Armagh! <sup>5</sup>

<sup>3</sup> See the oration of this reverend gentleman,  
where he describes the connubial joys of Para-  
dise, and paints the angels hovering round "each  
happy fair."

<sup>4</sup> When Whiston presented to Prince Eugene  
the Essay in which he attempted to connect his  
victories over the Turks with Revelation, the  
Prince is said to have replied, that "he was not  
aware he had ever had the honor of being known  
to St. John."

<sup>5</sup> Mr. Dobbs was a member of the Irish  
Parliament, and, on all other subjects but the  
Millennium, a very sensible person: he chose  
Armagh as the scene of his Millennium, on ac-  
count of the name Armageddon mentioned in  
Revelation.



There was also — but why should I burden my lay  
 With your Brothesers, Southcotes, and names less deserving,  
 When all past Millenniums henceforth must give way  
 To the last new Millennium of Orator Irving.

Go on, mighty man, — doom them all to the shelf, —  
 And when next thou with Prophecy troublest thy sconce,  
 Oh forget not, I pray thee, to prove that thyself  
 Art the Beast (Chapter iv.) that sees nine ways at once.

## THE THREE DOCTORS.

*doctoribus lætamur tribus.*

1826.

THO' many great Doctors there be,  
 There are three that all Doctors out-top,  
 Doctor Eady, that famous M.D.,  
 Doctor Southey, and dear Doctor Slop.<sup>1</sup>

The purger, the proser, the bard —  
 All quacks in a different style;  
 Doctor Southey writes books by the yard,  
 Doctor Eady writes puffs by the mile!<sup>2</sup>

Doctor Slop, in no merit outdone  
 By his scribbling or physicking brother,  
 Can dose us with stuff like the one,  
 Ay and *doze* us with stuff like the other.

Doctor Eady good company keeps  
 With "No Popery" scribes, on the walls;  
 Doctor Southey as gloriously sleeps  
 With "No Popery" scribes on the stalls.

Doctor Slop, upon subjects divine,  
 Such bedlamite slaver lets drop,

1 The editor of the *Morning Herald*, so nicknamed.

2 Alluding to the display of this doctor's name, in chalk, on all the walls round the metropolis.

That if Eady should take the *mad* line,  
 He 'll be sure of a patient in Slop.

Seven millions of Papists, no less,  
 Doctor Southey attacks, like a Turk;<sup>3</sup>  
 Doctor Eady, less bold, I confess,  
 Attacks but his maid-of-all-work<sup>4</sup>

Doctor Southey, for *his* grand attack,  
 Both a laureate and pensioner is;  
 While poor Doctor Eady, alack,  
 Has been *had up* to Bow-street for his!

And truly, the law does so blunder,  
 That tho' little blood has been spilt, he  
 May probably suffer as, under  
 The *Chalking Act*, known to be guilty.

So much for the merits sublime  
 (With whose catalogue ne'er should I stop)

Of the three greatest lights of our time,  
 Doctor Eady and Southey and Slop!

Should you ask me, to *which* of the three  
 Great Doctors the preference should fall,

As a matter of course I agree  
 Doctor Eady must go to *the wall*.

But as Southey with laurels is crowned,  
 And Slop with a wig and a tail is,  
 Let Eady's bright temples be bound  
 With a swingeing "*Corona Murallis*!"<sup>5</sup>

3 This seraphic doctor, in the preface to his last work ("*Vindiciæ Ecclesiæ Anglicanæ*"), is pleased to anathematize not only all Catholics, but all advocates of Catholics: — "They have for their immediate allies [he says] every faction that is banded against the State, every demagogue, every irreligious and seditious journalist, every open and every insidious enemy to Monarchy and to Christianity."

4 See the late accounts in the newspapers of the appearance of this gentleman at one of the Police-offices, in consequence of an alleged assault on his "maid-of-all-work."

5 A crown granted as a reward among the Romans to persons who performed any extraordinary exploits upon *walls*, such as scaling them, battering them, etc. — No doubt, writing upon them, to the extent Dr. Eady does, would equally establish a claim to the honor.

## EPITAPH ON A TUFT-HUNTER.

LAMENT, lament, Sir Isaac Heard,  
Put mourning round thy page, Debrett,  
For here lies one who ne'er preferred  
A Viscount to a Marquis yet.

Beside him place the God of Wit,  
Before him Beauty's rosiest girls,  
Apollo for a *star* he'd quit,  
And Love's own sister for an Earl's.

Did niggard fate no peers afford,  
He took of course to peers' relations;  
And rather than not sport a Lord  
Put up with even the last creations.

Even Irish names could he but tag 'em  
With "Lord" and "Duke," were  
sweet to call;  
And at a pinch Lord Ballyraggum  
Was better than no Lord at all.

Heaven grant him now some noble nook,  
For rest his soul! he'd rather be  
Genteelly damned beside a Duke,  
Than saved in vulgar company.

## ODE TO A HAT.

— "altum  
*ædificat caput.*" JUVENAL.  
1826.

HAIL, reverent Hat! — sublime mid all  
The minor felts that round thee  
grovel; —  
Thou that the Gods "a Delta" call  
While meaner mortals call thee  
"shovel."

When on thy shape (like pyramid,  
Cut horizontally in two)<sup>1</sup>  
I raptured gaze, what dreams unbid  
Of stalls and mitres bless my view!

That brim of brims so sleekly good —  
Not flapt, like dull Wesleyans', down,  
But looking (as all churchmen's should)  
Devoutly upward — towards the crown.

<sup>1</sup> So described by a Reverend Historian of the Church: — "A Delta hat like the horizontal section of a pyramid." — GRANT'S "History of the English Church."

Gods! when I gaze upon that brim,  
So redolent of Church all over,  
What swarms of Tithes in vision dim, —  
Some pig-tailed, some like cherubim,  
With ducklings' wings — around it  
hover!

Tenths of all dead and living things,  
That Nature into being brings,  
From calves and corn to chitterlings.

Say, holy Hat, that hast, of cocks,  
The very cock most orthodox,  
To which of all the well-fed throng  
Of Zion,<sup>2</sup> joy'st thou to belong?  
Thou'rt *not* Sir Harcourt Lees's — no —  
For hats grow like the heads that wear  
'em;

And hats, on heads like his, would grow  
Particularly *harum-scarum*.

Who knows but thou mayst deck the pate  
Of that famed Doctor Ad-mth-te,  
(The reverend rat, whom we saw stand  
On his hind-legs in Westmoreland,)  
Who changed so quick from *blue* to *yel-*  
*low*,

And would from *yellow* back to *blue*,  
And back again, convenient fellow,  
If 't were his interest so to do.

Or haply smartest of triangles,  
Thou art the hat of Doctor Owen;  
The hat that, to his vestry wrangles,  
That venerable priest doth go in, —  
And then and there amid the stare  
Of all St. Olave's, takes the chair  
And quotes with phiz right orthodox  
The example of his reverend brothers  
To prove that priests all fleece their flock  
And *he* must fleece as well as others.

Blest Hat! (whoe'er thy lord may be)  
Thus low I take off mine to thee,  
The homage of a layman's *castor*,  
To the spruce *delta* of his pastor.  
Oh mayst thou be, as thou proceedest,  
Still smarter cockt, still brusht the  
brighter,  
Till, bowing all the way, thou leadeest  
Thy sleek possessor to a mitre!

<sup>2</sup> Archbishop Magee affectionately calls the Church Establishment of Ireland "the little Zion."

NEWS FOR COUNTRY COUSINS.

DEAR Coz, as I know neither you nor  
Miss Draper,  
When Parliament's up, ever take in a  
paper,  
But trust for your news to such stray  
odds and ends  
As you chance to pick up from political  
friends —  
Being one of this well-informed class, I  
sit down  
To transmit you the last newest news  
that's in town.

As to Greece and Lord Cochrane, things  
could n't look better —  
His Lordship (who promises now to  
fight faster)  
Has just taken Rhodes and despatched  
off a letter  
To Daniel O'Connell, to make him  
Grand Master;  
Engaging to change the old name, if he  
can,  
From the Knights of St. John to the  
Knights of St. Dan;—  
Or if Dan should prefer (as a still better  
whim)  
Being made the Colossus, 't is all one to  
him.

From Russia the last accounts are that  
the Tsar —  
Most generous and kind as all sovereigns  
are,  
And whose first princely act (as you  
know, I suppose)  
Was to give away all his late brother's  
old clothes<sup>1</sup> —  
Is now busy collecting with brotherly care  
The late Emperor's nightcaps, and thinks  
of bestowing  
One nightcap apiece (if he has them to  
spare)  
On all the distinguisht old ladies now  
going.  
(While I write, an arrival from Riga —  
the "Brothers" —  
Having nightcaps on board for Lord  
Eldon and others.)

1 A distribution was made of the Emperor  
Alexander's military wardrobe by his successor.

Last advices from India — Sir Archy,  
't is thought,  
Was near catching a Tartar (the first  
ever caught  
In N. Lat. 21.) — and his Highness  
Burmese,  
Being very hard prest to shell out the  
rupees,  
And not having rhino sufficient, they  
say, meant  
To pawn his august Golden Foot<sup>2</sup> for  
the payment.  
(How lucky for monarchs, that thus  
when they choose  
Can establish a *running* account with  
the Jews!)  
The security being what Rothschild calls  
"goot,"  
A loan will be shortly, of course, set *on*  
*foot*;  
The parties are Rothschild, A. Baring  
and Co.  
With three other great pawnbrokers :  
each takes a toe,  
And engages (lest Gold-foot should give  
us *leg-bail*,  
As he did once before) to pay down *on*  
*the nail*.

This is all for the present — what vile  
pens and paper!  
Yours truly, dear Cousin — best love to  
Miss Draper.

September, 1826.

A VISION.

BY THE AUTHOR OF "CHRISTABEL."  
"UP!" said the Spirit and ere I could  
pray  
One hasty orison, whirled me away  
To a Limbo, lying — I wist not where —  
Above or below, in earth or air;  
For 't glimmered o'er with a *doubtful*  
light,  
One could n't say whether 't was day or  
night;  
And 't was crost by many a mazy track,  
One did n't know how to get on or  
back;

2 This potentate styles himself the Monarch  
of the Golden Foot.



And I felt like a needle that 's going  
astray  
(With its *one* eye out) thro' a bundle of  
hay;  
When the Spirit he grinned, and whis-  
pered me,  
"Thou 'rt now in the Court of Chan-  
cery!"

Around me flitted unnumbered swarms  
Of shapeless, bodiless, tailless forms;  
(Like bottled-up babes that grace the  
room

Of that worthy knight, Sir Everard  
Home) —

All of them, things half-killed in rear-  
ing;

Some were lame — some wanted *hear-*  
*ing*;

Some had thro' half a century run,  
Tho' they had n't a leg to stand upon.

Others, more merry, as just beginning,  
Around on a *point of law* were spinning;

Or balanced aloft, 'twixt *Bill* and *An-*  
*swer*,

Lead at each end, like a tight-rope  
dancer.

Some were so *cross* that nothing could  
please 'em; —

Some gulped down *affidavits* to ease  
'em; —

All were in motion, yet never a one,  
Let it *move* as it might, could ever move  
*on*.

"These," said the Spirit, "you plainly  
see,

"Are what they call suits in Chancery!"

I heard a loud screaming of old and  
young,

Like a chorus by fifty Vellutis sung;  
Or an Irish Dump ("the words by  
Moore")

At an amateur concert screamed in  
score; —

So harsh on my ear that wailing fell  
Of the wretches who in this Limbo  
dwell!

It seemed like the dismal symphony  
Of the shapes Æneas in hell did see;  
Or those frogs whose legs a barbarous  
cook

Cut off and left the frogs in the brook,

To cry all night, till life's last dregs,  
"Give us our legs! — give us our legs!"  
Touched with the sad and sorrowful  
scene,

I askt what all this yell might mean,  
When the Spirit replied, with a grin of  
glee,

"'T is the cry of the Suitors in Chan-  
cery!"

I lookt and I saw a wizard rise,<sup>3</sup>  
With a wig like a cloud before men's  
eyes.

In his aged hand he held a wand,  
Wherewith he beckoned his embryo  
band,

And they moved and moved as he waved  
it o'er,

But they never got on one inch the more.  
And still they kept limping to and fro,

Like Ariels round old Prospero —  
Saying, "Dear Master, let us go,"

But still old Prospero answered "No."  
And I heard the while that wizard elf

Muttering, muttering spells to himself,  
While o'er as many old papers he turned,

As Hume e'er moved for or Omar burned.  
He talkt of his virtue — "tho' some,

less nice,  
(He owned with a sigh) preferred his  
*Vice*" —

And he said, "I think" — "I doubt"  
— "I hope,"

Called God to witness, and damned the  
Pope;

With many more sleights of tongue and  
hand

I could n't for the soul of me under-  
stand.

Amazed and posed, I was just about  
To ask his name, when the screams with-  
out,

The merciless clack of the imps within,  
And that conjuror's mutterings, made  
such a din,

That, startled, I woke — leapt up in my  
bed —

Found the Spirit, the imps, and the con-  
juror fled,

And blest my stars, right pleased to see,  
That I was n't as yet in Chancery.

THE PETITION OF THE ORANGE-  
MEN OF IRELAND.

1826.

To the people of England, the humble  
Petition

Of Ireland's disconsolate Orangemen,  
showing—

That sad, very sad, is our present condi-  
tion;—

Our jobbing all gone and our noble  
selves going;—

That forming one seventh, within a few  
fractions,

Of Ireland's seven millions of hot  
heads and hearts,

We hold it the basest of all base transac-  
tions

To keep us from murdering the other  
six parts;—

That as to laws made for the good of the  
many,

We humbly suggest there is nothing  
less true;

As all human laws (and our own, more  
than any)

Are made *by* and *for* a particular few;—

That much it delights every true Orange  
brother

To see you in England such ardor  
evince,

In discussing *which* sect most tormented  
the other,

And burned with most *gusto* some  
hundred years since;—

That we love to behold, while old Eng-  
land grows faint,

Messrs. Southey and Butler nigh com-  
ing to blows,

To decide whether Dunstan, that strong-  
bodied Saint,

Ever truly and really pulled the De'il's  
nose;

Whether t' other Saint, Dominic, burnt  
the De'il's paw—

Whether Edwy intrigued with Elgiva's  
old mother<sup>1</sup>—

<sup>1</sup> To such important discussions as these the greater part of Dr. Southey's *Vindiciæ Ecclesiæ Anglicanæ* is devoted.

And many such points, from which  
Southey can draw  
Conclusions most apt for our hating  
each other.

That 't is very well known this devout  
Irish nation

Has now for some ages, gone happily  
on

Believing in two kinds of Substantiation,  
One party in *Trans* and the other in  
*Con*; <sup>2</sup>

That we, your petitioning *Cons*, have in  
right

Of the said monosyllable ravaged the  
lands

And embezzled the goods and annoyed,  
day and night,

Both the bodies and souls of the  
sticklers for *Trans*;—

That we trust to Peel, Eldon, and other  
such sages,

For keeping us still in the same state  
of mind;

Pretty much as the world used to be in  
those ages,

When still smaller syllables maddened  
mankind;—

When the words *ex* and *per*<sup>3</sup> served as  
well to annoy

One's neighbors and friends with, as  
*con* and *trans* now;

And Christians, like Southey, who  
stickled for *oi*,

Cut the throats of all Christians who  
stickled for *ou*.<sup>4</sup>

That relying on England whose kindness  
already

So often has helpt us to play this  
game o'er,

<sup>2</sup> Consubstantiation—the true Reformed belief; at least, the belief of Luther, and, as Mosheim asserts, of Melancthon also.

<sup>3</sup> When John of Ragusa went to Constantinople (at the time this dispute between "*ex*" and "*per*" was going on), he found the Turks, we are told, "laughing at the Christians for being divided by two such insignificant particles."

<sup>4</sup> The Arian controversy.—Before that time, says Hooker, "in order to be a sound believing

We have got our red coats and our carabines ready,  
And wait but the word to show sport  
as before.

That as to the expense — the few millions  
or so,

Which for all such diversions John  
Bull has to pay —

'T is at least a great comfort to John  
Bull to know

That to Orangemen's pockets 't will  
all find its way.

For which your petitioners ever will  
pray,

Etc., etc., etc., etc., etc.

### COTTON AND CORN.

#### A DIALOGUE.

SAID Cotton to Corn, t' other day,  
As they met and exchanged a salute —  
(Squire Corn in his carriage so gay,  
Poor Cotton half famished on foot):

"Great Squire, if it is n't uncivil  
"To hint at starvation before you,  
"Look down on a poor hungry devil,  
"And give him some bread, I implore  
you!"

Quoth Corn then in answer to Cotton,  
Perceiving he meant to make *free* —  
"Low fellow, you 've surely forgotten  
"The distance between you and me!

"To expect that we Peers of high birth  
"Should waste our illustrious acres,  
"For no other purpose on earth  
"Than to fatten curst calico-makers! —

"That Bishops to bobbins should bend —  
"Should stoop from their Bench's  
sublimity,  
"Great dealers in *lawn*, to befriend  
"Such contemptible dealers in dimity!

"No — vile Manufacture! ne'er harbor  
"A hope to be fed at our boards; —

Christian, men were not curious what syllables  
or particles of speech they used."

"Base offspring of Arkwright the barber,  
"What claim canst *thou* have upon  
Lords?

"No — thanks to the taxes and debt,  
"And the triumph of paper o'er  
guineas,

"Our race of Lord Jemmys, as yet,  
"May defy your whole rabble of  
*Jemmys!*"

So saying — whip, crack, and away  
Went Corn in his chaise thro' the  
throng,  
So headlong, I heard them all say,  
"Squire Corn will be *down* before  
long."

### THE CANONIZATION OF SAINT BUTTERWORTH.

"A Christian of the best edition." — RABELAIS.  
CANONIZE him! — yea, verily, we 'll  
canonize him,  
Tho' Cant is his hobby and meddling  
his bliss,  
Tho' sages may pity and wits may despise  
him,  
He 'll ne'er make a bit the worse Saint  
for all this.

Descend, all ye Spirits, that ever yet  
spread  
The dominion of Humbug o'er land  
and o'er sea,  
Descend on our Butterworth's biblical  
head,  
Thrice-Great, Bibliopolist, Saint, and  
M. P.

Come, shade of Joanna, come down  
from thy sphere,  
And bring little Shiloh — if 't is n't  
too far —  
Such a sight will to Butterworth's bosom  
be dear,  
*His* conceptions and *thine* being much  
on a par.

Nor blush, Saint Joanna, once more to  
behold  
A world thou hast honored by cheat-  
ing so many;



Thou'lt find still among us one Person-  
age old,  
Who also by tricks and the *Seals*<sup>1</sup>  
makes a penny.

Thou, too, of the Shakers, divine Mother  
Lee!<sup>2</sup>

Thy smiles to beatified Butterworth  
deign;

Two "lights of the Gentiles" are thou,  
Anne, and he,  
One hallowing Fleet Street, and t'other  
Toad Lane!<sup>3</sup>

The heathen, we know, made their Gods  
out of wood,

And Saints may be framed of as handy  
materials; —

Old women and Butterworths make just  
as good

As any the Pope ever *bookt* as Ethe-  
reals.

Stand forth, Man of Bibles! — not Ma-  
homet's pigeon;

When perched on the Koran, he  
dropt there, they say,

Strong marks of his faith, ever shed o'er  
religion

Such glory as Butterworth sheds every  
day.

Great Galen of souls, with what vigor  
he crams

Down Erin's idolatrous throats, till  
they crack again,

Bolus on bolus, good man! — and then  
damns

Both their stomachs and souls, if they  
dare cast them back again.

1 A great part of the income of Joanna Southcott arose from the *Seals* of the Lord's protection which she sold to her followers.

2 Mrs. Anne Lee, the "chosen vessel" of the Shakers, and "Mother of all the children of regeneration."

3 Toad Lane, in Manchester, where Mother Lee was born. In her "Address to Young Believers," she says, that "it is a matter of no importance with them from whence the means of their deliverance come, whether from a stable in Bethlehem, or from Toad Lane, Manchester."

How well might his shop — as a type  
representing  
The creed of himself and his sanctified  
clan —

On its counter exhibit "the Art of Tor-  
menting,"

Bound neatly, and lettered "Whole  
Duty of Man!"

Canonize him! — by Judas, we *will* can-  
onize him;

For Cant is his hobby and twaddling  
his bliss;

And tho' wise men may pity and wits  
may despise him,

He'll make but the better *shop-saint*  
for all this.

Call quickly together the whole tribe of  
Canterers,

Convoke all the *serious* Tag-rag of the  
nation;

Bring Shakers and Snufflers and Jumpers  
and Ranters

To witness their Butterworth's Canon-  
ization!

Yea, humbly I've ventured his merits to  
paint,

Yea, feebly have tried all his gifts to  
portray,

And they form a sum-total for making a  
Saint,

That the Devil's own advocate could  
not gainsay.

Jump high, all ye Jumpers, ye Ranters  
all roar,

While Butterworth's spirit, upraised  
from your eyes,

Like a kite made of foolscap, in glory  
shall soar,

With a long tail of rubbish behind, to  
the skies!

## AN INCANTATION.

SUNG BY THE BUBBLE SPIRIT.

Air. — *Come with me, and we will go  
Where the rocks of coral grow.*

COME with me and we will blow

Lots of bubbles as we go;

Bubbles bright as ever Hope

Drew from fancy — or from soap;

Bright as e'er the South Sea sent  
 From its frothy element!  
 Come with me and we will blow  
 Lots of bubbles as we go.  
 Mix the lather, Johnny Wilks,  
 Thou, who rhym'st so well to bilks;<sup>1</sup>  
 Mix the lather—who can be  
 Fitter for such tasks than thee,  
 Great M. P. for *Sudsbury*!

Now the frothy charm is ripe,  
 Puffing Peter,<sup>2</sup> bring thy pipe, —  
 Thou whom ancient Coventry  
 Once so dearly loved that she  
 Knew not which to her was sweeter,  
 Peeping Tom or Puffing Peter; —  
 Puff the bubbles high in air,  
 Puff thy best to keep them there.

Bravo, bravo, Peter More!  
 Now the rainbow humbugs<sup>3</sup> soar,  
 Glittering all with golden hues  
 Such as haunt the dreams of Jews;—  
 Some reflecting mines that lie  
 Under Chili's glowing sky,  
 Some, those virgin pearls that sleep  
 Cloistered in the southern deep;  
 Others, as if lent a ray  
 From the streaming Milky Way,  
 Glistening o'er with curds and whey  
 From the cows of Alderney.

Now 's the moment — who shall first  
 Catch the bubbles ere they burst?  
 Run, ye Squires, ye Viscounts, run,  
 Brogden, Teynham, Palmerston;—  
 John Wilks junior runs beside ye!  
 Take the good the knaves provide ye!<sup>4</sup>  
 See, with upturned eyes and hands,  
 Where the *Shareman*,<sup>5</sup> Brogden,  
 stands,

1 Strong indications of character may be sometimes traced in the rhymes to names. Marvell thought so when he wrote

“Sir Edward Sutton,  
 The foolish Knight who rhymes to mutton.”

2 The Member, during a long period, for Coventry.

3 An humble imitation of one of our modern poets, who, in a poem against War, after describing the splendid habiliments of the soldier, thus apostrophizes him — “thou rainbow ruffian!”

4 “Lovely Thais sits beside thee;  
 Take the good the Gods provide thee.”

5 So called by a sort of Tuscan dulcification of the *cl*, in the word “Chairman.”

Gaping for the froth to fall  
 Down his gullet — lye and all.  
 See! —

But, hark, my time is out —  
 Now, like some great water-spout,  
 Scattered by the cannon's thunder,  
 Burst, ye bubbles, all asunder!

[Here the stage darkens — a discordant crash is heard from the orchestra — the broken bubbles descend in a saponaceous but uncleanly mist over the heads of the Dramatis Personæ, and the scene drops, leaving the bubble-hunters—all in the *suds*.]

## A DREAM OF TURTLE.

BY SIR W. CURTIS.

1826.

'T WAS evening time, in the twilight  
 sweet  
 I sailed along, when — whom should I  
 meet  
 But a Turtle journeying o'er the sea,  
 “On the service of his Majesty.”<sup>6</sup>

When spying him first thro' twilight dim,  
 I did n't know what to make of him;  
 But said to myself, as slow he plied  
 His fins and rolled from side to side  
 Conceitedly o'er the watery path —  
 “'Tis my Lord of Stowell taking a bath,  
 “And I hear him now, among the fishes,  
 “Quoting Vatel and Burgersdicius!”  
 But, no — 't was, indeed, a Turtle wide  
 And plump as ever these eyes descried;  
 A Turtle juicy as ever yet  
 Glued up the lips of a Baronet!  
 And much did it grieve my soul to see  
 That an animal of such dignity,  
 Like an absentee abroad should roam,  
 When he *ought* to stay and be ate at  
 home.

But now “a change came o'er my  
 dream,”  
 Like the magic lantern's shifting  
 slider; —  
 I lookt and saw by the evening beam  
 On the back of that Turtle sat a rider —

6 We are told that the passport of this grand diplomatic Turtle (sent by the Secretary for Foreign Affairs to a certain noble envoy) described him as “on his majesty's service.”

— *dapibus supremi  
 grata testudo Jovis.*

A goodly man with an eye so merry,  
I knew 't was our Foreign Secretary,<sup>1</sup>  
Who there at his ease did sit and smile,  
Like Waterton on his crocodile;<sup>2</sup>  
Cracking such jokes, at every motion,  
As made the Turtle squeak with glee,  
And own they gave him a lively notion  
Of what his *forced-meat* balls would be.

So, on the Sec. in his glory went,  
Over that briny element,  
Waving his hand as he took farewell  
With graceful air, and bidding me tell  
Inquiring friends that the Turtle and he  
Were gone on a foreign embassy —  
To soften the heart of a *Diplomat*,  
Who is known to dote upon verdant fat,  
And to let admiring Europe see,  
That *calipash* and *calipee*  
Are the English forms of Diplomacy.

### THE DONKEY AND HIS PANNIERS.

A FABLE.

——— "*fessus jam sudat asellus,*  
"*parce illi; vestrum delictum est asinus.*"  
VERGIL. *Copa.*

A DONKEY whose talent for burdens was  
wondrous,  
So much that you 'd swear he rejoiced  
in a load,  
One day had to jog under panniers so  
ponderous,  
That — down the poor Donkey fell  
smack on the road!

His owners and drivers stood round in  
amaze —  
What! Neddy, the patient, the prosperous  
Neddy,  
So easy to drive thro' the dirtiest ways  
For every description of job-work so  
ready!

One driver (whom Ned might have  
"hailed" as a "brother")<sup>3</sup>  
Had just been proclaiming his Don-  
key's renown

1 Mr. Canning.

2 *Wanderings in South America.* "It was the first and last time [says Mr. Waterton] I was ever on a crocodile's back."

3 Alluding to an early poem of Mr. Coleridge's, addressed to an Ass, and beginning, "I hail thee, brother!"

For vigor, for spirit, for one thing or  
other —  
When, lo! mid his praises the Donkey  
came down!

But how to upraise him? — *one* shouts,  
*t' other* whistles,  
While Jenky, the Conjuror, wisest of  
all,  
Declared that an "over-production of  
thistles"<sup>4</sup> —  
(Here Ned gave a stare) — was the  
cause of his fall."

Another wise Solomon cries as he passes —  
"There, let him alone and the fit will  
soon cease;  
"The beast has been fighting with other  
jack-asses,  
"And this is his mode of '*transition*  
*to peace.*'"

Some lookt at his hoofs, and with learned  
grimaces  
Pronounced that too long without shoes  
he had gone —  
"Let the blacksmith provide him a *sound*  
*metal basis*  
(The wise-acres said), "and he 's sure  
to jog on."

Meanwhile, the poor Neddy in torture  
and fear  
Lay under his panniers, scarce able  
to groan;  
And — what was still dolefuller — lending  
an ear  
To advisers whose ears were a match  
for his own.

At length a plain rustic whose wit went  
so far  
As to see others' folly, roared out,  
as he past —  
"Quick — off with the panniers, all dolts  
as ye are,  
"Or your prosperous Neddy will soon  
kick his last!"

October, 1826.

4 A certain country gentleman having said in the House, "that we must return at last to the food of our ancestors," somebody asked Mr. T. "what food the gentleman meant?" — "This-tles, I suppose," answered Mr. T.



## ODE TO THE SUBLIME PORTE.

1826.

GREAT Sultan, how wise are thy state compositions!

And oh! above all I admire that Decree,

In which thou command'st, that all *she* politicians

Shall forthwith be strangled and cast in the sea.

'T is my fortune to know a lean Benthamite spinster —

A maid who her faith in old Jeremy puts,

Who talks with a lisp of "the last new Westminster,"

And hopes you 're delighted with "Mill upon Gluts; "

Who tells you how clever one Mr. Fun-blank is,

How charming his Articles 'gainst the Nobility; —

And assures you that even a gentleman's rank is,

In Jeremy's school, of no sort of *utility*.

To see her, ye Gods, a new Number perusing —

ART. 1. — "On the *Needle's* variations," by Pl—ce; <sup>1</sup>

ART. 2. — By her favorite Fun-blank <sup>2</sup> — "so amusing!

"Dear man! he makes Poetry quite a *Law* case."

ART. 3. — "Upon Fallacies," Jeremy's own —

(Chief Fallacy being his hope to find readers); —

ART. 4. — "Upon Honesty," author unknown; —

ART. 5. — (by the young Mr. Mill) "Hints to Breeders."

1 A celebrated political tailor.

2 This pains-taking gentleman has been at the trouble of counting, with the assistance of Cocker, the number of metaphors in Moore's "Life of Sheridan," and has found them to amount, as nearly as possible, to 2235 — and some *fractions*.

Oh, Sultan, oh, Sultan, tho' oft for the bag

And the bowstring, like thee, I am tempted to call —

Tho' drowning 's too good for each blue-stockings hag,

I would bag this *she* Benthamite first of them all!

And lest she should ever again lift her head

From the watery bottom, her clack to renew —

As a clog, as a sinker, far better than lead,

I would hang round her neck her own darling Review.

## CORN AND CATHOLICS.

*utrum horum  
dirius borum? Incerti Auctoris.*

WHAT! *still* those two infernal questions,  
That with our meals our slumbers

mix —

That spoil our tempers and digestions —  
Eternal Corn and Catholics!

Gods! were there ever two such bores?  
Nothing else talkt of night or morn —

Nothing *in* doors or *out* of doors,  
But endless Catholics and Corn!

Never was such a brace of pests —  
While Ministers, still worse than

either,

Skilled but in feathering their nests,  
Plague us with both and settle neither.

So addled in my cranium meet  
Popery and Corn that oft I doubt,

Whether, this year, 't was bonded Wheat,  
Or bonded Papists, they let out.

*Here*, landlords, *here* polemics nail you,  
Armed with all rubbish they can rake

up;

*Prices* and *Texts* at once assail you —  
From Daniel *these*, and *those* from

Jacob.<sup>3</sup>

And when you sleep, with head still torn  
Between the two, their shapes you mix,

3 Author of the late report on Foreign Corn.

Till sometimes Catholics seem Corn —  
Then Corn again seems Catholics.

Now Dantsic wheat before you floats —  
Now Jesuits from California —  
Now Ceres linkt with Titus *Oats*,  
Comes dancing thro' the "*Porta*  
*Cornea*." <sup>1</sup>

Oft too the Corn grows animate,  
And a whole crop of heads appears,  
Like Papists, *bearding* Church and  
State —  
Themselves, together *by the ears*!

In short these torments never cease,  
And oft I wish myself transferred off  
To some far, lonely land of peace  
Where Corn or Papists ne'er were  
heard of.

Yes, waft me, Parry, to the Pole;  
For — if my fate is to be chosen  
'Twixt bores and icebergs — on my soul,  
I'd rather, of the two, be frozen!

#### A CASE OF LIBEL.

"The greater the truth, the worse the libel."  
A CERTAIN Sprite, who dwells below,  
( 'T were a libel perhaps to mention  
where, )  
Came up *incog.* some years ago  
To try for a change the London air.

So well he lookt and drest and talkt,  
And hid his tail and horns so handy,  
You'd hardly have known him as he  
walkt  
From C — e, or any other Dandy.

(His horns, it seems, are made to un-  
screw;  
So he has but to take them out of the  
socket,  
And — just as some fine husbands do —  
Conveniently clap them into his  
pocket.)

In short, he lookt extremely natty,  
And even contrived — to his own great  
wonder —

1 The Horn Gate, through which the ancients  
supposed all true dreams (such as those of the  
Popish Plot, etc.) to pass.

By dint of sundry scents from Gattie,  
To keep the sulphurous *hogo* under.

And so my gentleman hoofed about,  
Unknown to all but a chosen few  
At White's and Crockford's, where no  
doubt  
He had many *post-obits* falling due.

Alike a gamester and a wit,  
At night he was seen with Crockford's  
crew,  
At morn with learned dames would sit —  
So past his time 'twixt *black* and *blue*.

Some wisht to make him an M. P.,  
But, finding Wilks was also one, he  
Swore, in a rage, "he'd be damned,  
if he  
"Would ever sit in one house with  
Johnny."

At length as secrets travel fast,  
And devils, whether he or she,  
Are sure to be found out at last,  
The affair got wind most rapidly.

The Press, the impartial Press, that snubs  
Alike a fiend's or an angel's capers —  
Miss Paton's soon as Beelzebub's —  
Fired off a squib in the morning  
papers:

"We warn good men to keep aloof  
"From a grim old Dandy seen about  
"With a fire-proof wig and a cloven  
hoof  
"Thro' a neat-cut Hobysmoking out."

Now, — the Devil being a gentleman,  
Who piques himself on well-bred deal-  
ings, —  
You may guess, when o'er these lines he  
ran,  
How much they hurt and shockt his  
feelings.

Away he posts to a Man of Law,  
And 't would make you laugh could  
you have seen 'em,  
As paw shook hand, and hand shook  
paw,  
And 't was "hail, good fellow, well  
met," between 'em.

Straight an indictment was preferred —  
 And much the Devil enjoyed the jest,  
 When, asking about the Bench, he heard  
 That, of all the Judges, his own was  
*Best.*<sup>1</sup>

In vain Defendant proffered proof  
 That Plaintiff's self was the Father of  
 Evil —  
 Brought Hoby forth to swear to the hoof  
 And Stultz to speak to the tail of the  
 Devil.

The Jury (saints, all snug and rich,  
 And readers of virtuous Sunday pa-  
 pers)  
 Found for the Plaintiff — on hearing  
 which  
 The Devil gave one of his loftiest  
 capers.

For oh, 't was nuts to the Father of Lies  
 (As this wily fiend is named in the  
 Bible)  
 To find it settled by laws so wise,  
 That the greater the truth, the worse  
 the libel!

#### LITERARY ADVERTISEMENT.

WANTED — Authors of all-work to job  
 for the season,  
 No matter which party, so faithful to  
 neither;  
 Good hacks who, if posed for a rhyme  
 or a reason,  
 Can manage, like \*\*\*\*\* , to do with-  
 out either.

If in jail, all the better for out-o'-door  
 topics;  
 Your jail is for Travellers a charming  
 retreat;  
 They can take a day's rule for a trip to  
 the Tropics,  
 And sail round the world at their ease  
 in the Fleet.

For a Dramatist too the most useful of  
 schools —  
 He can study high life in the King's  
 Bench community;

<sup>1</sup> A celebrated Judge, so named.

Aristotle could scarce keep him more  
*within rules,*  
 And of *place* he at least must adhere  
 to the *unity*.

Any lady or gentleman, come to an age  
 To have good "Reminiscences"  
 (three-score or higher),  
 Will meet with encouragement — so  
 much, *per page,*  
 And the spelling and grammar both  
 found by the buyer.

No matter with *what* their remembrance  
 is stockt,  
 So they'll only remember the *quan-*  
*tum* desired; —  
 Enough to fill handsomely Two Vol-  
 umes, *oct.*,  
 Price twenty-four shillings, is all  
 that's required.

They may treat us, like Kelly, with old  
*jeu-d'esprits,*  
 Like Dibdin, may tell of each farcical  
 frolic;  
 Or kindly inform us, like Madame Genlis,<sup>2</sup>  
 That gingerbread-cakes always give  
 them the colic.

Wanted also a new stock of Pamphlets  
 on Corn  
 By "Farmers" and "Landholders"  
 — (worthies whose lands  
 Enclosed all in bow-pots, their attics  
 adorn,  
 Or whose share of the soil may be  
 seen on their hands).

No-Popery Sermons, in ever so dull a vein;  
 Sure of a market; — should they too  
 who pen 'em  
 Be renegade Papists, like Murtagh O'Sul-  
 livan,<sup>3</sup>  
 Something *extra* allowed for the addi-  
 tional venom.

<sup>2</sup> This lady also favors us, in her Memoirs, with the address of those apothecaries, who have, from time to time, given her pills that agreed with her; always desiring that the pills should be ordered "*comme pour elle.*"

<sup>3</sup> A gentleman, who distinguished himself by his evidence before the Irish Committees.



Funds, Physic, Corn, Poetry, Boxing,  
Romance,  
All excellent subjects for turning a  
penny;—

To write upon *all* is an author's sole  
chance

For attaining, at last, the least knowl-  
edge of *any*.

Nine times out of ten, if his *title* is good,  
The material *within* of small conse-  
quence is;—

Let him only write fine, and, if not  
understood,

Why—that's the concern of the  
reader, not his.

*Nota Bene*—an Essay, now printing, to  
show,

That Horace (as clearly as words  
could express it)

Was for taxing the Fund-holders, ages  
ago,

When he wrote thus—“*Quodcunque  
in Fund is, assess it.*”<sup>1</sup>

### THE IRISH SLAVE.<sup>2</sup>

1827.

I HEARD as I lay, a wailing sound,

“He is dead—he is dead,” the ru-  
mor flew;

And I raised my chain and turned me  
round,

And askt, thro’ the dungeon-window,  
“Who?”

I saw my livid tormentors pass;

Their grief ’t was bliss to hear and see!  
For never came joy to them alas!

That didn’t bring deadly bane to me.

Bager I lookt thro’ the mist of night,

And askt, “What foe of my race hath  
died?”

“Is it he—that Doubter of law and  
right,

“Whom nothing but wrong could  
e’er decide—

<sup>1</sup> According to the common reading, “*quod-  
cunque infundis, acescit.*”

<sup>2</sup> Written on the death of the Duke of York.

“Who, long as he sees but wealth to win,  
“Hath never yet felt a qualm or doubt  
“What suitors for justice he’d keep in,  
“Or what suitors for freedom he’d  
shut out—

“Who, a clog for ever on Truth’s ad-  
vance,

“Hangs round her (like the Old Man  
of the Sea

“Round Sinbad’s neck<sup>3</sup>), nor leaves a  
chance

“Of shaking him off—is ’t he? is ’t  
he?”

Ghastly my grim tormentors smiled,

And thrusting me back to my den of  
woe,

With a laughter even more fierce and  
wild

Than their funeral howling, answered  
“No.”

But the cry still pierced my prison-gate,  
And again I askt, “What scourge is  
gone?”

“Is it he—that Chief, so coldly great,  
“Whom Fame unwillingly shines  
upon—

“Whose name is one of the ill-omened  
words

“They link with hate on his native  
plains;

“And why?—they lent him hearts and  
swords,

“And he in return gave scoffs and  
chains!

“Is it he? is it he?” I loud inquired,  
When, hark!—there sounded a Royal  
knell;

And I knew what spirit had just expired,  
And slave as I was my triumph fell.

He had pledged a hate unto me and mine,  
He had left to the future nor hope nor  
choice,

But sealed that hate with a Name Divine,  
And he now was dead and—I *could n’t*  
rejoice!

<sup>3</sup> “You fell, said they, into the hands of the  
Old Man of the Sea, and are the first who ever  
escaped strangling by his malicious tricks.”—  
*Story of Sinbad.*

He had fanned afresh the burning brands  
Of a bigotry waxing cold and dim;  
He had armed anew my torturers' hands,  
And *them* did I curse — but sighed for him.

For, *his* was the error of head not heart;  
And — oh! how beyond the ambushed foe,

Who to enmity adds the traitor's part,  
And carries a smile with a curse below!

If ever a heart made bright amends  
For the fatal fault of an erring head —  
Go, learn *his* fame from the lips of friends,

In the orphan's tear be his glory read.

A Prince without pride, a man without guile,

To the last unchanging, warm, sincere,  
For Worth he had ever a hand and smile,

And for Misery ever his purse and tear.

Touched to the heart by that solemn toll,

I calmly sunk in my chains again;  
While, still as I said "Heaven rest his soul!"

My mates of the dungeon sighed  
"Amen!"

January, 1827.

### ODE TO FERDINAND.

1827.

QUIT the sword, thou King of men,  
Grasp the needle once again;

Making petticoats is far  
Safer sport than making war;  
Trimming is a better thing,  
Than the *being* trimmed, oh King!

Grasp the needle bright with which  
Thou didst for the Virgin stitch  
Garment, such as ne'er before  
Monarch stitched or Virgin wore.

Not for her, oh semster nimble!  
Do I now invoke thy thimble;  
Not for her thy wanted aid is,  
But for certain grave old ladies,  
Who now sit in England's cabinet,  
Waiting to be clothed in tabinet,

Or whatever choice *éttoffe* is  
Fit for Dowagers in office.  
First, thy care, oh King, devote  
To Dame Eldon's petticoat.

Make it of that silk whose dye  
Shifts for ever to the eye,

Just as if it hardly knew  
Whether to be pink or blue.

Or — material fitter yet —

If thou couldst a remnant get  
Of that stuff with which, of old,  
Sage Penelope, we're told,

Still by doing and undoing,  
Kept her *suitors* always wooing —

That 's the stuff which I pronounce, as  
Fittest for Dame Eldon's flounces.

After this, we'll try thy hand,  
Mantua-making Ferdinand,

For old Goody Westmoreland;  
One who loves, like Mother Cole,  
Church and State with all her soul;

And has past her life in frolics  
Worthy of your Apostolics.

Choose, in dressing this old flirt,  
Something that won't show the dirt,

As, from habit, every minute  
Goody Westmoreland is in it.

This is all I now shall ask,  
Hie thee, monarch, to thy task;  
Finish Eldon's frills and borders,  
Then return for further orders.

Oh what progress for our sake,  
Kings in millinery make!

Ribands, garters, and such things,  
Are supplied by *other* Kings —

Ferdinand his rank denotes  
By providing petticoats.

### HAT VERSUS WIG.

1827.

"At the interment of the Duke of York, Lord Eldon, in order to guard against the effects of the damp, stood upon his hat during the whole of the ceremony."

— *metus omnes et inexorabile fatum  
subjecit pedibus, strepitumque Acherontis avari.*

'TWIXT Eldon's Hat and Eldon's Wig

There lately rose an altercation, —

Each with its own importance big,  
Disputing *which* most serves the nation.

Quoth Wig, with consequential air,  
 "Pooh! pooh! you surely can't design,

"My worthy beaver, to compare  
 "Your station in the state with mine.

"Who meets the learned legal crew?  
 "Who fronts the lordly Senate's pride?  
 "The Wig, the Wig, my friend — while you  
 "Hang dangling on some peg outside.

"Oh! 't is the Wig, that rules, like Love,  
 "Senate and Court, with like *éclat* —  
 "And wards below and lords above,  
 "For Law is Wig and Wig is Law!<sup>1</sup>

"Who tried the long, *Long WELLESLEY* suit,  
 "Which tried one's patience, in return?  
 "Not thou, oh Hat! — tho' *couldst* thou do 't,  
 "Of other *brims*<sup>2</sup> than thine thou 'dst learn.

"'Twas mine our master's toil to share;  
 "When, like 'Truepenny,' in the play,<sup>3</sup>  
 "He, every minute, cried out 'Swear,'  
 "And merrily to swear went they;<sup>4</sup> —

"When, loath poor WELLESLEY to condemn, he  
 "With nice discrimination weighed,  
 "Whether 't was only 'Hell and Jemmy,'  
 "Or 'Hell and Tommy' that he played.

"No, no, my worthy beaver, no —  
 "Tho' cheapened at the cheapest hatter's,

1 "Love rules the court, the camp, the grove,  
 And men below and gods above,  
 For Love is Heaven, and Heaven is Love."

SCOTT.

2 "*Brim* — a naughty woman." — GROSE.

3 "*Ghost* [beneath]. — Swear!  
 "*Hamlet*. — Ha, ha! say'st thou so? Art thou there, Truepenny? Come on."

4 His Lordship's demand for fresh affidavits was incessant.

"And smart enough as beavers go  
 "Thou ne'er wert made for public matters."

Here Wig concluded his oration,  
 Looking, as wigs do, wondrous wise;  
 While thus, full cockt for declamation,  
 The veteran Hat enraged replies: —

"Ha! dost thou then so soon forget  
 "What thou, what England owes to me?  
 "Ungrateful Wig! — when will a debt,  
 "So deep, so vast, be owed to thee?

"Think of that night, that fearful night,  
 "When, thro' the steaming vault below,  
 "Our master dared, in gout's despite,  
 "To venture his podagric toe!

"Who was it then, thou boaster, say,  
 "When thou hadst to thy box sneaked off,  
 "Beneath his feet protecting lay,  
 "And saved him from a mortal cough?

"Think, if Catarrh had quenched that sun,  
 "How blank this world had been to thee!

"Without that head to shine upon,  
 "Oh Wig, where would thy glory be?

"You, too, ye Britons, — had this hope  
 "Of Church and state been ravisht from ye,

"Oh think, how Canning and the Pope  
 "Would then have played up 'Hell and Tommy'!

"At sea, there's but a plank, they say,  
 "'Twixt seamen and annihilation;

"A Hat, that awful moment, lay  
 "'Twixt England and Emancipation!

"Oh!!! —"

At this "Oh!!!!" *The Times* Reporter  
 Was taken poorly, and retired;  
 Which made him cut Hat's rhetoric shorter,  
 Than justice to the case required.



On his return, he found these shocks  
 Of eloquence all ended quite;  
 And Wig lay snoring in his box,  
 And Hat was — hung up for the night.

### THE PERIWINKLES AND THE LOCUSTS.

#### A SALMAGUNDIAN HYMN.

"To Panurge was assigned the Lairdship of Salmagundi, which was yearly worth 6,789,106,789 ryals, besides the revenue of the *Locusts* and *Periwinkles*, amounting one year with another to the value of 2,435,768," etc. — RABELAIS.

"HURRA! hurra!" I heard them say,  
 And they cheered and shouted all the way,

As the Laird of Salmagundi went,  
 To open in state his Parliament.

The Salmagundians once were rich,  
 Or *thought* they were — no matter which —

For, every year, the Revenue <sup>1</sup>  
 From their Periwinkles larger grew;  
 And their rulers, skilled in all the trick  
 And legerdemain of arithmetic,  
 Knew how to place 1, 2, 3, 4,

5, 6, 7, 8, and 9 and 10,  
 Such various ways, behind, before,  
 That they made a unit seem a score,  
 And proved themselves most wealthy men!

So, on they went, a prosperous crew,  
 The people wise, the rulers clever —  
 And God help those, like me and you,  
 Who dared to doubt (as some now do)  
 That the Periwinkle Revenue  
 Would thus go flourishing on for ever.

"Hurra! hurra!" I heard them say,  
 And they cheered and shouted all the way,  
 As the Great Panurge in glory went  
 To open his own dear Parliament.

But folks at length began to doubt  
 What all this conjuring was about;  
 For, every day, more deep in debt  
 They saw their wealthy rulers get: —  
 "Let's look (said they) the items thro'

"And see if what we're told be true  
 "Of our Periwinkle Revenue."

But, lord! they found there was n't a  
 tittle

Of truth in aught they heard before;  
 For they gained by Periwinkles little  
 And lost by Locusts ten times more!  
 These Locusts are a lordly breed  
 Some Salmagundians love to feed.  
 Of all the beasts that ever were born,  
 Your Locust most delights in *corn*;  
 And tho' his body be but small,  
 To fatten him takes the devil and all!  
 "Oh fie! oh fie!" was now the cry,  
 As they saw the gaudy show go by,  
 And the Laird of Salmagundi went  
 To open his Locust Parliament!

### NEW CREATION OF PEERS.

#### BATCH THE FIRST.

"His 'prentice han'  
 He tried on man,  
 And then he made the lasses.

1827.

"AND now," quoth the Minister, (eased  
 of his panics,  
 And ripe for each pastime the summer  
 affords,)

"Having had our full swing at destroy-  
 ing mechanics,  
 "By way of *set-off*, let us make a few  
 Lords.

"'T is pleasant — while nothing but  
 mercantile fractures,

"Some simple, some *compound*, is  
 dinned in our ears —

"To think that, tho' robbed of all coarse  
 manufactures,

"We still have our fine manufacture  
 of Peers; —

"Those *Gobelin* productions which  
 Kings take a pride

"In engrossing the whole fabrication  
 and trade of;

"Choice tapestry things very grand on  
*one* side,

"But showing, on t' other, what rags  
 they are made of."

1 Accented as in Swift's line —

"Not so a nation's revenues are paid."

The plan being fixt, raw material was sought, —

No matter how middling, if Tory the creed be;

And first, to begin with, Squire W —, 't was thought,

For a Lord was as raw a material as need be.

Next came with his *penchant* for painting and pelf

The tasteful Sir Charles,<sup>1</sup> so renowned far and near

For purchasing pictures and selling himself —

And *both* (as the public well knows) very dear.

Beside him Sir John comes, with equal *éclat*, in; —

Stand forth, chosen pair, while for titles we measure ye;

Both connoisseur baronets, both fond of *drawing*,

Sir John, after nature, Sir Charles, on the Treasury.

But, bless us! — behold a new candidate come —

In his hand he upholds a prescription, new written;

He poiseeth a pill-box 'twixt finger and thumb,

And he asketh a seat 'mong the Peers of Great Britain!!

"Forbid it," cried Jenky, "ye Viscounts, ye Earls! —

"Oh Rank, how thy glories would fall disenchanting,

"If coronets glistened with pills 'stead of pearls,

"And the strawberry-leaves were by rhubarb supplanted!

"No — ask it not, ask it not, dear Doctor Holford —

"If naught but a Peerage can gladden thy life,

"And young Master Holford as yet is too small for 't,

"Sweet Doctor, we 'll make a *she* Peer of thy wife.

1 Created Lord Farnborough.

"Next to bearing a coronet on our *own* brows

"Is to bask in its light from the brows of another;

"And grandeur o'er thee shall reflect from thy spouse,

"As o'er Vesey Fitzgerald 't will shine thro' his mother." <sup>2</sup>

Thus ended the *First* Batch — and Jenky, much tired

(It being no joke to make Lords by the heap),

Took a large dram of ether — the same that inspired

His speech 'gainst the Papists — and prosed off to sleep.

## SPEECH ON THE UMBRELLA<sup>3</sup> QUESTION.

BY LORD ELDON.

<sup>1827.</sup>  
"vos inumbrelles video." <sup>4</sup> — *Ex Juvenil.*  
GEORGE CANNING.

MY Lords, I 'm accused of a trick that God knows is

The last into which at my age I could fall —

Of leading this grave House of Peers by their noses,

Wherever I choose, princes, bishops and all.

MY Lords, on the question before us at present,

No doubt I shall hear, "'Tis that cursed old fellow,

"That bugbear of all that is liberal and pleasant,

"Who won't let the Lords give the man his umbrella!"

<sup>2</sup> Among the persons mentioned as likely to be raised to the Peerage are the mother of Mr. Vesey Fitzgerald, etc.

<sup>3</sup> A case which interested the public very much at this period. A gentleman, of the name of Bell, having left his umbrella behind him in the House of Lords, the doorkeepers (standing, no doubt, on the privileges of that noble body) refused to restore it to him; and the above speech, which may be considered as a *pendant* to that of the Learned Earl on the Catholic Question, arose out of the transaction.

<sup>4</sup> From Mr. Canning's translation of Jekyl's —  
"I say, my good fellows,  
As you 've no umbrellas."

God forbid that your Lordships should  
knuckle to me;

I am ancient — but were I as old as  
King Priam,

Not much, I confess, to your credit  
't would be,

To mind such a twaddling old Trojan  
as I am.

I own, of our Protestant laws I am jeal-  
ous,

And long as God spares me will al-  
ways maintain,

That *once* having taken men's rights, or  
umbrellas,

We ne'er should consent to restore  
them again.

What security have you, ye Bishops and  
Peers,

If thus you give back Mr. Bell's *para-  
pluie*,

That he may n't with its stick, come  
about all your ears,

And then — *where* would your Prot-  
estant periwigs be?

No! heaven be my judge, were I dying  
to-day,

Ere I dropt in the grave, like a med-  
lar that's mellow,

"For God's sake" — at that awful mo-  
ment I'd say —

"For God's sake, *don't* give Mr. Bell  
his umbrella."

[*"This address,"* says a ministerial journal,  
"delivered with amazing emphasis and earnest-  
ness, occasioned an extraordinary sensation in  
the House. Nothing since the memorable ad-  
dress of the Duke of York has produced so re-  
markable an impression."]

## A PASTORAL BALLAD.

BY JOHN BULL.

*Dublin, March 12, 1827.* — Friday, after the  
arrival of the packet bringing the account of the  
defeat of the Catholic Question, in the House of  
Commons, orders were sent to the Pigeon House  
to forward 5,000,000 rounds of musket-ball cart-  
ridge to the different garrisons round the country.  
— *Freeman's Journal.*

I HAVE found out a gift for my Erin,

A gift that will surely content her; —  
Sweet pledge of a love so endearing!

Five millions of bullets I've sent her.

She askt me for Freedom and Right,  
But ill she her wants understood; —  
Ball cartridges, morning and night,  
Is a dose that will do her more good.

There is hardly a day of our lives  
But we read, in some amiable trials,  
How husbands make love to their wives  
Thro' the medium of hemp and of  
vials.

*One* thinks, with his mistress or mate  
A good halter is sure to agree —  
That love-knot which, early and late,  
I have tried, my dear Erin, on thee.

While *another*, whom Hymen has blest  
With a wife that is not over placid,  
Consigns the dear charmer to rest,  
With a dose of the best Prussic acid.

Thus, Erin! my love do I show —  
Thus quiet thee, mate of my bed!  
And, as poison and hemp are too slow,  
Do thy business with bullets instead.

Should thy faith in my medicine be  
shaken,  
Ask Roden, that mildest of saints;  
He'll tell thee, lead, inwardly taken,  
Alone can remove thy complaints; —

That, blest as thou art in thy lot,  
Nothing's wanted to make it more  
pleasant  
But being hanged, tortured and shot,  
Much oftener than thou art at present.

Even Wellington's self hath averred  
Thou art yet but half sabred and hung,  
And I loved him the more when I  
heard  
Such tenderness fall from his tongue.

So take the five millions of pills,  
Dear partner, I herewith inclose;  
'Tis the cure that all quacks for thy ills,  
From Cromwell to Eldon, propose.

And you, ye brave bullets that go,  
How I wish that, before you set out,  
The *Devil* of the Freischütz could know  
The good work you are going about.



For he 'd charm ye, in spite of your lead,  
 Into such supernatural wit,  
 That you 'd all of you know, as you  
 sped,  
 Where a bullet of sense *ought* to hit.

### A LATE SCENE AT SWANAGE.<sup>1</sup>

*regnis ex-sul adeptis.* — VERG.

1827.

To Swanage — that neat little town in  
 whose bay  
 Fair Thetis shows off in her best silver  
 slippers —  
 Lord Bags<sup>2</sup> took his annual trip t' other  
 day,  
 To taste the sea breezes and chat with  
 the dippers.

There — learned as he is in conundrums  
 and laws —

Quoth he to his dame (whom he oft  
 plays the wag on),

“Why are chancery suitors like bath-  
 ers?” — “Because

Their *suits* are *put off*, till they  
 have n't a rag on.”

Thus on he went chatting — but, lo!  
 while he chats,

With a face full of wonder around  
 him he looks;

For he misses his parsons, his dear  
 shovel hats,

Who used to flock round him at Swan-  
 age like rooks.

“How is this, Lady Bags? — to this  
 region aquatic

“Last year they came swarming to  
 make me their bow,

“As thick as Burke's cloud o'er the  
 vales of Carnatic,

“Deans, Rectors, D.D.'s — where the  
 devil are they now?”

“My dearest Lord Bags!” saith his  
 dame, “*can* you doubt?

“I am loath to remind you of things  
 so unpleasant;

<sup>1</sup> A small bathing-place on the coast of Dorsetshire, long a favorite summer resort of the nobleman in question and, *till this season*, much frequented also by gentlemen of the church.

<sup>2</sup> The Lord Chancellor Eldon.

“But *don't* you perceive, dear, the  
 Church have found out

“That you're one of the people  
 called *Ex's*, at present?”

“Ah, true — you have hit it — I *am*,  
 indeed, one

“Of those ill-fated *Ex's* (his Lord-  
 ship replies),

“And with tears, I confess — God for-  
 give me the pun! —

“We *X's* have proved ourselves *not*  
 to be *Y's*.”

### WO ! WO !<sup>2</sup>

Wo, wo unto him who would check or  
 disturb it —

That beautiful Light which is now on  
 its way;

Which, beaming, at first, o'er the bogs of  
 Belturbet,

Now brightens sweet Ballinafad with  
 its ray!

Oh Farnham, Saint Farnham, how much  
 do we owe thee!

How formed to all tastes are thy  
 various employs.

The old, as a catcher of Catholics, know  
 thee;

The young, as an amateur scourger of  
 boys.

Wo, wo to the man who such doings  
 would smother! —

On, Luther of Cavan! On, Saint of  
 Kilgroggy!

With whip in one hand and with Bible  
 in t' other,

Like Mungo's tormentor, both “preach-  
 ee and floggee.”

Come, Saints from all quarters, and mar-  
 shal his way;

Come, Lorton, who, scorning profane  
 erudition,

<sup>2</sup> Suggested by a speech of the Bishop of Chester on the subject of the New Reformation in Ireland, in which his Lordship denounced “Wo! Wo! Wo!” pretty abundantly on all those who dared to interfere with its progress,

Popt Shakespeare, they say, in the river  
one day,  
Tho' 't was only old Bowdler's *Velluti*  
edition.

Come, Roden, who doubtst—so mild  
are thy views—  
Whether Bibles or bullets are best for  
the nation;  
Who leav'st to poor Paddy no medium to  
choose  
'Twixt good *old* Rebellion and *new*  
Reformation.

What more from her Saints can Hiber-  
nia require?

St. Bridget of yore like a dutiful  
daughter  
Supplied her, 't is said, with perpetual  
fire,<sup>1</sup>  
And Saints keep her *now* in eternal  
hot water.

Wo, wo to the man who would check  
their career,  
Or stop the Millennium that 's sure to  
await us,  
When blest with an orthodox crop every  
year,  
We shall learn to raise Protestants fast  
as potatoes.

In kidnapping Papists, our rulers, we  
know,  
Had been trying their talent for many  
a day;  
Till Farnham, when all had been tried,  
came to show,  
Like the German flea-catcher, "anoder  
goot way."

And nothing's more simple than Farn-  
ham's receipt;—  
"Catch your Catholic, first—soak him  
well in *poteen*,<sup>2</sup>  
"Add *salary* sauce,<sup>3</sup> and the thing is  
complete.  
"You may serve up your Protestant  
smoking and clean."

1 The inextinguishable fire of St. Bridget, at  
Kildare.

2 Whiskey.

3 "We understand that several applications  
have lately been made to the Protestant clergy-

"Wo, wo to the wag, who would laugh  
at such cookery!"

Thus, from his perch, did I hear a  
black crow<sup>4</sup>  
Caw angrily out, while the rest of the  
rookery  
Opened their bills and re-echoed  
"Wo! wo!"

### TOUT POUR LA TRIPE.

"If in China or among the natives of India,  
we claimed civil advantages which were con-  
nected with religious usages, little as we might  
value those forms in our hearts, we should think  
common decency required us to abstain from  
treating them with offensive contumely; and,  
though unable to consider them sacred, we  
would not sneer at the name of *Fot*, or laugh  
at the imputed divinity of *Vishnou*."—*Cour-  
rier*, Tuesday, Jan. 16.

1827.

COME take my advice, never trouble your  
cranium,  
When "civil advantages" are to be  
gained,  
What god or what goddess may help to  
obtain you 'em,  
Hindoo or Chinese, so they 're only ob-  
tained.

In this world (let me hint in your organ  
auricular)  
All the good things to good hypocrites  
fall;  
And he who in swallowing creeds is par-  
ticular,  
Soon will have nothing to swallow at all.

Oh place me where *Fo* (or, as some call  
him, *Fot*)  
Is the god from whom "civil advan-  
tages" flow,  
And you 'll find, if there 's any thing  
snug to be got,  
I shall soon be on excellent terms with  
old *Fo*.

Or were I where *Vishnu*, that four-  
handed god,  
Is the quadruple giver of pensions and  
places,

men of this town by fellows, inquiring "What  
are they giving a head for converts?"—*Wex-  
ford Post*.

4 Of the rook species—*Corvus frugilegus*,  
i.e. a great consumer of corn.

I own I should feel it unchristian and odd  
Not to find myself also in *Vishnu's*  
good graces.

For among all the gods that humanely  
attend

To our wants in this planet, the gods  
to *my* wishes

Are those that, like *Vishnu* and others,  
descend

In the form so attractive, of loaves and  
of fishes! <sup>1</sup>

So take my advice — for if even the devil  
Should tempt men again as an idol to  
try him,

'T were best for us Tories even then to  
be civil,

As nobody doubts we should get some-  
thing by him.

### ENIGMA.

*monstrum nulla virtute redemptum.*

COME, riddle-me-ree, come, riddle-me-  
ree,

And tell me what my name may be.

I am nearly one hundred and thirty years  
old,

And therefore no chicken, as you may  
suppose;—

Tho' a dwarf in my youth (as my nurses  
have told),

I have, every year since, been out-  
growing my clothes;

Till at last such a corpulent giant I stand,  
That if folks were to furnish me now  
with a suit,

It would take every morsel of *scrip* in  
the land

But to measure my bulk from the head  
to the foot.

Hence they who maintain me, grown sick  
of my stature,

To cover me nothing but *rags* will  
supply;

And the doctors declare that in due  
course of nature

About the year 30 in rags I shall die.

Meanwhile, I stalk hungry and bloated  
around,

An object of *interest* most painful to all;

<sup>1</sup> Vishnu was (as Sir W. Jones calls him) "a pisciform god,"—his first Avatar being in the shape of a fish.

In the warehouse, the cottage, the palace  
I'm found,

Holding citizen, peasant, and king in  
my thrall.

Then riddle-me-ree, oh riddle-me-  
ree,

Come tell me what my name may  
be.

When the lord of the counting-house  
bends o'er his book,

Bright pictures of profit delighting to  
draw,

O'er his shoulders with large cipher eye-  
balls I look,

And down drops the pen from his  
paralyzed paw!

When the Premier lies dreaming of dear  
Waterloo,

And expects thro' *another* to caper and  
prank it,

You 'd laugh did you see, when I bellow  
out "Boo!"

How he hides his brave Waterloo head  
in the blanket.

When mighty Belshazzar brims high in  
the hall

His cup, full of gout, to the Gaul's  
overthrow,

Lo, "*Eight Hundred Millions*" I write  
on the wall,

And the cup falls to earth and—the  
gout to his toe!

But the joy of my heart is when largely  
I cram

My maw with the fruits of the Squire-  
archy's acres,

And knowing who made me the thing  
that I am,

Like the monster of Frankenstein,  
worry my makers.

Then riddle-me-ree, come, riddle-  
me-ree,

And tell, if thou know'st, who *I*  
may be.

### DOG-DAY REFLECTIONS.

BY A DANDY KEPT IN TOWN.

"*vox clamantis in deserto.*"

1827.

SAID Malthus one day to a clown

Lying stretched on the beach in the  
sun,—



"What 's the number of souls in this town?" —

"The number! Lord bless you, there 's none.

"We have nothing but *dabs* in this place,

"Of *them* a great plenty there are;—

"But the *soles*, please your reverence and grace,

"Are all t' other side of the bar."

And so 't is in London just now,

Not a soul to be seen up or down;—

Of *dabs* a great glut, I allow,

But your *soles*, every one, out of town.

East or west nothing wondrous or new,  
No courtship or scandal worth know-  
ing;

Mrs. B——, and a Mermaid<sup>1</sup> or two,  
Are the only loose fish that are going.

Ah, where is that dear house of Peers  
That some weeks ago kept us merry?  
Where, Eldon, art thou with thy tears?  
And thou with thy sense, Londonderry?

Wise Marquis, how much the Lord  
Mayor,

In the dog-days, with *thee* must be  
puzzled! —

It being his task to take care  
That such animals shan't go unmuz-  
zled.

Thou too whose political toils

Are so worthy a captain of horse —

Whose amendments<sup>2</sup> (like honest Sir  
Boyle's)

Are "*amendments*, that make matters  
*worse*;"<sup>3</sup>

Great Chieftain, who takest such pains

To prove — what is granted, *nem.*  
*con.* —

With how moderate a portion of brains  
Some heroes contrive to get on.

1 One of the shows of London.

2 More particularly his Grace's celebrated amendment to the Corn Bill; for which, and the circumstances connected with it, see Annual Register for A.D. 1827.

3 From a speech of Sir Boyle Roche's, in the Irish House of Commons

And thou too my Redesdale, ah! where  
Is the peer with a star at his button,  
Whose *quarters* could ever compare  
With Redesdale's five quarters of  
mutton?<sup>4</sup>

Why, why have ye taken your flight,  
Ye diverting and dignified crew?  
How ill do three farces a night,  
At the Haymarket, pay us for you!

For what is Bombastes to thee,  
My Ellenbro', when thou look'st big?  
Or where 's the burletta can be  
Like Lauderdale's wit and his wig?

I doubt if even Griffinhoof<sup>5</sup> could  
(Tho' Griffin 's a comical lad)  
Invent any joke half so good  
As that precious one, "This is too  
bad!"

Then come again, come again, Spring!  
Oh haste thee, with Fun in thy train;  
And — of all things the funniest — bring  
These exalted Grimaldis again!

## THE "LIVING DOG" AND "THE DEAD LION."

1828.

NEXT week will be publisht (as "*Lives*"  
are the rage)  
The whole Reminiscences, wondrous  
and strange,  
Of a small puppy-dog that lived once in  
the cage  
Of the late noble Lion at Exeter  
'Change.

Tho' the dog is a dog of the kind they  
call "*sad*,"  
'T is a puppy that much to good breed-  
ing pretends;  
And few dogs have such opportunities  
had  
Of knowing how Lions behave —  
among friends;

4 The learning his Lordship displayed on the subject of the butcher's "fifth quarter" of mutton will not speedily be forgotten.

5 The *nom de guerre* under which Colman has written some of his best farces.

How that animal eats, how he snores,  
 how he drinks,  
 Is all noted down by this Boswell so  
 small;  
 And 't is plain from each sentence, the  
 puppy-dog thinks  
 That the Lion was no such great  
 things after all.

Tho' he roared pretty well — this the  
 puppy allows —  
 It was all, he says, borrowed — all  
 second-hand roar;  
 And he vastly prefers his own little bow-  
 wows  
 To the loftiest war-note the Lion  
 could pour.

'T is indeed as good fun as a *Cynic*  
 could ask,  
 To see how this cockney-bred setter of  
 rabbits  
 Takes gravely the Lord of the Forest to  
 task,  
 And judges of lions by puppy-dog  
 habits.

Nay, fed as he was (and this makes it a  
 dark case)  
 With sops every day from the Lion's  
 own pan,  
 He lifts up his leg at the noble beast's  
 carcass,  
 And — does all a dog so diminutive can.

However, the book 's a good book, be-  
 ing rich in  
 Examples and warnings to lions high-  
 bred,  
 How they suffer small mongrelly curs in  
 their kitchen,  
 Who 'll feed on them living and foul  
 them when dead. T. PIDCOCK.  
*Exeter 'Change.*

### ODE TO DON MIGUEL.

Et tu, *Brute!*

1828.<sup>1</sup>

WHAT! Miguel; *not* patriotic? oh, fy!  
 After so much good teaching 't is quite  
 a *take-in*, Sir; —

1 At the commencement of this year, the de-  
 signs of Don Miguel and his partisans against

First schooled as you were under Met-  
 ternich's eye,  
 And then (as young misses say)  
 "finisht" at Windsor! <sup>2</sup>

I ne'er in my life knew a case that was  
 harder; —  
 Such feasts as you had when you  
 made us a call!  
 Three courses each day from his Majes-  
 ty's larder, —  
 And now to turn absolute Don after  
 all!!

Some authors, like Bayes, to the style  
 and the matter  
 Of each thing they *write* suit the way  
 that they *dine*,  
 Roast sirloin for Epic, broiled devils for  
 Satire,  
 And hotchpotch and *trifle* for rhymes  
 such as mine.

That Rulers should feed the same way,  
 I 've no doubt; —  
 Great Despots on *bouilli* served up *à*  
*la Russe*,<sup>3</sup>  
 Your small German Princes on frogs and  
 sour crout,  
 And your Viceroy of Hanover always  
 on *goose*.

Some Dons too have fancied (tho' this  
 may be fable)  
 A dish rather dear, if in cooking they  
 blunder it; —  
 Not content with the common *hot* meat  
*on* a table,  
 They 're partial (eh, Mig?) to a dish  
 of *cold* under it! <sup>4</sup>

the constitution established by his brother had  
 begun more openly to declare themselves.

2 Don Miguel had paid a visit to the English  
 court at the close of the year 1827.

3 Dressed with a pint of the strongest spirits  
 — a favorite dish of the Great Frederick of Prus-  
 sia, and which he persevered in eating even on  
 his death-bed, much to the horror of his physi-  
 cian Zimmerman.

4 This quiet case of murder, with all its par-  
 ticulars — the hiding the body under the dinner-  
 table, etc. — is, no doubt, well known to the  
 reader.

No wonder a Don of such appetites found  
Even Windsor's collations plebeianly  
plain;  
Where the dishes most *high* that my Lady  
sends round  
Are her *Maintenon* cutlets and soup  
*à la Reine*.

Alas! that a youth with such charming  
beginnings,  
Should sink all at once to so sad a con-  
clusion,  
And what is still worse, throw the losings  
and winnings  
Of worthies on 'Change into so much  
confusion!

The Bulls, in hysterics — the Bears just  
as bad —  
The few men who *have*, and the many  
who 've *not* tick,  
All shockt to find out that that promising  
lad,  
Prince Metternich's pupil, is — *not* pa-  
triotic!

#### THOUGHTS ON THE PRESENT GOVERNMENT OF IRELAND.

1828.

OFT have I seen, in gay, equestrian pride,  
Some well-rouged youth round Astley's  
Circus ride  
Two stately steeds — standing, with grace-  
ful straddle,  
Like him of Rhodes, with foot on either  
saddle,  
While to soft tunes — some jigs and some  
*andantes* —  
He steers around his light-paced Rosi-  
nantes.

So rides along, with canter smooth and  
pleasant,  
That horseman bold, Lord Anglesea, at  
present; —  
*Papist* and *Protestant* the coursers twain,  
That lend their necks to his impartial  
rein,  
And round the ring — each honored, as  
they go,  
With equal pressure from his gracious  
toe —

To the old medley tune, half "Patrick's  
Day"  
And half "Boyne Water," take their  
cantering way,  
While Peel, the showman in the middle,  
cracks  
His long-lasht whip to cheer the doubt-  
ful hacks.  
Ah, ticklish trial of equestrian art!  
How blest, if neither steed would bolt  
or start; —  
If *Protestant's* old restive tricks were  
gone,  
And *Papist's* winkers could be still kept  
on!  
But no, false hopes — not even the great  
Ducrow  
'Twixt two such steeds could 'scape an  
overthrow:  
If *solar* hacks played Phaëton a trick,  
What hope, 'alas, from hackneys *lunatic*?

If once my Lord his graceful balance  
loses,  
Or fails to keep each foot where each  
horse chooses;  
If Peel but gives one *extra* touch of whip  
'To *Papist's* tail or *Protestant's* ear-tip —  
That instant ends their glorious horse-  
manship!  
Off bolt the severed steeds, for mischief  
free,  
And down between them plumps Lord  
Anglesea!

#### THE LIMBO OF LOST REPU- TATIONS.

A DREAM.

"*Cio che si perde qui, là si raguna.*"

ARIOSTO.

" ——— a valley, where he sees  
Things that on earth were lost."

MILTON.

1828.

KNOWEST thou not him<sup>1</sup> the poet sings,  
Who flew to the moon's serene do-  
main,  
And saw that valley where all the things,  
That vanish on earth are found again —  
The hopes of youth, the resolves of age,  
The vow of the lover, the dream of the  
sage,

1 Astolpho.



The golden visions of mining cits,  
 The promises great men strew about  
 them;  
 And, packt in compass small, the wits  
 Of monarchs who rule as well without  
 them! —  
 Like him, but diving with wing profound,  
 I have been to a Limbo underground,  
 Where characters lost on earth, (and  
*cried,*  
 In vain, like Harris's, far and wide,)  
 In heaps, like yesterday's orts, are thrown  
 And there, so worthless and fly-blown  
 That even the imps would not purloin  
 them,  
 Lie till their worthy owners join them.

Curious it was to see this mass  
 Of lost and torn-up reputations; —  
 Some of them female wares, alas!  
 Mislaide at *innocent* assignations;  
 Some, that had sighed their last amen  
 From the canting lips of saints that  
 would be;  
 And some once owned by "the best of  
 men,"  
 Who had proved — no better than they  
 should be.  
 'Mong others, a poet's fame I spied,  
 Once shining fair, now soakt and  
 black —  
 "No wonder" (an imp at my elbow  
 cried),  
 "For I pickt it out of a butt of sack!"

Just then a yell was heard o'er head,  
 Like a chimney-sweeper's lofty sum-  
 mons;  
 And lo! a devil right downward sped,  
 Bringing within his claws so red  
 Two statesmen's characters, found, he  
 said,  
 Last night, on the floor of the House  
 of Commons;  
 The which, with black official grin,  
 He now to the Chief Imp handed in; —  
*Both* these articles much the worse  
 For their journey down, as you may  
 suppose;  
 But *one* so devilish rank — "Odd's  
 curse!"  
 Said the Lord Chief Imp, and held his  
 nose.

"Ho, ho!" quoth he, "I know full well  
 "From whom these two stray matters  
 fell;" —

Then, casting away, with loathful shrug,  
 The uncleane waif (as he would a drug  
 The Invisible's own dark hand had mixt),  
 His gaze on the other<sup>1</sup> firm he fixt,  
 And trying, tho' mischief laught in his  
 eye,

To be moral because of the *young* imps  
 by,

"What a pity!" he cried — "so fresh  
 its gloss,

"So long preserved — 't is a public loss!

"This comes of a man, the careless block-  
 head,

"Keeping his character in his pocket;

"And there — without considering  
 whether

"There's room for that and his gains  
 together —

"Cramming and cramming and cram-  
 ming away,

"Till — out slips character some fine  
 day!

"However" — and here he viewed it  
 round —

"This article still may pass for sound.

"Some flaws, soon patched, some stains  
 are all

"The harm it has had in its luckless fall.

"Here, Puck!" — and he called to one  
 of his train —

"The owner may have this back again.

"Tho' damaged for ever, if used with  
 skill,

"It may serve perhaps to *trade on* still;

"Tho' the gem can never as once be set,

"It will do for a Tory Cabinet."

#### HOW TO WRITE BY PROXY.

*qui facit per alium facit per se.*

'MONG our neighbors, the French, in the  
 good olden time

When Nobility flourisht, great Barons  
 and Dukes

Often set up for authors in prose and in  
 rhyme,

But ne'er took the trouble to write  
 their own books.

Poor devils were found to do this for their betters; —

And one day a Bishop, addressing a *Blue*,

Said, "Ma'am, have you read my new Pastoral Letters?"

To which the *Blue* answered — "No, Bishop, have *you*?"

The same is now done by *our* privileged class;

And to show you how simple the process it needs,

If a great Major-General<sup>1</sup> wishes to pass For an author of History, thus he proceeds: —

First, scribbling his own stock of notions as well

As he can, with a *goose*-quill that claims him as *kin*,

He settles his neckcloth — takes snuff — rings the bell,

And yawningly orders a Subaltern in.

The Subaltern comes — sees his General seated,

In all the self-glory of authorship swelling; —

"There look," saith his Lordship, "my work is completed, —

"It wants nothing now but the *grammar* and spelling."

Well used to a *breach*, the brave Subaltern dreads

Awkward breaches of syntax a hundred times more;

And tho' often condemned to see breaking of heads,

He had ne'er seen such breaking of Priscian's before.

However, the job's sure to *pay* — that's enough —

So, to it he sets with his tinkering hammer,

Convinced that there never was job half so tough

As the mending a great Major-General's grammar.

<sup>1</sup> Or Lieutenant-General, as it may happen to be.

But lo! a fresh puzzlement starts up to view —

New toil for the Sub. — for the Lord new expense:

'T is discovered that mending his *grammar* won't do,

As the Subaltern also must find him in *sense*!

At last — even this is achieved by his aid;

Friend Subaltern pockets the cash and — the story;

Drums beat — the new Grand March of Intellect's played —

And off struts my Lord, the Historian, in glory!

#### IMITATION OF THE INFERNO OF DANTE.

"*Così quel fiato gli spiriti mali  
Di quà, di là, di giù, di su gli mena.*"  
*Inferno, canto 5.*

I TURNED my steps and lo! a shadowy throng

Of ghosts came fluttering towards me — blown along,

Like cockchafers in high autumnal storms, By many a fitful gust that thro' their forms

Whistled, as on, they came, with wheezy puff,

And puft as — tho' they 'd never puff enough.

"Whence and what are ye?" pitying I inquired

Of these poor ghosts, who, tattered, tost, and tired

With such eternal puffing, scarce could stand

On their lean legs while answering my demand.

"We once were authors" — thus the Sprite, who led

This tag-rag regiment of spectres, said — "Authors of every sex, male, female,

neuter,  
"Who, early smit with love of praise and — *pecu*ter,<sup>2</sup>

<sup>2</sup> The *classical* term for money.

"On C—lb—n's<sup>1</sup> shelves first saw the  
 light of day,  
 "In —'s puffs exhaled our lives  
 away—  
 "Like summer windmills, doomed to  
 dusty peace,  
 "When the brisk gales that lent them  
 motion, cease.  
 "Ah! little knew we then what ills  
 await  
 "Much-lauded scribblers in their after-  
 state;  
 "Bepuft on earth—how loudly Str—t  
 can tell—  
 "And, dire reward, now doubly puft in  
 hell!"

Touched with compassion for this  
 ghastly crew,  
 Whose ribs even now the hollow wind  
 sung thro'  
 In mournful prose,—such prose as Rosa's<sup>2</sup>  
 ghost  
 Still, at the accustomed hour of eggs and  
 toast,  
 Sighs thro' the columns of the *Morning*  
*Post*,—  
 Pensive I turned to weep, when he who  
 stood

Foremost of all that flatulential brood,  
 Singling a *she*-ghost from the party, said,  
 "Allow me to present Miss X. Y. Z.,<sup>3</sup>  
 "One of our *lettered* nymphs—excuse  
 the pun—  
 "Who gained a name on earth by—  
 having none;  
 "And whose initials would immortal be,  
 "Had she but learned those plain ones,  
 A. B. C.

"Yon smirking ghost, like mummy dry  
 and neat,  
 "Wrapt in his own dead rhymes—fit  
 winding-sheet—

1 The reader may fill up this gap with any one of the *dissyllabic* publishers of London that occurs to him.

2 Rosa Matilda, who was for many years the writer of the political articles in the journal alluded to, and whose spirit still seems to preside—"regnat Rosa"—over its pages.

3 Not the charming L. E. L., and still less, Mrs. F. H., whose poetry is among the most beautiful of the present day.

"Still marvels much that not a soul  
 should care  
 "One single pin to know who wrote  
 'May Fair;'—  
 "While this young gentleman," (here  
 forth he drew  
 A dandy spectre, puft quite thro' and  
 thro',  
 As tho' his ribs were an Æolian lyre  
 For the whole Row's soft *trade*-winds to  
 inspire,)  
 "This modest genius breathed one wish  
 alone,  
 "To have his volume read, himself un-  
 known;  
 "But different far the course his glory  
 took,  
 "All knew the author, and—none read  
 the book.

"Behold, in yonder ancient figure of fun,  
 "Who rides the blast, Sir Jonah Bar-  
 rington;—  
 "In tricks to raise the wind his life was  
 spent,  
 "And now the wind returns the compli-  
 ment.  
 "This lady here, the Earl of —'s sis-  
 ter,  
 "Is a dead novelist; and this is Mister—  
 "Beg pardon.—*Honorable* Mister Lister,  
 "A gentleman who some weeks since  
 came over  
 "In a smart puff (wind S. S. E.) to  
 Dover.  
 "Yonder behind us limps young Vivian  
 Grey,  
 "Whose life, poor youth, was long since  
 blown away—  
 "Like a torn paper-kite on which the  
 wind  
 "No further purchase for a puff can  
 find."

"And thou, thyself"—here, anxious, I  
 exclaimed—  
 "Tell us, good ghost, how thou, thyself,  
 art named."  
 "Me, Sir!" he blushing cried—"Ah!  
 there's the rub—  
 "Know, then—a waiter once at Brooks's  
 Club,  
 "A waiter still I might have long re-  
 mained,



"And long the club-room's jokes and  
 glasses drained;  
 "But ah! in luckless hour, this last De-  
 cember,  
 "I wrote a book,<sup>1</sup> and Colburn dubbed  
 me 'Member' —  
 " 'Member of Brooks's!' — oh Prome-  
 thean puff,  
 "To what wilt thou exalt even kitchen-  
 stuff!  
 "With crumbs of gossip, caught from  
 dining wits,  
 "And half-heard jokes, bequeathed, like  
 half-chewed bits,  
 "To be, each night, the waiter's per-  
 quisites; —  
 "With such ingredients served up oft  
 before,  
 "But with fresh fudge and fiction gar-  
 nish o'er,  
 "I managed for some weeks to dose the  
 town,  
 "Till fresh reserves of nonsense ran me  
 down;  
 "And ready still even waiters' souls to  
 damn,  
 "The Devil but rang his bell, and —  
 here I am; —  
 "Yes — 'Coming *up*, Sir,' once my  
 favorite cry,  
 "Exchanged for 'Coming *down*, Sir,'  
 here am I!"

Scarce had the Spectre's lips these words  
 let drop,  
 When, lo! a breeze — such as from — 's  
 shop  
 Blows in the vernal hour when puffs pre-  
 vail,  
 And speeds the *sheets* and swells the  
 lagging *sale* —  
 Took the poor waiter rudely in the poop,  
 And whirling him and all his grisly group  
 Of literary ghosts — Miss X. Y. Z. —  
 The nameless author, better known than  
 read —  
 Sir Jo. — the Honorable Mr. Lister,  
 And last, not least, Lord Nobody's twin-  
 sister —  
 Blew them, ye gods, with all their prose  
 and rhymes

1 "History of the Clubs of London," an-  
 nounced as by "a Member of Brooks's."

And sins about them, far into those climes  
 "Where Peter pitched his waistcoat" <sup>2</sup>  
 in old times,  
 Leaving me much in doubt as on I prest,  
 With my great master, thro' this realm  
 unblest,  
 Whether Old Nick or Colburn puffs the  
 best.

### LAMENT FOR THE LOSS OF LORD BATHURST'S TAIL.<sup>3</sup>

ALL *in* again — unlookt for bliss!  
 Yet, ah! *one* adjunct still we miss; —  
 One tender tie, attached so long  
 To the same head, thro' right and wrong.  
 Why, Bathurst, why didst thou cut off  
 That memorable tail of thine?  
 Why — as if *one* was not enough —  
 Thy pig-tie with thy place resign,  
 And thus at once both *cut* and *run*?  
 Alas! my Lord, 't was not well done,  
 'T was not, indeed, — tho' sad at heart,  
 From office and its sweets to part,  
 Yet hopes of coming in again,  
 Sweet Tory hopes! beguiled our pain;  
 But thus to miss that tail of thine,  
 Thro' long, long years our rallying  
 sign —

As if the State and all its powers  
 By tenancy *in tail* were ours —  
 To see it thus by scissors fall,  
 This was "the unkindest *cut* of all!"  
 It seemed as tho' the ascendant day  
 Of Toryism had past away,  
 And proving Samson's story true,  
 She lost her vigor with her *queue*.

Parties are much like fish, 't is said —  
 The tail directs them, not the head;  
 Then how could *any* party fail,  
 That steered its course by Bathurst's  
 tail?  
 Not Murat's plume thro' Wagram's fight  
 E'er shed such guiding glories from it,  
 As erst in all true Tories' sight  
 Blazed from our old Colonial comet!

2 A *Dantesque* allusion to the old saying,  
 "Nine miles beyond Hell, where Peter pitched  
 his waistcoat."

3 The noble Lord, as is well known, cut off  
 this much-respected appendage on his retirement  
 from office some months since.

If you, my Lord, a Bashaw were,  
 (As Wellington will be anon)  
 Thou mightst have had a tail to spare;  
 But no! alas! thou hadst but one,  
 And *that* — like Troy, or Babylon,  
 A tale of other times — is gone!  
 Yet — weep ye not, ye Tories true —  
 Fate has not yet of all bereft us;  
 Though thus deprived of Bathurst's  
*queue*,  
 We've Ellenborough's *curls* still left  
 us; —  
 Sweet curls, from which young Love, so  
 vicious,  
 His shots, as from nine-pounders, issues;  
 Grand, glorious curls, which in debate  
 Surcharged with all a nation's fate,  
 His Lordship shakes, as Homer's God  
 did,<sup>1</sup>  
 And oft in thundering talk comes near  
 him; —  
 Except that there the *speaker* nodded,  
 And here 't is only those who hear  
 him.  
 Long, long, ye ringlets, on the soil  
 Of that fat cranium may ye flourish,  
 With plenty of Macassar oil  
 Thro' many a year your growth to  
 nourish!  
 And ah! should Time too soon un-  
 sheath  
 His barbarous shears such locks to  
 sever,  
 Still dear to Tories even in death,  
 Their last, loved relics we'll bequeath,  
 A *hair-loom* to our sons for ever.

## THE CHERRIES.

A PARABLE.<sup>2</sup>

1828.

SEE those cherries, how they cover  
 Yonder sunny garden wall; —  
 Had they not that network over,  
 Thieving birds would eat them all.

So to guard our posts and pensions,  
 Ancient sages wove a net,  
 Thro' whose holes of small dimensions  
 Only *certain* knaves can get.

1 "Shakes his ambrosial curls, and gives the nod." — POPE'S *Homer*.

2 Written during the late discussion on the Test and Corporation Acts.

Shall we then this network widen?  
 Shall we stretch these sacred holes,  
 Thro' which even already slide in  
 Lots of small dissenting souls?

"God forbid!" old *Testy* crieth;  
 "God forbid!" so echo I;  
 Every ravenous bird that flieth  
 Then would at our cherries fly.

Ope but half an inch or so,  
 And, behold! what bevvies break  
 in; —

Here some curst old Popish crow  
 Pops his long and lickerish beak in;

Here sly Arians flock unnumbered,  
 And Socinians, slim and spare,  
 Who with small belief encumbered  
 Slip in easy any where; —

Methodists, of birds the aptest,  
 Where there's *pecking* going on;  
 And that water-fowl, the Baptist —  
 All would share our fruits anon;

Every bird of every city,  
 That for years with ceaseless din,  
 Hath reverst the starling's ditty,  
 Singing out "I can't get *in*."

"God forbid!" old *Testy* snivels;  
 "God forbid!" I echo too;  
 Rather may ten thousand devils  
 Seize the whole voracious crew!

If less costly fruit won't suit 'em,  
 Hips and haws and such like berries,  
 Curse the cormorants! stone 'em,  
 shoot 'em,  
 Any thing — to save our cherries.

STANZAS WRITTEN IN ANTICIPATION OF DEFEAT.<sup>3</sup>

1828.

Go seek for some abler defenders of  
 wrong,  
 If we *must* run the gantlet thro' blood  
 and expense;

3 During the discussion of the Catholic question in the House of Commons last session.

Or, Goths as ye are, in your multitude strong,  
Be content with success and pretend  
not to sense.

If the words of the wise and the generous are vain,  
If Truth by the bowstring *must* yield  
up her breath,

Let Mutes do the office — and spare her the pain

Of an Inglis or Tyndal to talk her to death.

Chain, persecute, plunder — do all that you will —

But save us, at least, the old womanly lore

Of a Foster, who, dully prophetic of ill,  
Is at once the *two* instruments, AUGUR<sup>1</sup>  
and BORE.

Bring legions of Squires — if they 'll only be mute —

And array their thick heads against reason and right,

Like the Roman of old, of historic repute,<sup>2</sup>

Who with droves of dumb animals carried the fight;

Pour out from each corner and hole of the Court

Your Bedchamber lordlings, your salaried slaves,

Who, ripe for all job-work, no matter what sort,

Have their consciences tacked to their patents and staves.

Catch all the small fry who, as Juvenal sings,

Are the Treasury's creatures, wherever they swim;<sup>3</sup>

With all the base, time-serving *toadies* of Kings,

Who, if Punch were the monarch, would worship even him;

<sup>1</sup> This rhyme is more for the ear than the eye, as the carpenter's tool is spelt *auger*.

<sup>2</sup> Fabius, who sent droves of bullocks against the enemy.

<sup>3</sup> *res Fiscis est, ubicumque natus*. — JUVENAL.

And while on the *one* side each name of renown

That illumines and blesses our age is combined;

While the Foxes, the Pitts, and the Cannings look down,

And 'drop o'er the cause their rich mantles of Mind;

Let bold Paddy Holmes show his troops on the other,

And, counting of noses the quantum desired,

Let Paddy but say, like the Gracchi's famed mother,

"Come forward, my *jewels*" — 't is all that 's required.

And thus let your farce be enacted hereafter —

Thus honestly persecute, outlaw and chain;

But spare even your victims the torture of laughter,

And never, oh never, try *reasoning* again!

## ODE TO THE WOODS AND FORESTS.

BY ONE OF THE BOARD.

1828.

LET other bards to groves repair,

Where linnets strain their tuneful throats;

Mine be the Woods and Forests where The Treasury pours its sweeter *notes*.

No whispering winds have charms for me,

Nor zephyr's balmy sighs I ask;

To raise the wind for Royalty

Be all our Sylvan zephyr's task!

And 'stead of crystal brooks and floods,

And all such vulgar irrigation,

Let Gallic rhino thro' our Woods

Divert its "course of liquid-ation."

Ah, surely, Vergil knew full well

What Woods and Forests *ought* to be,

When sly, he introduced in hell

His guinea-plant, his bullion-tree:<sup>4</sup> —

<sup>4</sup> Called by Vergil, botanically, "*species auri frondentis*."



Nor see I why, some future day,  
 When short of cash, we should not  
 send  
 Our Herries down — he knows the  
 way —  
 To see if Woods in hell will *lend*.

Long may ye flourish, sylvan haunts,  
 Beneath whose "*branches* of expense"  
 Our gracious King gets all he wants, —  
*Except* a little taste and sense.

Long, in your golden shade reclined,  
 Like him of fair Armida's bowers,  
 May Wellington some *wo. d.*-nymph find,  
 To cheer his dozenth lustrum's hours;

To rest from toil the Great Untaught,  
 And soothe the pangs his warlike brain  
 Must suffer, when, unused to thought,  
 It tries to think and — tries in vain.

Oh long may Woods and Forests be  
 Preserved in all their teeming graces,  
 To shelter Tory bards like me  
 Who take delight in Sylvan *places*!<sup>1</sup>

# STANZAS FROM THE BANKS OF THE SHANNON.<sup>2</sup>

1828

"Take back the virgin page."  
 MOORE'S *Irish Melodies*.

No longer dear Vesey, feel hurt and un-  
 easy  
 At hearing it said by the Treasury  
 brother,  
 That thou art a sheet of blank paper;  
 my Vesey,  
 And he, the dear, innocent placeman,  
 another.<sup>3</sup>

For lo! what a service we Irish have  
 done thee; —  
 Thou now art a sheet of blank paper  
 no more;

1 *tu facis, ut silvas, ut amem loca* —  
 OVID.

2 These verses were suggested by the result  
 of the Clare election, in the year 1828, when the  
 Right Honorable W. Vesey Fitzgerald was re-  
 jected, and Mr. O'Connell returned.

3 Some expressions to this purport, in a pub-  
 lished letter of one of these gentlemen, had then  
 produced a good deal of amusement.

By St. Patrick, we've scrawled such a  
 lesson upon thee  
 As never was scrawled upon foolscap  
 before.

Come — on with your spectacles, noble  
 Lord Duke,  
 (Or O'Connell has *green* ones he  
 haply would lend you,)  
 Read Vesey all o'er (as you *can't* read a  
 book)

And improve by the lesson we bog-  
 trotters send you;

A lesson, in large *Roman* characters  
 traced,  
 Whose awful impressions from you  
 and your kin  
 Of blank-sheeted statesmen will ne'er  
 be effaced —  
 Unless, 'stead of *paper*, you're mere  
*asses' skin*.

Shall I help you to construe it? ay, by  
 the Gods,  
 Could I risk a translation, you *should*  
 have a rare one;  
 But pen against sabre is desperate odds,  
 And you, my Lord Duke (as you  
*hinted* once), wear one.

Again and again I say, read Vesey  
 o'er; —  
 You will find him worth all the old  
 scrolls of papyrus  
 That Egypt e'er filled with nonsensical  
 lore,  
 Or the learned Champollion e'er wrote  
 of, to tire us.

All blank as he was, we've returned  
 him on hand,  
 Scribbled o'er with a warning to  
 Princes and Dukes,  
 Whose plain, simple drift if they *won't*  
 understand,  
 Tho' carest at St. James's, they're fit  
 for St. Luke's.

Talk of leaves of the Sibyls! — more  
 meaning conveyed is  
 In one single leaf such as now we  
 have spelled on,

Than e'er hath been uttered by all the  
old ladies  
That ever yet spoke, from the Sibyls  
to Eldon.

### THE ANNUAL PILL.

Supposed to be sung by OLD PROSY, the Jew, in  
the character of Major CARTWRIGHT.

VILL nobodies try my nice *Annual Pill*,  
Dat's to purify every ting nashty away?  
Pless ma heart, pless ma heart, let ma  
say vat I vill,

Not a Chrishtian or Shentleman minds  
vat I say!

'Tis so pretty a bolus! — just down let  
it go,

And, at vonce, such a *radical* shange  
you vill see,

Dat I'd not be surprished, ike de horse  
in de show,

If your heads all vere found, vere  
your tailsh ought to be!

Vill nobodies try my nice *Annual  
Pill*, etc.

T will cure all Electors and purge away  
clear

Dat mighty bad itching dey've got in  
deir hands —

'T will cure too all Statesmen of dulness,  
ma tear,

Tho' the case vas as desperate as poor  
Mister VAN'S.

Dere is noting at all vat dis Pill vill not  
reach —

Give the Sinecure Ghentleman von  
little grain,

Pless ma heart, it vill act, like de salt on  
de leech,

And he 'll throw de pounds, shillings,  
and pence, up again!

Vill nobodies try my nice *Annual  
Pill*, etc.

'T would be tedious, ma tear, all its  
peauties to paint —

But, among oder tings *fundamentally*  
wrong,

It vill cure de *Proad Pottom*<sup>1</sup> — a com-  
mon complaint

Among M. P.'s and weavers — from  
*sitting* too long.

<sup>1</sup> Meaning, I presume, *Coalition* Administra-  
tions.

Should symptoms of *speeching* preak out  
on a dunce

(Vat is often de case), it vill stop de  
disease,

And pring away all de long speeches at  
vonce,

Dat else vould, like tape-worms, come  
by degrees!

Vill nobodies try my nice *Annual Pill*,  
Dat's to purify every ting nashty  
away?

Pless ma heart, pless ma heart, let me  
say vat I vill,

Not a Chrishtian or Shentleman minds  
vat I say!

“IF” AND “PERHAPS.”<sup>2</sup>

OH tidings of freedom! oh accents of  
hope!

Waft, waft them, ye zephyrs, to Erin's  
blue sea,

And refresh with their sounds every son  
of the Pope,

From Dingle-a-cooch to far Donagha-  
dee.

“If mutely the slave will endure and  
and obey,

“Nor clanking his fetters nor breath-  
ing his pains,

“His masters *perhaps* at some far dis-  
tant day

“May *think* (tender tyrants!) of  
loosening his chains.”

Wise “if” and “perhaps!” — precious  
salve for our wounds,

If he who would rule thus o'er man-  
acled mutes,

Could check the free spring-tide of Mind  
that resounds,

Even now at his feet, like the sea at  
Canute's.

But, no, 't is in vain — the grand im-  
pulse is given —

Man knows his high Charter, and  
knowing will claim;

<sup>2</sup> Written after hearing a celebrated speech in  
the House of Lords, June 10, 1828, when the  
motion in favor of Catholic Emancipation,  
brought forward by the Marquis of Lansdowne,  
was rejected by the House of Lords.

And if ruin *must* follow where fetters  
are riven,  
Be theirs who have forged them the  
guilt and the shame.

"If the slave will be silent!" — vain  
Soldier, beware —

There is a dead silence the wronged  
may assume,  
When the feeling, sent back from the  
lips in despair,  
But clings round the heart with a  
deadlier gloom; —

When the blush that long burned on the  
suppliant's cheek,  
Gives place to the avenger's pale, re-  
solute hue;  
And the tongue that once threatened,  
disdaining to *speak*,  
Consigns to the arm the high office —  
to *do*.

If men in that silence should think of  
the hour  
When proudly their fathers in panoply  
stood,  
Presenting away a bold front-work of  
power  
To the despot on land and the foe on  
the flood: —

That hour when a Voice had come forth  
from the west,  
To the slave bringing hopes, to the  
tyrant alarms;  
And a lesson long lookt for was taught  
the oppressor,  
That kings are as dust before freemen  
in arms!

If, awfuller still, the mute slave should  
recall  
That dream of his boyhood, when  
Freedom's sweet day  
At length seemed to break thro' a long  
night of thrall,  
And Union and Hope went abroad in  
its ray; —

If Fancy should tell him, that Day-  
spring of Good,  
Tho' swiftly its light died away from  
his chain,

Tho' darkly it set in a nation's best  
blood,  
Now wants but invoking to shine out  
again;

If — *if*, I say — breathings like these  
should come o'er  
The chords of remembrance, and thrill  
as they come,  
Then, *perhaps* — ay, *perhaps* — but I  
dare not say more;  
Thou hast willed that thy slaves should  
be mute — I am dumb.

### WRITE ON, WRITE ON.

A BALLAD.

Air. — "*Sleep on, sleep on, my Kathleen dear.*"

*salvete, fratres Asini.* ST. FRANCIS.

WRITE on, write on, ye Barons dear,  
Ye Dukes, write hard and fast;  
The good we've sought for many a year  
Your quills will bring at last.  
One letter more, Newcastle, pen,  
To match Lord Kenyon's *two*,  
And more than Ireland's host of men,  
One brace of Peers will do.  
Write on, write on, etc.

Sure never since the precious use  
Of pen and ink began,  
Did letters writ by fools produce  
Such signal good to man.  
While intellect, 'mong high and low,  
Is marching *on*, they say,  
Give *me* the Dukes and Lords who go  
Like crabs, the *other* way.  
Write on, write on, etc.

Even now I feel the coming light —  
Even now, could Folly lure  
My Lord Mountcashel too to write,  
Emancipation's sure.  
By geese (we read in history),  
Old Rome was saved from ill;  
And now to *quills* of geese we see  
Old Rome indebted still.  
Write on, write on, etc.

Write, write, ye Peers, nor stoop to  
style,  
Nor beat for sense about —  
Things little worth a Noble's while  
You're better far without.



Oh ne'er, since asses spoke of yore,  
 Such miracles were done;  
 For, write but four such letters more,  
 And Freedom's cause is won!

### SONG OF THE DEPARTING SPIRIT OF TITHE.

"The parting Genius is with sighing sent."  
 MILTON.

It is o'er, it is o'er, my reign is o'er;  
 I hear a Voice, from shore to shore,  
 From Dunfanaghy to Baltimore,  
 And it saith, in sad, parsonic tone,  
 "Great Tithe and Small are dead and  
 gone!"

Even now I behold your vanishing  
 wings,

Ye Tenth's of all conceivable things,  
 Which Adam first, as Doctors deem,  
 Saw, in a sort of night-mare dream,<sup>1</sup>  
 After the feast of fruit abhorred —  
 First indigestion on record! —

Ye decimate ducks, ye chosen chicks,  
 Ye pigs which, tho' ye be Catholics,  
 Or of Calvin's most select depraved,  
 In the Church must have your bacon  
 saved; —

Ye fields, where Labor counts his  
 sheaves,

And, whatsoever *himself* believes,  
 Must bow to the Establisht Church be-  
 lief,

That the tenth is always a *Protestant*  
 sheaf; —

Ye calves of which the man of Heaven  
 Takes *Irish* tithe, one calf in seven;<sup>2</sup>  
 Ye tenths of rape, hemp, barley, flax,  
 Eggs,<sup>3</sup> timber, milk, fish and bees' wax;  
 All things in short since earth's creation,

Doomed, by the Church's dispensation,  
 To suffer eternal decimation —  
 Leaving the whole *lay-world*, since then,  
 Reduced to nine parts out of ten;  
 Or — as we calculate thefts and arsons —  
 Just *ten per cent.* the worse for Parsons

Alas! and is all this wise device  
 For the saving of souls thus gone in a  
 trice? —

The whole put down, in the simplest  
 way,

By the souls resolving *not* to pay!  
 And even the Papists, thankless race,  
 Who have had so much the easiest  
 case —

To *pay* for our sermons doomed, 't is  
 true,

But not condemned to *hear them*, too —  
 (Our holy business being, 't is known,  
 With the ears of their barley, not their  
 own,)

Even *they* object to let us pillage  
 By right divine their tenth of tillage,  
 And, horror of horrors, even decline  
 To find us in sacramental wine!<sup>4</sup>

It is o'er, it is o'er, my reign is o'er,  
 Ah! never shall rosy Rector more,  
 Like the shepherds of Israel, idly eat,  
 And make of his flock "a prey and  
 meat."<sup>5</sup>

No more shall be his the pastoral sport  
 Of 'suing his flock in the Bishop's Court,  
 Thro' various steps, Citation, Libel —  
*Scriptures* all, but *not* the Bible;  
 Working the Law's whole apparatus,  
 To get at a few predoomed potatoes,  
 And summoning all the powers of wig,  
 To settle the fraction of a pig! —  
 Till, parson and all committed deep  
 In the case of "*Shepherds versus*  
*Sheep*,"

The Law usurps the Gospel's place,  
 And on Sundays meeting face to face,

4 Among the specimens laid before Parlia-  
 ment of the sort of Church rates levied upon  
 Catholics in Ireland, was a charge of two pipes of  
 port for sacramental wine.

5 Ezekiel, xxxiv., 10. — "Neither shall the  
 shepherds feed themselves any more; for I will  
 deliver my flock from their mouth, that they may  
 not be meat for them."

1 A reverend prebendary of Hereford, in an  
 Essay on the Revenues of the Church of Eng-  
 land, has assigned the origin of Tithes to "some  
 unrecorded revelation made to Adam."

2 "The tenth calf is due to the parson of  
 common right; and if there are seven he shall  
 have one." — REES'S *Cyclopædia*, art. "*Tithes*."

3 Chaucer's *Plowman* complains of the parish  
 rectors, that

"For the tithing of a duck,  
 Or an apple, or an aye (egg),  
 They make him swear upon a boke;  
 Thus they foulen Christ's fay."

While Plaintiff fills the preacher's  
station,  
Defendants form the congregation.

So lives he, Mammon's priest, not  
Heaven's,

For *tenths* thus all at *sixes* and *sevens*,  
Seeking what parsons love no less  
Than tragic poets — a good *distress*.  
Instead of studying St. Augustin,  
Gregory Nyss., or old St. Justin  
(Books fit only to hoard dust in),  
His reverence stints his evening readings  
To learned Reports of Tithe Proceed-  
ings,

Sipping the while that port so ruddy,  
Which forms his only *ancient* study; —  
Port so old, you 'd swear its tartar  
Was of the age of Justin Martyr,  
And, had he sipt of such, no doubt  
His martyrdom would have been — to  
gout.

Is all then lost? — alas, too true —  
Ye Tenth's beloved, adieu, adieu!  
My reign is o'er, my reign is o'er —  
Like old Thumb's ghost, "I can no  
more."

#### THE EUTHANASIA OF VAN.

"We are told that the bigots are growing old  
and fast wearing out. If it be so, why not let  
us die in peace?" — LORD BEXLEY'S *Letter to  
the Freeholders of Kent*.

STOP, Intellect, in mercy stop,  
Ye curst improvements, cease;  
And let poor Nick Vansittart drop  
Into his grave in peace.

Hide, Knowledge, hide thy rising sun,  
Young Freedom, veil thy head;  
Let nothing good be thought or done,  
Till Nick Vansittart's dead!

Take pity on a dotard's fears,  
Who much doth light detest;  
And let his last few drivelling years  
Be dark as were the rest.

You too, ye fleeting one-pound notes,  
Speed not so fast away —  
Ye rags on which old Nicky gloats,  
A few months longer stay.<sup>1</sup>

<sup>1</sup> *peritura parcere charta.*

Together soon, or much I err,  
You *both* from life may go —  
The notes unto the scavenger,  
And Nick — to Nick below.

Ye Liberals, whate'er your plan,  
Be all reforms suspended;  
In compliment to dear old Van,  
Let nothing bad be mended.

Ye Papists, whom oppression wrings,  
Your cry politely cease,  
And fret your hearts to fiddle-strings  
That Van may die in peace.

So shall he win a fame sublime  
By few old rag-men gained;  
Since all shall own, in Nicky's time,  
Nor sense nor justice reigned.

So shall his name thro' ages past,  
And dolts ungotten yet,  
Date from "the days of Nicholas,"  
With fond and sad regret; —

And sighing say, "Alas, had he  
"Been spared from Pluto's bowers,  
"The blessed reign of Bigotry  
"And Rags might still be ours!"

#### TO THE REVEREND —.

ONE OF THE SIXTEEN REQUISITIONISTS  
OF NOTINGHAM.

1828.

WHAT, *you*, too, my \*\*\*\*\*, in hashes  
so knowing,  
Of sauces and soups Aristarchus pro-  
fess!  
Are *you*, too, my savory Brunswicker,  
going  
To make an old fool of yourself with  
the rest?

Far better to stick to your kitchen re-  
ceipts;  
And — if you want *something* to tease  
— for variety,  
Go study how Ude, in his "Cookery,"  
treats  
Live eels when he fits them for polisht  
society.

Just snuggling them in, 'twixt the bars  
of the fire,

He leaves them to wriggle and writhe  
on the coals,<sup>1</sup>

In a manner that Horner himself would  
admire,

And wish, 'stead of *eels*, they were  
Catholic souls.

Ude tells us the fish little suffering feels;  
While Papists of late have more sensi-  
tive grown;

So take my advice, try your hand at live  
eels,

And for *once* let the other poor devils  
alone.

I have even a still better receipt for your  
cook —

How to make a goose die of confirmed  
*hepatitis*;<sup>2</sup>

And if you 'll, for once, *fellow-feelings*  
o'erlook,

A well-tortured goose a most capital  
sight is.

First, catch him, alive — make a good  
steady fire —

Set your victim before it, both legs  
being tied,

(As if left to himself he *might* wish to  
retire,)

And place a large bowl of rich cream  
by his side.

There roasting by inches, dry, fevered,  
and faint,

Having drunk all the cream you so  
civilly laid, off,

He dies of as charming a liver complaint  
As ever sleek person could wish a pie  
made of.

Besides, only think, my dear one of Six-  
teen,

What an emblem this bird, for the  
epicure's use meant,

1 The only way, Monsieur Ude assures us, to  
get rid of the oil so objectionable in this fish.

2 A liver complaint. The process by which  
the livers of geese are enlarged for the famous  
*Patés de foie d'oie*.

Presents of the mode in which Ireland  
has been

Made a tid-bit for yours and your  
brethren's amusement:

Tied down to the stake, while her limbs,  
as they quiver,

A slow fire of tyranny wastes by de-  
grees —

No wonder disease should have swelled  
up her liver,

No wonder you, Gourmands, should  
love her disease.

### IRISH ANTIQUITIES.

ACCORDING to some learned opinions  
The Irish once were Carthaginians;

But trusting to more late descriptions  
I'd rather say they were Egyptians.

My reason 's this: — the Priests of Isis,  
When forth they marched in long  
array,

Employed, 'mong other grave devices,  
A Sacred Ass to lead the way;<sup>3</sup>

And still the antiquarian traces

'Mong Irish Lords this Pagan plan,

For still in all religious cases

They put Lord Roden in the van.

### A CURIOUS FACT.

THE present Lord Kenyon (the Peer  
who writes letters,

For which the waste-paper folks much  
are his debtors)

Hath one little oddity well worth reciting,  
Which puzzleth observers even more  
than his writing.

Whenever Lord Kenyon doth chance to  
behold

A cold Apple-pie — mind, the pie *must*  
be cold —

His Lordship looks solemn (few people  
know why),

And he makes a low bow to the said  
apple-pie.

This idolatrous act, in so "vital" a Peer,  
Is by most serious Protestants thought  
rather queer —

Pie-worship, they hold, coming under  
the head

3 To this practice the ancient adage alludes,  
"*asinus portans mysteria*."



(Vide *Crustium*, chap. iv.) of the Wor-  
ship of Bread.

Some think 't is a tribute, as author, he  
owes

For the service that pie-crust hath done  
to his prose; —

The only good things in his pages, they  
swear,

Being those that the pastry-cook some-  
times puts there.

*Others* say, 't is a homage, thro' pie-  
crust conveyed,

To our Glorious Deliverer's much-hon-  
ored shade;

As that Protestant Hero (or Saint, if you  
please)

Was as fond of cold pie as he was of  
green peas,<sup>1</sup>

And 't is solely in loyal remembrance of  
that,

My Lord Kenyon to apple-pie takes off  
his hat.

While others account for this kind salu-  
tation

By what Tony Lumpkin calls "concat-  
enation;" —

A certain good-will that, from sym-  
pathy's ties,

'Twixt old *Apple-women* and *Orange-*  
*men* lies.

But 't is needless to add, these are all  
vague surmises,

For thus, we're assured, the whole mat-  
ter arises:

Lord Kenyon's respected old father (like  
many

Respected old fathers) was fond of a  
penny;

And loved so to save,<sup>2</sup> that — there's  
not the least question —

1 See the anecdote, which the Duchess of Marl-  
borough relates in her Memoirs, of this polite  
hero appropriating to himself one day, at dinner,  
a whole dish of green peas — the first of the  
season — while the poor Princess Anne, who was  
then in a longing condition, sat by vainly entreat-  
ing with her eyes for a share.

2 The same prudent propensity characterizes  
his descendant, who (as is well known) would not  
even go to the expense of a diphthong on his  
father's monument, but had the inscription  
spelled, economically, thus: — "*mors janua  
vita*"

His death was brought on by a bad in-  
digestion,

From cold apple-pie-crust his Lordship  
*would* stuff in

At breakfast to save the expense of hot  
muffin.

Hence it is, and hence only, that cold  
apple-pies

Are beheld by his Heir with such rever-  
ent eyes —

Just as honest King Stephen his beaver  
might doff

To the fishes that carried his kind uncle  
off —

And while *filial* piety urges so many on,  
'T is pure *apple-pie-ety* moves my Lord  
Kenyon.

## NEW-FASHIONED ECHOES.

*Sir*, —

Most of your readers are no doubt acquainted  
with the anecdote told of a certain not over-wise  
judge who, when in the act of delivering a charge  
in some country court-house, was interrupted by  
the braying of an ass at the door. "What noise  
is that?" asked the angry judge. "Only an ex-  
traordinary *echo* there is in court, my Lord,"  
answered one of the counsel.

As there are a number of such "extraordinary  
echoes" abroad just now, you will not, perhaps,  
be unwilling, Mr. Editor, to receive the follow-  
ing few lines suggested by them.

Yours, etc. S.

*huc coeamus,<sup>3</sup> ait; nullique libentius unquam  
responsura sono, coeamus, retulit echo.*

OVID.

THERE are echoes, we know, of all sorts,  
From the echo that "dies in the dale,"

To the "airy-tongued babbler" that  
sports

Up the tide of the torrent her "tale."

There are echoes that bore us, like Blues,  
With the latest smart *mot* they have

heard;

There are echoes extremely like shrews  
Letting nobody have the last word.

In the bogs of old Paddy-land, too,  
Certain "talented" echoes<sup>4</sup> there  
dwell,

Who on being askt, "How do you do?"  
Politely reply, "Pretty well."

3 "Let us form Clubs."

4 Commonly called "Paddy Blake's Ech-  
oes."

But why should I talk any more  
Of such old-fashioned echoes as these,  
When Britain has new ones in store,  
That transcend them by many degrees?

For of all repercussions of sound  
Concerning which bards make a  
potter,  
There's none like that happy rebound  
When one blockhead echoes another;—

When Kenyon commences the bray,  
And the Borough-Duke follows his  
track;  
And loudly from Dublin's sweet bay  
Rathdowne brays, with interest,  
back;—

And while, of *most* echoes the sound  
On our ear by reflection doth fall,  
These Brunswickers<sup>1</sup> pass the bray  
round,  
Without any reflection at all.

Oh Scott, were I gifted like you,  
Who can name all the echoes there are  
From Benvoirlich to bold Ben-venue,  
From Benledi to wild Uamvar;

I might track thro' each hard Irish name  
The rebounds of this asinine strain,  
Till from Neddy to Neddy, it came  
To the *chief* Neddy, Kenyon, again;

Might tell how it roared in Rathdowne,  
How from Dawson it died off gen-  
teelly—

How hollow it hung from the crown  
Of the fat-pated Marquis of Ely;

How on hearing my Lord of Glandine,  
Thistle-eaters the stoutest gave way,  
Outdone in their own special line  
By the forty-ass power of his bray!

But, no—for so humble a bard  
'Tis a subject too trying to touch on;  
Such noblemen's names are too hard,  
And their noddles too soft to dwell  
much on.

<sup>1</sup> Anti-Catholic associations, under the title of Brunswick Clubs, were at this time becoming numerous both in England and Ireland.

Oh Echo, sweet nymph of the hill,  
Of the dell and the deep-sounding  
shelves;

If in spite of Narcissus you still  
Take to fools who are charmed with  
themselves,

Who knows but, some morning retiring,  
To walk by the Trent's wooded side,  
You may meet with Newcastle, admiring  
His own lengthened ears in the tide!

Or, on into Cambria straying,  
Find Kenyon, that double tongued elf,  
In his love of *ass*-cendency, braying  
A Brunswick duet with himself!

### INCANTATION.

FROM THE NEW TRADGEY OF "THE  
BRUNSWICKERS."

1828.

SCENE.—*Penenden Plain. In the middle, a caldron boiling. Thunder.—Enter three Brunswickers.*

1st *Brun.*—THRICE hath scribbling  
Kenyon scrawled,

2d *Brun.*—Once hath fool New-  
castle bawled,

3d *Brun.*—Bexley snores:—'tis  
time, 'tis time,

1st *Brun.*—Round about the caldron  
go;

In the poisonous nonsense throw.

Bigot spite that long hath grown

Like a toad within a stone,

Sweltering in the heart of Scott,

Boil we in the Brunswick pot.

All.—Dribble, dribble, nonsense  
dribble,

Eldon, talk, and Kenyon, scribble,

2d *Brun.*—Slaver from Newcastle's  
quill

In the noisome mess distil,

Brimming high our Brunswick broth  
Both with venom and with froth.

Mix the brains (tho' apt to hash ill,  
Being scant) of Lord Mountcashel,

With that malty stuff which Chandos  
Drivels as no other man does.

Catch (*i. e.* if catch you can)

One idea, spick and span,

From my Lord of Salisbury,—

One idea, tho' it be

Smaller than the "happy flea"

Which his sire in sonnet terse  
 Wedded to immortal verse,<sup>1</sup>  
 Tho' to rob the son is sin,  
 Put his *one* idea in;  
 And, to keep 'it company,  
 Let that conjuror Winchelsea  
 Drop but *half* another there,  
 If he hath so much to spare.  
 Dreams of murders and of arsons,  
 Hatched in heads of Irish parsons,  
 Bring from every hole and corner,  
 Where ferocious priests like Horner  
 Purely for religious good  
 Cry aloud for Papist's blood;  
 Blood for Wells, and such old women,  
 At their ease to wade and swim in.

*All.* — Dribble, dribble, nonsense  
 dribble,

Bexley, talk, and Kenyon, scribble.

*3d Bruns.* — Now the charm begin to  
 brew;

Sisters, sisters, add thereto  
 Scraps of Lethbridge's old speeches,  
 Mixt with leather from his breeches.  
 Rinsings of old Bexley's brains,  
 Thickened (if you 'll take the pains)  
 With that pulp which rags create,  
 In their middle, *nympha* state,  
 Ere, like insects frail and sunny,  
 Forth they wing abroad as money.  
 There — the Hell-broth we 've en-  
 charmed —

Now but *one* thing more is wanted.  
 Squeeze o'er all that Orange juice,  
 Castlereagh keeps corkt for use,  
 Which, to work the better spell, is  
 Colored deep with blood of —,  
 Blood, of powers far more various,  
 Even than that of Januarius,  
 Since so great a charm hangs o'er it,  
 England's parsons bow before it!

*All.* — Dribble, dribble, nonsense  
 dribble,

1 Alluding to a well-known lyric composition  
 of the late Marquis, which, with a slight altera-  
 tion, might be addressed either to a flea or a fly.  
 For instance : —

"Oh, happy, happy, happy fly,  
 If I were you, or you were I."

Or,

"Oh, happy, happy, happy flea  
 If I were you or you were *me* ;  
 But since, alas ! that cannot be,  
 I must remain Lord Salisbury."

Bexley, talk, and Kenyon, scribble.

*2d Bruns.* — Cool it now with —'s  
 blood,

So the charm is firm and good. [*exeunt.*]

## HOW TO MAKE A GOOD POLI- TICIEN.

WHENE'ER you 're in doubt, said a Sage  
 I once knew,  
 'Twixt two lines of conduct *which* course  
 to pursue,  
 Ask a woman's advice, and, whate'er  
 she advise,  
 Do the very reverse and you 're sure to  
 be wise.

Of the same use as guides are the Bruns-  
 wicker throng;  
 In their thoughts, words and deeds, so  
 instinctively wrong,  
 That whatever they counsel act, talk or  
 indite,  
 Take the opposite course and you 're  
 sure to be right.

So golden this rule, that, had nature de-  
 nied you  
 The use of that finger-post, Reason, to  
 guide you —  
 Were you even more doltish than any  
 given man is,  
 More soft than Newcastle, more twad-  
 dling than Van is,  
 I 'd stake my repute, on the following  
 conditions,  
 To make you the soundest of sound poli-  
 ticians.

Place yourself near the skirts of some  
 high-flying Tory —  
 Some Brunswicker parson, of port-drink-  
 ing glory, —  
 Watch well how he dines, during any  
 great Question —  
 What makes him feel gayly, what spoils  
 his digestion —  
 And always feel sure that *his* joy o'er a  
 stew  
 Portends a clear case of dyspepsia to *you*.  
 Read him backwards, like Hebrew —  
 whatever he wishes  
 Or praises, note down as absurd or per-  
 nicious.



Like the folks of a weather-house, shifting about,  
 When he's *out* be an *In* — when he's *in* be an *Out*.  
 Keep him always reversed in your thoughts, night and day,  
 Like an Irish barometer turned the wrong way: —  
 If he's *up* you may swear that *oul* weather is nigh;  
 If he's *down* you may look for a bit of blue sky.  
 Never mind what debaters or journalists say,  
 Only ask what *he* thinks and then think t' other way.  
 Does he hate the Small-note Bill? then firmly rely  
 The Small-note Bill 's a blessing, tho' *you* don't know why.  
 Is Brougham his aversion? then Harry's your man.  
 Does he quake at O'Connell? take doubly to Dan.  
 Is he all for the Turks? then at once take the whole  
 Russian Empire (Tsar, Cossacks and all) to your soul.  
 In short, whatsoever he talks, thinks or is,  
 Be your thoughts, words and essence the constrast of his.  
 Nay, as Siamese ladies — at least, the polite ones —  
 All paint their teeth black, 'cause the devil has white ones —  
 If even by the chances of time or of tide  
 Your Tory for once should have sense on his side,  
 Even *then* stand aloof — for be sure that Old Nick  
 When a Tory talks sensibly, means you some trick.

Such my recipe is — and, in one single verse,  
 I shall now, in conclusion, its substance rehearse.  
 Be all that a Brunswicker *is* not nor *could* be,  
 And then — you 'll be all that an honest man should be.

## EPISTLE OF CONDOLENCE,

FROM A SLAVE-LORD, TO A COTTON-LORD.

ALAS! my dear friend, what a state of affairs!

How unjustly we both are despoiled of our rights!

Not a pound of black flesh shall I leave to my heirs,

Nor must *you* any more work to death little whites.

Both forced to submit to that general controller

Of King, Lords and cotton mills, Public Opinion,

No more shall *you* beat with a big billy-roller,

Nor *I* with the cart-whip assert my dominion.

Whereas, were we suffered to do as we please

With our Blacks and our Whites, as of yore we were let,

We might range them alternate, like harpsichord keys,

And between us thump out a good piebald duet.

But this fun is all over; — farewell to the zest

Which Slavery now lends to each tea-cup we sip;

Which makes still the cruellest coffee the best,

And that sugar the sweetest which smacks of the whip.

Farewell too the Factory's white pickaninnies —

Small, living machines which if flogged to their tasks

Mix so well with their namesakes, the "Billies" and "Jennies,"

That *which* have got souls in 'em nobody asks; —

Little Maids of the Mill, who themselves but ill-fed,

Are obliged, 'mong their other benevolent cares,

To "keep feeding the scribblers,"<sup>1</sup> —  
and better, 't is said,  
Than old Blackwood or Fraser have  
ever fed theirs.

All this is now o'er and so dismal *my* loss  
is,  
So hard 't is to part from the smack of  
the thong,  
That I mean (from pure love for the old  
whipping process),  
To take to whipt syllabub all my life  
long.

### THE GHOST OF MILTIADES.

*ah quoties dubius Scriptis exarsit amator!*  
OVID.

THE Ghost of Miltiades came at night,  
And he stood by the bed of the Ben-  
thamite,  
And he said, in a voice that thrilled the  
frame,  
"If ever the sound of Marathon's name  
"Hath fired thy blood or flusht thy  
brow,  
"Lover of Liberty, rouse thee now!"

The Benthamite yawning left his bed —  
Away to the Stock Exchange he sped,  
And he found the Scrip of Greece so  
high,  
That it fired his blood, it flusht his eye,  
And oh! 't was a sight for the Ghost to  
see,  
For never was Greek more Greek than  
he!

And still as the premium higher went,  
His ecstasy rose — so much *per cent.*  
(As we see in a glass that tells the  
weather

The heat and the *silver* rise together,)  
And Liberty sung from the patriot's lip,  
While a voice from his pocket whispered  
"Scrip!"

The Ghost of Miltiades came again; —  
He smiled, as the pale moon smiles thro'  
rain,  
For his soul was glad at that patriot  
strain;

(And poor, dear ghost — how little he  
knew  
The jobs and the tricks of the Philhel-  
lene crew!)  
"Blessings and thanks!" was all he  
said,  
Then melting away like a night-dream  
fled!

The Benthamite hears — amazed that  
ghosts  
Could be such fools — and away he  
posts,  
A patriot still? Ah no, ah no —  
Goddess of Freedom, thy Scrip is low,  
And warm and fond as thy lovers are,  
Thou triest their passion, when under  
*par.*

The Benthamite's ardor fast decays,  
By turns he weeps and swears and  
prays,  
And wishes the devil had Crescent and  
Cross,  
Ere *he* had been forced to sell at a  
loss.  
They quote him the Stock of various na-  
tions,  
But, spite of his classic associations,  
Lord! how he loathes the Greek *quota-  
tions!*

"Who 'll buy my Scrip? Who 'll buy  
my Scrip?"  
Is now the theme of the patriot's lip,  
As he runs to tell how hard his lot is  
To Messrs. Orlando and Luriottis,  
And says, "Oh Greece, for Liberty's  
sake,  
"Do buy my Scrip, and I vow to  
break

"Those dark, unholy *bonds* of thine —  
"If you 'll only consent to buy up  
*mine!*"

The Ghost of Miltiades came once  
more; —  
His brow like the night was lowering  
o'er,

And he said, with a look that flasht dis-  
may,  
"Of Liberty's foes the worst are they,  
"Who turn to a trade her cause divine,  
"And gamble for gold on Freedom's  
shrine!"

<sup>1</sup> One of the operations in cotton mills usually  
performed by children.

Thus saying, the Ghost, as he took his flight,  
Gave a Parthian kick to the Benthamite,  
Which sent him, whimpering, off to Jerry —  
And vanisht away to the Stygian ferry!

ALARMING INTELLIGENCE!  
REVOLUTION IN THE DICTIONARY  
—ONE GALT AT THE HEAD OF IT.

GOD preserve us! — there's nothing now safe from assault; —

Thrones toppling around, churches brought to the hammer;  
And accounts have just reached us that one Mr. Galt  
Has declared open war against English and Grammar!

He had long been suspected of some such design,  
And, the better his wicked intents to arrive at,  
Had lately 'mong Colburn's troops of *the line*  
(The penny-a-line men) enlisted as private.

There schooled, with a rabble of words at command,  
Scotch, English and slang in promiscuous alliance,  
He at length against Syntax has taken his stand,  
And sets all the Nine Parts of Speech at defiance.

Next advices, no doubt, further facts will afford;  
In the mean time the danger most imminent grows,  
He has taken the Life of one eminent Lord,  
And whom he 'll *next* murder the Lord only knows.

*Wednesday evening.*

Since 'our last, matters, luckily, look more serene;  
Tho' the rebel, 't is stated, to aid his defection,

Has seized a great Powder — no, Puff Magazine,  
And the explosions are dreadful in every direction.

What his meaning exactly is, nobody knows,  
As he talks (in a strain of intense botheration)  
Of lyrical "ichor,"<sup>1</sup> "gelatinous" prose,<sup>2</sup>  
And a mixture called amber immortalization.<sup>3</sup>

Now, he raves of a bard he once, happened to meet,  
Seated high "among rattlings" and churning a sonnet;<sup>4</sup>  
Now, talks of a mystery, wrapt in a sheet,  
With a halo (by way of a nightcap) upon it!<sup>5</sup>

We shudder in tracing these terrible lines;  
Something bad they must mean, tho' we can't make it out;  
For whate'er may be guessed of Galt's secret designs,  
That they're all *Anti-English* no Christian can doubt.

## RESOLUTIONS

PASSED AT A LATE MEETING OF REV-ERENDS AND RIGHT REVERENDS.

RESOLVED — to stick to every particle Of every Creed and every Article;  
Reforming naught, or great or little,  
We 'll stanchly stand by every tittle,<sup>6</sup>

1 "That dark diseased ichor which colored his effusions." — GALT'S *Life of Byron*.

2 "The gelatinous character of their effusions." — *Ibid*.

3 "The poetical embalment or rather amber immortalization." — *Ibid*.

4 "Sitting amidst the shrouds and rattlings, churning an inarticulate melody." — *Ibid*.

5 "He was a mystery in a winding sheet, crowned with a halo." — *Ibid*.

6 One of the questions propounded to the Puritans in 1573 was — "Whether the Book of Service was good and godly, every tittle grounded on the Holy Scripture?" On which an honest



And scorn the swallow of that soul  
Which cannot boldly bolt the whole.

Resolved that tho' St. Athanasius  
In damning souls is rather spacious —  
Tho' wide and far his curses fall,  
Our Church "hath stomach for them  
all; "

And those who 're not content with such,  
May e'en be damned ten times as much.

Resolved — such liberal souls are we —  
Tho' hating Nonconformity,  
We yet believe the cash no worse is  
That comes from Nonconformist purses.  
Indifferent *whence* the money reaches  
The pockets of our reverend breeches,  
To us the Jumper's jingling penny  
Chinks with a tone as sweet as any;  
And even our old friends Yea and Nay  
May thro' the nose for ever pray,  
If *also* thro' the nose they 'll pay.

Resolved that Hooper,<sup>1</sup> Latimer,<sup>2</sup>  
And Crammer,<sup>3</sup> all extremely err,  
In taking such a low-bred view  
Of what Lords Spiritual ought to do: —  
All owing to the fact, poor men,  
That Mother Church was modest then,  
Nor knew what golden eggs her goose,  
The Public, would in time produce.  
One Pisgah peep at modern Durham  
To far more lordly thoughts would stir  
'em.

Resolved that when we Spiritual Lords  
Whose income just enough affords  
To keep our Spiritual Lordships cosey,  
Are told by Antiquarians prosy

Dissenter remarks — "Surely they had a wonderful opinion of their Service Book that there was not a *tittle* amiss in it."

1 "They," the Bishops, "know that the primitive Church had no such Bishops. If the fourth part of the bishopric remained unto the Bishop, it were sufficient." — *On the Commandments*, p. 72.

2 "Since the Prelates were made Lords and Nobles, the plough standeth, there is no work done, the people starve." — *Lat. Serm.*

3 "Of whom have come all these glorious titles, styles, and pomps into the Church. But I would that I, and all my brethren, the Bishops, would leave all our styles, and write the styles of our offices," etc. — *Life of Crammer*, by Strype, Appendix.

How ancient Bishops cut up theirs,  
Giving the poor the largest shares —  
Our answer is, in one short word,  
We think it pious but absurd.  
Those good men made the world their  
debtor,  
But we, the Church reformed, know  
better;  
And taking all that all can pay,  
Balance the account the other way.

Resolved our thanks profoundly due are  
To last month's Quarterly Reviewer,  
Who proves (by arguments so clear  
One sees how much he holds *per* year)  
That England's Church, tho' out of date,  
Must still be left to lie in state,  
As dead, as rotten and as grand as  
The mummy of King Osymandyas,  
All pickled snug — the brains drawn  
out<sup>4</sup> —

With costly cerements swathed about, —  
And "Touch me not," those words terrific,  
Scrawled o'er her in good hieroglyphic.

#### SIR ANDREW'S DREAM.

"*nec tu sperne piis venientia somnia portis:  
cum pia venerunt somnia, pondus habent.*"  
PROPERT. lib. iv. eleg. 7.

As snug, on a Sunday eve, of late,  
In his easy chair Sir Andrew sate,  
Being much too pious, as every one  
knows,

To do ought, of a Sunday eve, but doze,  
He dreamt a dream, dear, holy man,  
And I 'll tell you his dream as well as I  
can.

He found himself, to his great amaze,  
In Charles the First's high Tory days,  
And just at the time that gravest of  
Courts

Had publisht its Book of Sunday  
Sports.<sup>5</sup> —

4 Part of the process of embalment.

5 *The Book of Sports* drawn up by Bishop Moreton was first put forth in the reign of James I., 1618, and afterwards republished, at the advice of Laud, by Charles I., 1633, with an injunction that it should be "made public by order from the Bishops." We find it therein declared, that "for his good people's recreation, his Majesty's pleasure was, that after the end of divine service they should not be disturbed, letted, or discouraged from any lawful recreations, such as dan-

*Sunday Sports!* what a thing for the ear

Of Andrew even in sleep to hear! —

It chanced to be too a Sabbath day

When the people from church were coming away;

And Andrew with horror heard this song,

As the smiling sinners flockt along: —

“Long life to the Bishops, hurrah! hurrah!

“For a week of work and a Sunday of play

“Make the poor man’s life run merry away.”

“The Bishops!” quoth Andrew, “Popish, I guess,”

And he grinned with conscious holiness. But the song went on, and, to brim the cup

Of poor Andy’s grief, the fiddles struck up!

“Come, take out the lasses — let’s have a dance —

“For the Bishops allow us to skip our fill,

“Well knowing that no one’s the more in advance

“On the road to heaven for standing still.”

“Oh! it never was meant that grim grimaces

“Should sour the cream of a creed of love;

“Or that fellows with long, disastrous faces,

“Alone should sit among cherubs above.

“Then hurrah for the Bishops, etc.

“For Sunday fun we never can fail,

“When the Church herself each sport points out; —

“There’s May-games, archery, Whitsun-ale,

“And a May-pole high to dance about.

cing, either of men or women, archery for men, leaping, vaulting, or any such harmless recreations, nor having of May-games, Whitsun-ales, or Morris-dances, or setting up of May-poles, or other sports therewith used,” etc.

“Or should we be for a pole hard driven,

“Some lengthy saint of aspect fell,

“With his pockets on earth and his nose in heaven,

“Will do for a May-pole just as well,

“Then hurrah for the Bishops, hurrah! hurrah!

“A week of work and a Sabbath of play

“Make the poor man’s life run merry away.”

To Andy, who does n’t much deal in history,

This Sunday scene was a downright mystery;

And God knows where might have ended the joke,

But, in trying to stop the fiddles, he woke. And the odd thing is (as the rumor goes)

That since that dream — which, one would suppose,

Should have made his godly stomach rise, Even more than ever, ’gainst Sunday

pies —

He has viewed things quite with different eyes;

Is beginning to take, on matters divine, Like Charles and his Bishops, the *sport-*

*ing* line —

Is all for Christians jiggling in pairs,

As an interlude ’twixt Sunday prayers: —

Nay, talks of getting Archbishop Howley

To bring in a Bill enacting duly

That all good Protestants from this date

May freely and lawfully recreate,

Of a Sunday eye, their spirits moody,

With Jack in the Straw or Punch and Judy.

## A BLUE LOVE-SONG.

TO MISS ———.

Air — “*Come live with me and be my love.*”

COME wed with me and we will write,

My Blue of Blues, from morn till night.

Chased from our classic souls shall be

All thoughts of vulgar progeny;

And thou shalt walk through smiling rows

Of chubby duodecimos,

While I, to match thy products nearly,

Shall lie-in of a quarto yearly.

’Tis true, even books entail some trouble;

But *live* productions give one double.

Correcting children is *such* bother, —  
While printers' devils correct the other.  
Just think, my own Malthusian dear,  
How much more decent 't is to hear  
From male or female — as it may be —  
“How is your book?” than “How 's  
your baby?”

And whereas physic and wet nurses  
Do much exhaust paternal purses,  
Our books if rickety may go  
And be well dry-nurst in *the Row*;  
And when God wills to take them  
hence,  
Are buried at *the Row's* expense.

Besides, (as 't is well proved by thee,  
In thy own Works, vol. 93.)  
The march, just now, of population  
So much outstrips all moderation,  
That even prolific herring-shoals  
Keep pace not with our erring souls.<sup>1</sup>  
Oh far more proper and well-bred  
To stick to writing books instead;  
And show the world how two Blue lovers  
Can coalesce, like two book-covers,  
(Sheep-skin, or calf, or such wise  
leather,)

Lettered at back and stitched together  
Fondly as first the binder fixt 'em,  
With naught but — literature betwixt  
'em.

### SUNDAY ETHICS.

#### A SCOTCH ODE.

PUIR, profligate Londoners, having heard  
tell

That the De'il's got amang ye, and  
fearing 't is true,  
We ha' sent ye a mon wha 's a match for  
his spell,

A chiel o' our ain, that the De'il himsel  
Will be glad to keep clear of, one An-  
drew Agnew.

So at least ye may reckon for ane day  
entire

In ilka lang week ye 'll be tranquil  
eneugh,

<sup>1</sup> See “*Elia* of Garveloch.” — Garveloch being a place where there was a large herring-fishery, but where, as we are told by the author, “the people increased much faster than the produce.”

As Auld Nick, do him justice, abhors a  
Scotch squire,  
An' would sooner gae roast by his ain  
kitchen fire

Than pass a hale Sunday wi' Andrew  
Agnew.

For, bless the gude mon, gin he had his  
ain way,

He 'd na let a cat on the Sabbath say  
“mew;”

Nae birdie maun whistle, nae lambie maun  
play,

An' Phoebeus himsel could na travel that  
day,

As he 'd find a new Joshua in Andie  
Agnew.

Only hear, in your Senate, how awfu' he  
cries,

“Wae, wae to a' sinners who boil an'  
who stew!

“Wae, wae to a' eaters o' Sabbath-baked  
pies,

“For as surely again shall the crust  
thereof rise

“In judgment against ye,” saith An-  
drew Agnew!

Ye may think, from a' this, that our  
Andie 's the lad

To ca' o'er the coals your nobeelity  
too;

That their drives, o' a Sunday, wi' flun-  
kies,<sup>2</sup> a' clad

Like Shawmen, behind 'em, would mak  
the mon mad —

But he 's nae sic a noodle, our Andie  
Agnew.

If Lairds an' fine Ladies, on Sunday,  
think right

To gang to the deevil — as maist o'  
'em do —

To stop them our Andie would think na  
polite;

And 't is odds (if the chiel could get ony  
thing by 't,

But he 'd follow 'em, booing,<sup>3</sup> would  
Andrew Agnew.

<sup>2</sup> Servants in livery.

<sup>3</sup> For the “gude effects and uteelity of boo-  
ing,” see the *Man of the World*.



## AWFUL EVENT.

YES, Winchelsea (I tremble while I pen it),  
Winchelsea's Earl hath *cut* the British Senate—  
Hath said to England's Peers, in accent gruff,  
"That for ye all" [snapping his fingers] and exit in a huff!

Disastrous news!—like that of old which spread  
From shore to shore, "our mighty Pan is dead,"  
O'er the cross benches (cross from *being* crost)  
Sounds the loud wail, "Our Winchelsea is lost!"

Which of ye, Lords, that heard him can forget  
The deep impression of that awful threat,  
"I quit your house!!"—midst all that histories tell,  
I know but *one* event that's parallel:—

It chanced at Drury Lane, one Easter night,  
When the gay gods too blest to be polite  
Gods at their ease, like those of learned Lucretius,  
Laught, whistled, groaned, uproariously facetious—  
A well-drest member of the middle gallery,  
Whose "ears polite" disdained such low canaillerie,  
Rose in his place—so grand, you'd almost swear  
Lord Winchelsea himself stood towering there—  
And like that Lord of dignity and *nous*,  
Said, "Silence, fellows, or—I'll leave the house!!"

How brookt the gods this speech? Ah well-a-day,  
That speech so fine should be so thrown away!  
In vain did this mid-gallery grandee  
Assert his own two-shilling dignity—  
In vain he menaced to withdraw the ray

Of his own full-price countenance away—  
Fun against Dignity is fearful odds,  
And as the Lords laugh *now*, so giggled *then* the gods!

## THE NUMBERING OF THE CLERGY.

PARODY ON SIR CHARLES HAN. WILLIAMS'S FAMOUS ODE,

"COME, CLOE, AND GIVE ME SWEET KISSES."  
"We want more Churches and more Clergymen."  
*Bishop of London's late Charge.*  
"*rectorum numerum, terris pereuntibus, augent.*"

*Claudian in Entrop.*

COME, give us more Livings and Rectors,  
For, richer no realm ever gave;  
But why, ye unchristian objectors,  
Do ye ask us how many we crave?<sup>1</sup>

Oh there can't be too many rich Livings  
For souls of the Pluralist kind,  
Who, despising old Crocker's misgivings,  
To numbers can ne'er be confined.<sup>2</sup>

Count the cormorants hovering about,<sup>3</sup>  
At the time their fish season sets in,  
When these models of keen diners-out  
Are preparing their beaks to begin.

Count the rooks that, in clerical dresses,  
Flock round when the harvest's in play,  
And not minding the farmer's distresses,  
Like devils in grain peck away.

Go, number the locusts in heaven,<sup>4</sup>  
On the way to some titheable shore;  
And when so many Parsons you've given  
We still shall be craving for more.

1 Come, Cloe, and give me sweet kisses,  
For sweeter sure never girl gave;  
But why, in the midst of my blisses,  
Do you ask me how many I'd have?

2 For whilst I love thee above measure,  
To numbers I'll ne'er be confined.

3 Count the bees that on Hybla are playing,  
Count the flowers that enamel its fields,  
Count the flocks, etc.

4 Go number the stars in the heaven,  
Count how many sands on the shore,  
When so many kisses you've given,  
I still shall be craving for more.

Then, unless ye the Church would sub-  
merge, ye  
Must leave us in peace to augment,  
For the wretch who could number the  
Clergy,  
With few will be ever content.<sup>1</sup>

## A SAD CASE.

"If it be the undergraduate season at which this *rabies religiosa* is to be so fearful, what security has Mr. Goulburn against it at this moment, when his son is actually exposed to the full venom of an association with Dissenters?"  
— *The Times*, March 25.

How sad a case! — just think of it —  
If Goulburn junior should be bit  
By some insane Dissenter, roaming  
Thro' Granta's halls, at large and foam-  
ing,  
And with that aspect *ultra* crabbed  
Which marks Dissenters when they're  
rabid!

God only knows what mischiefs might  
Result from this one single bite,  
Or how the venom, once sucked in,  
Might spread and rage thro' kith and kin.  
Mad folks of all denominations  
First turn upon their own relations:  
So that *one* Goulburn, fairly bit,  
Might end in maddening the whole kit,  
Till ah! ye gods! we'd have to rue  
Our Goulburn senior bitten too;  
The Hychurchphobia in those veins,  
Where Tory blood now redly reigns; —  
And that dear man who now perceives  
Salvation only in lawn-sleeves,  
Might, tainted by such coarse infection,  
Run mad in the opposite direction,  
And think, poor man, 't is only given  
To linsey-woolsey to reach Heaven!

Just fancy what a shock 't would be  
Our Goulburn in his fits to see,  
Tearing into a thousand particles  
His once-loved Nine and Thirty Articles;  
(Those Articles his friend, the Duke,<sup>2</sup>  
For Gospel, t' other night, mistook;) —  
Cursing cathedrals, deans and singers —  
Wishing the ropes might hang the ring-  
ers —

<sup>1</sup> But the wretch who can number his kisses,  
With few will be ever content.

<sup>2</sup> The Duke of Wellington, who styled them  
"the Articles of Christianity."

Pelting the church with blasphemies,  
Even worse than Parson Beverley's; —  
And ripe for severing Church and State,  
Like any creedless reprobate,  
Or like that class of Methodists  
Prince Waterloo styles "Atheists!"

But 't is too much — the Muse turns pale,  
And o'er the picture drops a veil,  
Praying, God save the Goulburns all  
From mad Dissenters great and small!

## A DREAM OF HINDOSTAN.

— *risum teneatis, amici.*

"THE longer one lives, the more one  
learns,"

Said I, as off to sleep I went,  
Bemused with thinking of Tithe con-  
cerns,  
And reading a book by the Bishop of  
FERNS,<sup>3</sup>

On the Irish Church Establishment.  
But lo! in sleep not long I lay,  
When Fancy her usual tricks began,  
And I found myself bewitched away  
To a goodly city in Hindostan —  
A city where he who dares to dine  
On aught but rice is deemed a sinner;  
Where sheep and kine are held divine,  
And accordingly — never drest for  
dinner.

"But how is this?" I wondering cried —  
As I walkt that city fair and wide,  
And saw, in every marble street,  
A row of beautiful butchers' shops —  
"What means, for men who don't eat  
meat,  
"This grand display of loins and  
chops?"

In vain I askt — 't was plain to see  
That nobody dared to answer me.

So on from street to street I strode;  
And you can't conceive how vastly odd  
The butchers lookt — a roseate crew,  
Inshrined in stalls with naught to do;  
While some on a bench, half dozing, sat,  
And the Sacred Cows were not more fat.  
Still posed to think what all this scene

<sup>3</sup> An indefatigable scribbler of anti-Catholic  
pamphlets.

Of sinecure trade was *meant* to mean,  
 "And, pray," askt I—"by whom is  
 paid

The expense of this strange masque-  
 rade?"—

"The expense!—oh! that 's of course  
 defrayed

(Said one of these well-fed Hecatombers)

"By yonder rascally rice-consumers."

"What! *they* who must n't eat meat!"—

No matter—

(And while he spoke his cheeks grew  
 fatter,)

"The rogues may munch their *Paddy*  
 crop,

"But the rogues must still support *our*  
 shop.

"And depend upon it, the way to treat

"Heretical stomachs that thus dissent,

"Is to burden all that won't eat meat,

"With a costly MEAT ESTABLISH-  
 MENT."

On hearing these words so gravely said,  
 With a volley of laughter loud I shook,  
 And my slumber fled and my dream was  
 sped,

And I found I was lying snug in bed,  
 With my nose in the Bishop of FERNS'S  
 book.

### THE BRUNSWICK CLUB.

A letter having been addressed to a very dis-  
 tinguished personage, requesting him to become  
 the Patron of this Orange Club, a polite answer  
 was forthwith returned, of which we have been  
 fortunate enough to obtain a copy.

*Brimstone-hall, September 1, 1828.*

*Private.*—LORD BELZEBUB presents  
 To the Brunswick Club his compliments,  
 And much regrets to say that he  
 Can not at present their Patron be.  
 In stating this, Lord Belzebub  
 Assures on his honor the Brunswick  
 Club,

That 't is n't from any lukewarm lack  
 Of zeal or fire he thus holds back—  
 As even Lord *Coal*<sup>1</sup> himself is not  
 For the Orange party more red-hot:  
 But the truth is, till their Club affords  
 A somewhat decenter show of Lords,

And on its list of members gets  
 A few less rubbishy Baronets,  
 Lord Belzebub must beg to be  
 Excused from keeping such company.

Who the devil, he humbly begs to  
 know,

Are Lord Glandine, and Lord Dunlo?

Or who, with a grain of sense, would  
 go

To sit and be bored by Lord Mayo?

What living creature—*except his nurse*—

For Lord Mountcashel cares a curse,

Or thinks 't would matter if Lord Mus-  
 kerry

Were t' other side of the Stygian  
 ferry?

Breathes there a man in Dublin town,

Who 'd give but half of half-a-crown

To save from drowning my Lord Rath-  
 downe,

Or who would n't also gladly hustle in  
 Lords Roden, Bandon, Cole, and Jocke-  
 lyn?

In short, tho' from his tenderest years,

Accustomed to all sorts of Peers,

Lord Belzebub much questions whether

He ever yet saw mixt together

As 't were in one capacious tub,

Such a mess of noble silly-bub

As the twenty Peers of the Brunswick  
 Club.

'T is therefore impossible that Lord B.

Could stoop to such society,

Thinking, he owns (tho' no great prig),

For one in his station 't were *infra dig*.

But he begs to propose, in the interim

(Till they find some properer Peers for  
 him),

His Highness of Cumberland, as *Sub*,

To take his place at the Brunswick  
 Club—

Begging, meanwhile, himself to dub  
 Their obedient servant,

BELZEBUB.

It luckily happens, the Royal Duke

Resembles so much, in air and look,

The head of the Belzebub family,

That few can any difference see;

Which makes him of course the better  
 suit

To serve as Lord B.'s substitute.

<sup>1</sup> Usually written "Cole."



# PROPOSALS FOR A GYNÆCOC- RACY.

ADDRESSED TO

A LATE RADICAL MEETING.

— "*quas ipsa decus sibi dia Camilla  
delegit pacisque bonas bellique ministras.*"

VERGIL.

As Whig Reform has had its range,  
And none of us are yet content,  
Suppose, my friends, by way of change,  
We try a *Female Parliament*;  
And since of late with *he* M.P.'s  
We've fared so badly, take to *she's* —  
Petticoat patriots, flounced John Rus-  
sells,  
Burdetts in *blonde* and Broughams in  
*bustles*.

The plan is startling, I confess —  
But 'tis but an affair of dress;  
Nor see I much there is to choose  
'Twixt Ladies (so they're thorough-  
bred ones)  
In ribands of all sorts of hues,  
Or Lords in only blue or red ones.

At least the fiddlers will be winners,  
Whatever other trade advances;  
As then, instead of Cabinet dinners,  
We'll have, at Almack's, Cabinet  
dances;  
Nor let this world's important questions  
Depend on Ministers' digestions.

If Ude's receipts have done things ill,  
To Weippert's band they may go  
better;  
There's Lady \*\*, in one quadrille,  
Would settle Europe, if you'd let her:  
And who the deuce or asks or cares  
When Whigs or Tories have undone  
'em,  
Whether they've *danced* thro' State  
affairs,  
Or simply, dully, *dined* upon 'em?

Hurrah then for the Petticoats!  
To them we pledge our free-born votes;  
We'll have all *she*, and only *she* —  
Pert blues shall act as "best de-  
baters,"  
Old dowagers our Bishops be,  
And termagants our agitators.

If Vestris to oblige the nation  
Her own Olympus will abandon  
And help to prop the Administration,  
It *can't* have better legs to stand on.  
The famed Macaulay (Miss) shall show  
Each evening, forth in learned ora-  
tion;  
Shall move (midst general cries of  
"Oh!")

For full returns of population:  
And finally to crown the whole,  
The Princess Olive,<sup>1</sup> Royal soul,  
Shall from her bower in Banco Regis,  
Descend to bless her faithful lieges,  
And mid our Union's loyal chorus  
Reign jollily for ever o'er us.

TO THE EDITOR OF THE \* \* \*

Sir,  
Having heard some rumors respecting the  
strange and awful visitation under which Lord  
Henley has for some time past been suffering,  
in consequence of his declared hostility to "an-  
thems, solos, duets,"<sup>2</sup> etc., I took the liberty of  
making inquiries at his Lordship's house this  
morning, and lose no time in transmitting to you  
such particulars as I could collect. It is said  
that the screams of his Lordship, under the  
operation of this nightly concert, (which is no  
doubt some trick of the Radicals), may be  
heard all over the neighborhood. The female  
who personates St. Cecilia is supposed to be the  
same that last year appeared in the character of  
Isis at the Rotunda. How the cherubs are man-  
aged, I have not yet ascertained.

Yours, etc.

P. P.

LORD HENLEY AND ST. CECILIA.

— *in Metii descendat Judicis aures.*

HORAT.

As snug in his bed Lord Henley lay,  
Revolving much his own renown,  
And hoping to add thereto a ray  
By putting duets and anthems down,

Sudden a strain of choral sounds  
Mellifluous o'er his senses stole;  
Whereat the Reformer muttered  
"Zounds!"

For he loathed sweet music with all  
his soul.

<sup>1</sup> A personage, so styling herself, who attained considerable notoriety at that period.

<sup>2</sup> In a work, on Church Reform, published by his Lordship in 1832.

Then starting up he saw a sight  
That well might shock so learned a  
snorer —

Saint Cecilia robed in light  
With a portable organ slung before  
her.

And round were Cherubs on rainbow  
wings,  
Who, his Lordship feared, might tire  
of flitting,

So begged they 'd sit — but ah! poor  
things,  
They 'd, none of them, got the means  
of sitting.<sup>1</sup>

"Having heard," said the Saint, "you're  
fond of hymns,

"And indeed that musical snore be-  
trayed you,

"Myself and my choir of cherubims  
"Are come for a while to serenade  
you."

In vain did the horrified Henley say  
" 'T was all a mistake — she was mis-  
directed; "

And point to a concert over the way  
Where fiddlers and angels were ex-  
pected.

In vain — the Saint could see in his looks  
(She civilly said) much tuneful lore;  
So at once all opened their music-books,  
And herself and her Cherubs set off at  
score.

All night duets, terzets, quartets,  
Nay, long quintets most dire to hear;  
Ay, and old motets and canzonets  
And glees in sets kept boring his ear.

He tried to sleep — but it would n't do;  
So loud they squalled, he *must* attend  
to 'em;

Tho' Cherubs' songs to his cost he knew  
Were like themselves and had no end  
to 'em.

Oh judgment dire on judges bold,  
Who meddle with music's sacred  
strains!

1 "*Asseyez-vous, mes enfans.*" — "*Il n'y a  
pas de quoi, mon Seigneur.*"

Judge Midas tried the same of old  
And was punished like Henley for his  
pains.

But worse on the modern judge, alas!  
Is the sentence launched from Apollo's  
throne;  
For Midas was given the ears of an ass,  
While Henley is doomed to keep his  
own!

## ADVERTISEMENT.<sup>2</sup>

1830.

MISSING or lost, last Sunday night,  
A Waterloo coin whereon was traced  
The inscription, "Courage!" in letters  
bright,  
Tho' a little by rust of years defaced.

The metal thereof is rough and hard,  
And ('t is thought of late) mixt up  
with brass;  
But it bears the stamp of Fame's award,  
And thro' all Posterity's hands will  
pass.

*How* it was lost God only knows,  
But certain *City* thieves, they say,  
Broke in on the owner's evening doze,  
And filched this "gift of gods" away!

One ne'er could, of course; the Cits sus-  
pect,  
If we had n't that evening chanced to  
see,  
At the robbed man's door a *Mare* elect  
With an ass to keep her company.

Whoso'er of this lost treasure knows,  
Is begged to state all facts about it,  
As the owner can't well face his foes,  
Nor even his friends just now without  
it.

And if Sir Clod will bring it back,  
Like a trusty Baronet, wise and able,

2 Written at that memorable crisis when a dis-  
tinguished Duke, then Prime Minister, acting  
under the inspirations of Sir Claudius Hunter,  
and other City worthies, advised his Majesty to  
give up his announced intention of dining with  
the Lord Mayor.

He shall have a ride on the whitest hack<sup>1</sup>  
That 's left in old King George's stable.

## MISSING.

Carlton Terrace, 1832.

WHEREAS, Lord \*\*\*\*\* de \*\*\*\*\*  
Left his home last Saturday,  
And, tho' inquired for round and round  
Thro' certain purlicues, can't be found;  
And whereas, none can solve our queries  
As to where this virtuous Peer is,  
Notice is hereby given that all  
May forthwith to inquiring fall,  
As, once the thing 's well set about,  
No doubt but we shall hunt him out.

His Lordship's mind, of late, they say,  
Hath been in an uneasy way.  
Himself and colleagues not being let  
To climb into the Cabinet,  
To settle England's state affairs,  
Hath much, it seems, *unsettled* theirs;  
And chief to this stray Plenipo  
Hath been a most distressing blow.  
Already, — certain to receive a  
Well-paid mission to the Neva,  
And be the bearer of kind words  
To tyrant Nick from Tory Lords, —  
To fit himself for free discussion,  
His Lordship had been learning Russian;  
And all so natural to him were  
The accents of the Northern bear,  
That while his tones were in your ear, you  
Might swear you were in sweet Siberia.  
And still, poor Peer, to old and young,  
He goes on raving in that tongue;  
Tells you how much you would enjoy a  
Trip to Dalnodubrovskoya;<sup>2</sup>  
Talks of such places by the score on  
As Oulismchinagoboron,<sup>3</sup>  
And swears (for he at nothing sticks)  
That Russia swarms with Raskol-niks,<sup>4</sup>

1 Among other remarkable attributes by which Sir Claudius distinguished himself, the dazzling whiteness of his favorite steed was not the least conspicuous.

2 In the Government of Perm.

3 Territory belonging to the mines of Koolivano-Koskressense.

4 The Russian name of religious dissenters or heretics. "*Il existe en Russie plusieurs sectes; la plus nombreuse est celle des Raskolniks, ou vrai-croyants.*" — GAMBA, "*Voyage dans la Russie Méridionale.*"

Tho' *one* such Nick, God knows, must be  
A more than ample quantity.

Such are the marks by which to know  
This strayed or stolen Plenipo;  
And whosoever brings or sends  
The unhappy statesman to his friends  
On Carlton Terrace, shall have thanks,  
And — any paper but the Bank's.

P.S. — Some think the disappearance  
Of this our diplomatic Peer hence  
Is for the purpose of reviewing,  
*In person*, what dear Mig is doing,  
So as to'scape all tell-tale letters  
'Bout Beresford, and such abettors, —  
The only "wretches" for whose aid<sup>5</sup>  
Letters seem *not* to have been made.

THE DANCE OF BISHOPS;  
OR, THE EPISCOPAL QUADRILLE.<sup>6</sup>  
A DREAM.

1833.

"Solemn dances were, on great festivals and celebrations, admitted among the primitive Christians, in which even the Bishops and dignified Clergy were performers. Scaliger says, that the first Bishops were called *presules* <sup>7</sup> for no other reason than that they led off these dances." — "*Cyclopaedia*," art. *Dances*.

I 'VE had such a dream — a frightful  
dream —  
Tho' funny mayhap to wags 't will seem,  
By all who regard the Church, like us,  
'T will be thought exceedingly ominous!

As reading in bed I lay last night —  
Which (being insured) is my delight —  
I happened to doze off just as I got to  
The singular fact which forms my motto.  
Only think, thought I, as I dozed  
away,  
Of a party of Churchmen dancing the  
hay!

Clerks, curates and rectors capering all  
With a neat-legged Bishop to open the  
ball!

5 "Heaven first taught letters for some wretch's aid." — POPE.

6 Written on the passing of the memorable Bill, in the year 1833, for the abolition of ten Irish Bishoprics.

7 Literally, First Dancers.



Scarce had my eyelids time to close,  
When the scene I had fancied before me  
rose —

An Episcopal Hop on a scale so grand  
As my dazzled eyes could hardly stand.  
For Britain and Erin clubbed their Sees  
To make it a Dance of Dignities,  
And I saw — oh brightest of Church  
events!

A quadrille of the two Establishments,  
Bishop to Bishop *vis-à-vis*,  
Footing away prodigiously.

There was Bristol capering up to Derry,  
And Cork with London making merry;  
While huge Llandaff, with a See, so so,  
Was to dear old Dublin pointing his toe.  
There was Chester, hatched by woman's  
smile,

Performing a *chaine des Dames* in style;  
While he who, where'er the Lords'  
House dozes,

Can waken them up by citing Moses,<sup>1</sup>  
The portly Tuam, was all in a hurry  
To set, *en avant*, to Canterbury.

Meantime, while pamphlets stuff his  
pockets,  
(All out of date like spent sky-rockets,)  
Our Exeter stood forth to caper,  
As high on the floor as he doth on  
paper —

Much like a dapper Dancing Dervise,  
Who pirouettes his whole church-ser-  
vice —

Performing, midst those reverend souls,  
Such *entrechats*, such *cabrioles*,  
Such *balonnés*,<sup>2</sup> such — *rigmaroles*,  
Now high, now low, now this, now that,  
That none could guess what the devil  
he'd be at;

Tho', watching his various steps, some  
thought

That a step in the Church was all he  
sought.

1 "And what does Moses say?"—One of the ejaculations with which this eminent prelate enlivened his famous speech on the Catholic question.

2 A description of the method of executing this step may be useful to future performers in the same line:—"Ce pas est composé de deux mouvements différens, savoir, plier, et sauter sur un pied, et se rejeter sur l'autre."—"Dictionnaire de Danse." art. *Contre-temps*.

But alas, alas! while thus so gay,  
These reverend dancers friskt away,  
Nor Paul himself (not the saint, but he  
Of the Opera-house) could brisker be,  
There gathered a gloom around their  
glee—

A shadow which came and went so fast,  
That ere one could say "'T is there,"  
't was past —

And, lo! when the scene again was  
cleared,

Ten of the dancers had disappeared!  
Ten able-bodied quadrillers swept  
From the hallowed floor where late they  
stept,

While twelve was all that footed it still,  
On the Irish side of that grand Qua-  
drille!

Nor this the worst:—still danced they  
on,

But the pomp was saddened, the smile  
was gone;

And again from time to time the same  
Ill-omened darkness round them came—  
While still as the light broke out anew,  
Their ranks lookt less by a dozen or  
two;

Till ah! at last there were only found  
Just Bishops enough for a four-hands-  
round;

And when I awoke, impatient getting,  
I left the last holy pair *poussetting*!

N. B. — As ladies in years, it seems,  
Have the happiest knack at solving  
dreams,

I shall leave to my ancient feminine  
friends

Of the *Standard* to say what *this* por-  
tends.

DICK \* \* \* \*

A CHARACTER.

OF various scraps and fragments built,  
Borrowed alike from fools and wits,  
Dick's mind was like a patchwork quilt,  
Made up of new, old, motley bits —  
Where, if the *Co.* called in their shares,  
If petticoats their quota got  
And gowns were all refunded theirs,  
The quilt would look but shy, God  
wot.

And thus he still, new plagiaries seeking,  
Reversed ventriloquism's trick,  
For, 'stead of Dick thro' others speak-  
ing,

'T was others we heard speak thro'  
Dick.

A Tory now, all bounds exceeding,  
Now best of Whigs, now worst of  
rats;

One day with Malthus, foe to breeding,  
The next with Sadler, all for brats.

Poor Dick! — and how else could it be?  
With notions all at random caught,  
A sort of mental fricassee,  
Made up of legs and wings of  
thought —

The leavings of the last Debate, or  
A dinner, yesterday, of wits,  
Where Dick sate by and, like a waiter,  
Had the scraps for perquisites.

#### A CORRECTED REPORT OF SOME LATE SPEECHES.

1834.

"Then I heard one saint speaking, and another saint said unto that saint."

ST. SINCLAIR rose and declared in  
sooth,

That he would n't give sixpence to May-  
nooth.

He had hated priests the whole of his  
life,

For a priest was a man who had no  
wife,<sup>1</sup>

And, having no wife, the Church was  
his mother,

The Church was his father, sister and  
brother.

This being the case, he was sorry to say  
That a gulf 'twixt Papist and Protestant  
lay,<sup>2</sup>

So deep and wide, scarce possible was it  
To say even "how d' ye do?" across it:

1 "He objected to the maintenance and education of a clergy bound by the particular vows of celibacy, which as it were gave them the Church as their only family, making it fill the places of father and mother and brother." — Debate on the Grant to Maynooth College, *The Times*, April 19.

2 "It had always appeared to him that between the Catholic and Protestant a great gulf intervened, which rendered it impossible," etc.

And tho' your Liberals, nimble as fleas,  
Could clear such gulfs with perfect ease,  
'T was a jump that naught on earth  
could make

Your proper, heavy-built Christian take.  
No, no, — if a Dance of Sects *must* be,  
He would set to the Baptist willingly,<sup>3</sup>  
At the Independent deign to smirk,  
And rigadon with old Mother Kirk;  
Nay even, for once, if needs must be,  
He 'd take hands round with all the  
three;

But as to a jig with Popery, no, —  
To the Harlot ne'er would he point his  
toe.

St. Mandeville was the next that rose, —  
A saint who round as pedler goes  
With his pack of piety and prose,  
Heavy and hot enough, God knows, —  
And he said that Papists were much in-  
clined

To extirpate all of Protestant kind,  
Which he could n't in 'truth so much  
condemn,

Having rather a wish to extirpate *them*;  
That is, — to guard against mistake, —  
To extirpate them for their doctrine's  
sake;

A distinction Churchmen always make, —  
Insomuch that when they 've prime con-  
trol,

Tho' sometimes roasting heretics whole,  
They but cook the body for sake of the  
soul.

Next jumpt St. Johnston jollily forth,  
The spiritual Dogberry of the North,<sup>4</sup>  
A right "wise fellow, and what 's more,  
An officer,"<sup>5</sup> like his type of yore;  
And he asked if we grant such tolera-  
tion,

3 The Baptist might acceptably extend the offices of religion to the Presbyterian and the Independent, or the member of the Church of England to any of the other three; but the Catholic," etc.

4 "Could he then, holding as he did a spiri- tual office in the Church of Scotland, (cries of hear, and laughter,) with any consistency give his consent to a grant of money?" etc.

5 "I am a wise fellow, and which is more, an officer." — *Much Ado About Nothing*.

Pray, what's the use of our Reformation?<sup>1</sup>  
 What is the use of our Church and State?  
 Our Bishops, Articles, Tithe and Rate?  
 And still as he yelled out "what's the use?"  
 Old Echoes, from their cells recluse  
 Where they'd for centuries slept, broke loose,  
 Yelling responsive, "*What's the use?*"

### MORAL POSITIONS.

#### A DREAM.

"His Lordship said that it took a long time for a moral position to find its way across the Atlantic. He was very sorry that its voyage had been so long," etc. — Speech of Lord Dudley and Ward on Colonial Slavery, March 8.

T'OTHER night, after hearing Lord Dudley's oration

(A treat that comes once a-year as May-day does),

I dreamt that I saw — what a strange operation!

A "moral position" shipt off for Barbadoes.

The whole Bench of Bishops stood by in grave attitudes,

Packing the article tidy and neat; —

As their Reverences know that in southernly latitudes

"Moral positions" don't keep very sweet.

There was Bathurst arranging the custom-house pass;

And to guard the frail package from tousing and routing,

There stood my Lord Eldon, endorsing it "Glass,"

Tho' as to which side should lie up- permost, doubting.

The freight was however stowed safe in the hold;

The winds were polite and the moon lookt romantic,

<sup>1</sup> "What, he asked, was the use of the Reformation? What was the use of the Articles of the Church of England, or of the Church of Scotland?" etc.

While off in the good ship "The Truth" we were rolled,

With our ethical cargo, across the Atlantic.

Long, dolefully long, seemed the voyage we made;

For "The Truth," at all times but a very slow sailer,

By friends, near as much as by foes, is delayed,

And few come aboard her tho' so many hail her.

At length, safe arrived, "I went thro' "tare and tret,"

Delivered my goods in the primest condition,

And next morning read in the *Bridge-town Gazette*,

"Just arrived by 'The Truth,' a new moral position.

"The Captain" — here, startled to find myself named

As "the Captain" — (a thing which, I own it with pain,

I thro' life have avoided,) I woke — lookt ashamed,

Found I *was n't* a captain and dozed off again.

### THE MAD TORY AND THE COMET.

FOUNDED ON A LATE DISTRESSING INCIDENT.

1832-3.

"*mutantem regna cometem.*" LUCAN.<sup>2</sup>

"Tho' all the pet mischiefs we count upon fail,

"Tho' Cholera, hurricanes, Wellington leave us,

"We've still in reserve, mighty Comet, thy tail; —

"Last hope of the Tories, wilt thou too deceive us?

<sup>2</sup> Eclipses and comets have been always looked to as great changers of administrations. Thus Milton, speaking of the former: —

"With fear of change  
 Perplexing monarchs."

And in Statius we find,

"*mutant quæ sceptrâ cometa.*"



"No — 't is coming, 't is coming, the  
avenger is nigh;

"Heed, heed not; ye placemen, how  
Herapath flatters;

"One whisk from that tail as it passes  
us by

"Will settle at once all political mat-  
ters; —

"The East-India Question, the Bank,  
the Five Powers,

"(Now turned into two) with their  
rigmorole Protocols; <sup>1</sup> —

"Ha! ha! ye gods, how this new friend  
of ours

"Will knock, right and left, all diplo-  
macy's what-d' ye-calls!

"Yes, rather than Whigs at our downfall  
should mock,

"Meet planets and suns in one general  
hustle!

"While happy in vengeance we welcome  
the shock

"That shall jerk from their places,  
Grey, Althorp, and Russell."

Thus spoke a mad Lord, as, with tele-  
scope raised,

His wild Tory eye on the heavens he  
set;

And tho' nothing destructive appeared  
as he gazed,

Much hoped that there *would* before  
Parliament met.

And still, as odd shapes seemed to flit  
thro' his glass,

"Ha! there it is now," the poor ma-  
niac cries;

While his fancy with forms but too mon-  
strous, alas!

From his own Tory zodiac peoples the  
skies: —

"Now I spy a big body, good heavens,  
how big!

"Whether Bucky <sup>2</sup> or Taurus I can-  
not well say: —

<sup>1</sup> See, for some of these Protocols, the An-  
nual Register, for the year 1832.

<sup>2</sup> The Duke of Buckingham.

"And yonder there 's Eldon's old Chan-  
cery-wig,

"In its dusty aphelion fast fading  
away.

"I see, 'mong those fatuous meteors be-  
hind,

"Londonderry, *in vacuo*, flaring  
about; —

"While that dim double star, of the  
nebulous kind,

"Is the Gemini, Roden and Lorton,  
no doubt.

"Ah, Ellenborough! 'faith, I first  
thought 't was the Comet;

"So like that in Milton, it made me  
quite pale;

"The head with the same 'horrid hair' <sup>a</sup>  
coming from it,

"And plenty of vapor, but — where  
is the tail?"

Just then, up aloft jump't the gazer  
elated —

For lo! his bright glass a phenomenon  
showed,

Which he took to be Cumberland, *up-  
wards* translated,

Instead of his natural course, *other*  
road!

But too awful that sight for a spirit so  
shaken, —

Down dropt the poor Tory in fits and  
grimaces,

Then off to the Bedlam in Charles Street  
was taken,

And is now one of Halford's most  
favorite cases.

FROM THE HON. HENRY —,  
TO LADY EMMA —.

*Paris, March 30, 1832.*

You bid me explain, my dear angry  
Ma'amselle,

How I came thus to bolt without saying  
farewell;

<sup>3</sup> "And from his horrid hair  
Shakes pestilence and war."

And the truth is, — as truth you *will*  
have, my sweet railer, —

There are two worthy persons I always  
feel loath

To take leave of at starting, — my mis-  
tress and tailor, —

As somehow one always has *scenes*  
with them both;

The Snip in ill-humor, the Syren in  
tears,

She calling on Heaven, and he on the  
attorney, —

Till sometimes, in short, 'twixt his duns  
and his dears,

A young gentleman risks being stopt  
in his journey.

But to come to the point, tho' you think,  
I dare say,

That 't is debt or the Cholera drives me  
away,

'Pon honor you 're wrong; — such a  
mere bagatelle

As a pestilence, nobody now-a-days  
fears;

And the fact is, my love, I 'm thus bolt-  
ing, pell-mell,

To get out of the way of these horrid  
new Peers;<sup>1</sup>

This deluge of coronets frightful to think  
of,

Which England is now for her sins on  
the brink of;

This coinage of *nobles*, — coined all of  
'em, badly,

And sure to bring Counts to a *discount*  
most sadly.

Only think! to have Lords overrunning  
the nation,

As plenty as frogs in a Dutch inunda-  
tion;

No shelter from Barons, from Earls no  
protection,

And tadpole young Lords too in every  
direction, —

Things created in haste just to make a  
Court list of,

Two legs and a coronet all they consist of!

<sup>1</sup> A new creation of Peers was generally ex-  
pected at this time.

The prospect 's quite frightful, and what  
Sir George Rose

(My particular friend) says is perfectly  
true,

That, so dire the alternative, nobody  
knows,

'Twixt the Peers and the Pestilence,  
what he 's to do;

And Sir George even doubts, — could he  
choose his disorder, —

'Twixt coffin and coronet, *which* he  
would order.

This being the case, why, I thought, my  
dear Emma,

'T were best to fight shy of so curst a di-  
lemma;

And tho' I confess myself somewhat a  
villain,

To 've left *idol mio* without an *addio*,  
Console your sweet heart, and a week  
hence from Milan

I'll send you — some news of Bellini's  
last trio.

N.B. — Have just packt up my travelling  
set-out,

Things a tourist in Italy *can't* go with-  
out —

Viz., a pair of *gants gras*, from old Hou-  
bigant's shop,

Good for hands that the air of Mont  
Cenis might chap.

Small presents for ladies, — and nothing  
so wheedles

The creatures abroad as your golden-  
eyed needles.

A neat pocket Horace by which folks  
are cozened

To think one knows Latin, when — one,  
perhaps, does n't;

With some little book about heathen my-  
thology,

Just large enough to refresh one's theol-  
ogy;

Nothing on earth being half such a  
bore as

Not knowing the difference 'twixt Virgins  
and Floras.

Once more, love, farewell, best regards  
to the girls,

And mind you beware of damp feet and  
new Earls.

HENRY.

## TRIUMPH OF BIGOTRY.

"COLLEGE. — We announced, in our last, that Lefroy and Shaw were returned. They were chaired yesterday; the Students of the College determined, it would seem, to imitate the mob in all things, harnessing themselves to the car, and the Masters of Arts bearing Orange flags and bludgeons before, beside, and behind the car."  
*Dublin Evening Post*, Dec. 20, 1832.

AY, yoke ye to the bigots' car,  
 Ye chosen of Alma Mater's scions; —  
 Fleet chargers drew the God of War,  
 Great Cybele was drawn by lions,  
 And Sylvan Pan, as Poets dream,  
 Drove four young panthers in his team.  
 Thus classical Lefroy, for once, is,

Thus, studious of a like turn-out,  
 He harnesses young sucking dunces,  
 To draw him as their Chief about,  
 And let the world a picture see  
 Of Dulness yoked to Bigotry:

Showing us how young College hacks  
 Can pace with bigots at their backs,  
 As tho' the cubs were *born* to draw  
 Such luggage as Lefroy and Shaw.  
 Oh! shade of Goldsmith, shade of  
 Swift,

Bright spirits whom, in days of yore,  
 This Queen of Dulness sent adrift,  
 As aliens to her foggy shore; <sup>1</sup> —  
 Shade of our glorious Grattan, too,  
 Whose very name her shame recalls;  
 Whose effigy her bigot crew  
 Reversed upon their monkish  
 walls, <sup>2</sup> —

Bear witness (lest the world should  
 doubt)

To your mute Mother's dull renown,  
 Then famous but for Wit turned *out*,  
 And Eloquence turned *upside down*;  
 But now ordained new wreaths to win,  
 Beyond all fame of former days,  
 By breaking thus young donkies in  
 To draw M.P.s amid the brays  
 Alike of donkies and M.A.s; —  
 Defying Oxford to surpass 'em  
 In this new "*Gradus ad Parnassum*."

<sup>1</sup> See the lives of these two poets for the circumstances under which they left Dublin College.

<sup>2</sup> In the year 1799, the Board of Trinity College, Dublin, thought proper, as a mode of expressing their disapprobation of Mr. Grattan's public conduct, to order his portrait, in the Great Hall of the University, to be turned upside down, and in this position it remained for some time.

TRANSLATION FROM THE GULL  
LANGUAGE.

*Scripta manet.*

1833.

"T WAS graved on the Stone of Destiny,<sup>3</sup>  
 In letters four and letters three;  
 And ne'er did the King of the Gulls go by  
 But those awful letters scared his eye;  
 For he knew that a Prophet Voice had  
 said,  
 "As long as those words by man were  
 read,  
 "The ancient race of the Gulls should  
 ne'er  
 "One hour of peace or plenty share."  
 But years on years successive flew,  
 And the letters still more legible grew, —  
 At top, a T, an H, an E,  
 And underneath, D. E. B. T.

Some thought them Hebrew, — such as  
 Jews  
 More skilled in Scrip than Scripture use;  
 While some surmised 't was an ancient  
 way  
 Of keeping accounts, (well known in the  
 day  
 Of the famed Didlerius Jeremias,  
 Who had thereto a wonderful bias,)  
 And proved in books most learnedly  
 boring,  
 'T was called the *Pontick* way of scoring.

Howe'er this be there never were yet  
 Seven letters of the alphabet,  
 That 'twixt them formed so grim a spell,  
 Or scared a Land of Gulls so well,  
 As did this awful riddle-me-ree  
 Of T. H. E. D. E. B. T.

. . . . .

Hark! — it is struggling Freedom's cry;  
 "Help, help, ye nations, or I die;  
 "'T is Freedom's fight and on the field  
 "Where I expire *your* doom is sealed."  
 The Gull-King hears the awakening call,  
 He hath summoned his Peers and Pa-  
 triots all,

<sup>3</sup> Liafail, or the Stone of Destiny, — for which see Westminster Abbey.



And he asks, "Ye noble Gulls, shall we  
 "Stand basely by at the fall of the Free,  
 "Nor utter a curse nor deal a blow?"  
 And they answer with voice of thunder,  
 "No."

Out fly their flashing swords in the air! —  
 But, — why do they rest suspended there?  
 What sudden blight, what baleful charm,  
 Hath chilled each eye and checkt each  
 arm?

Alas! some withering hand hath thrown  
 The veil from off that fatal stone,  
 And pointing now with sapless finger,  
 Showeth where dark those letters lin-  
 ger, —

Letters four and letters three,  
 T. H. E. D. E. B. T.

At sight thereof, each lifted brand  
 Powerless falls from every hand;  
 In vain the Patriot knits his brow, —  
 Even talk, his staple, fails him now.  
 In vain the King like a hero treads,  
 His Lords of the Treasury shake their  
 heads;

And to all his talk of "brave and free,"  
 No answer getteth His Majesty  
 But "T. H. E. D. E. B. T."

In short, the whole Gull nation feels  
 They 're fairly spell-bound, neck and  
 heels;

And so, in the face of the laughing  
 world,

Must e'en sit down with banners furled,  
 Adjourning all their dreams sublime  
 Of glory and war to — some other time.

#### NOTIONS ON REFORM.

BY A MODERN REFORMER.

Of all the misfortunes as yet brought to  
 pass

By this comet-like Bill, with its long  
 tail of speeches,

The saddest and worst is the schism  
 which alas!

It has caused between Wetherel's  
 waistcoat and breeches.

Some symptoms of this Anti-Union pro-  
 pensity

Had oft broken out in that quarter  
 before;

But the breach, since the Bill, has at-  
 tained such immensity,

Daniel himself could have scarce wisht  
 it more.

Oh! haste to repair it, ye friends of good  
 order,

Ye Atwoods and Wynns, ere the mo-  
 ment is past;

Who can doubt that we tread upon An-  
 archy's border,

When the ties that should hold men  
 are loosening so fast?

Make Wetherel yield to "some sort of  
 Reform"

(As we all must, God help us! with  
 very wry faces;)

And loud as he likes let him bluster and  
 storm

About Corporate Rights, so he 'll only  
 wear braces.

Should those he now sports have been  
 long in possession,

And, like his own borough, the worse  
 for the wear,

Advise him at least as a prudent conces-  
 sion

To Intellect's progress, to buy a new  
 pair.

Oh! who that e'er saw him when vocal  
 he stands,

With a look something midway 'twixt  
 Filch's and Lockit's,

While still, to inspire him, his deeply-  
 thrust hands

Keep jingling the rhino in both  
 breeches-pockets —

Who that ever has listened thro' groan  
 and thro' cough,

To the speeches inspired by this mu-  
 sic of pence, —

But must grieve that there 's any thing  
 like *falling off*

In that great nether source of his wit  
 and his sense?

Who that knows how he lookt when,  
with grace debonair,  
He began first to court — rather late  
in the season —

Or when, less fastidious, he sat in the  
chair

Of his old friend, the Nottingham  
Goddess of Reason; <sup>1</sup>

That Goddess whose borough-like virtue  
attracted

All mongers in *both* wares to proffer  
their love;

Whose chair like the stool of the Py-  
thonesse acted,

As Wetherel's rants ever since go to  
prove; <sup>2</sup>

Who in short would not grieve if a man  
of his graces

Should go on rejecting, unwarned by  
the past,

The "moderate Reform" of a pair of  
new braces,

Till, some day, — he 'll all fall to  
pieces at last.

#### TORY PLEDGES.

I PLEDGE myself thro' thick and thin,  
To labor still with zeal devout  
To get the Outs, poor devils, in,  
And turn the Ins, the wretches, out.

I pledge myself, tho' much bereft  
Of ways and means of ruling ill,  
To make the most of what are left,  
And stick to all that 's rotten still.

Tho' gone the days of place and pelf,  
And drones no more take all the  
honey,

I pledge myself to cram myself  
With all I can of public money.

<sup>1</sup> It will be recollected that the learned gentleman himself boasted, one night, in the House of Commons, of having sat in the very chair which this allegorical lady had occupied.

<sup>2</sup> Lucan's description of the effects of the tripod on the appearance and voice of the sitter, shows that the symptoms are, at least, very similar:

*spumea tunc primum rabies vesana per ora  
effluit . . . . .  
tunc mæstus vastis ululatus in antris,*

To quarter on that social purse  
My nephews, nieces, sisters, brothers,  
Nor, so *we* prosper, care a curse  
How much 't is at the expense of  
others.

I pledge myself, whenever Right  
And Might on any point divide,  
Not to ask which is black or white,  
But take at once the strongest side.

For instance, in all Tithe discussions,  
I'm *for* the Reverend encroachers: —  
I loathe the Poles, applaud the Rus-  
sians, —  
Am *for* the Squires, *against* the Poach-  
ers.

Betwixt the Corn-Lords and the Poor  
I 've not the slightest hesitation, —  
The People *must* be starved, to insure  
The Land its due remuneration.

I pledge myself to be no more  
With Ireland's wrongs beprosod or  
shammed, —  
I vote her grievances a *bore*,  
So she may suffer and be damned.

Or if she kick, let it console us,  
We still have plenty of red coats,  
To cram the Church, that general bolus,  
Down any given amount of throats.

I dearly love the Frankfort Diet, —  
Think newspapers the worst of crimes;  
And would, to give some chance of quiet,  
Hang all the writers of "*The Times*;"

Break all their correspondents' bones,  
All authors of "Reply," "Rejoinder,"  
From the Anti-Tory, Colonel Jones,  
To the Anti-Suttee, Mr. Poynder.

Such are the Pledges I propose;  
And tho' I can't now offer gold,  
There 's many a way of buying those  
Who 've but the taste for being sold.

So here 's, with three times three hurrahs,  
A toast, of which you 'll not com-  
plain, —

"Long life to jobbing; may the days  
"Of Peculation shine again!"

## ST. JEROME ON EARTH.

## FIRST VISIT.

1832.

As St. Jerome who died some ages ago,  
Was sitting one day in the shades below,

"I 've heard much of English bishops,"  
quoth he,

"And shall now take a trip to earth to see  
How far they agree in their lives and ways

"With our good old bishops of ancient days."

He had learned—but learned without misgivings—

Their love for good living and eke good livings;

Not knowing (as ne'er having taken degrees)

That good *living* means claret and fricassees,

While its plural means simply—pluralities.

"From all I hear," said the innocent man,

"They are quite on the good old primitive plan.

"For wealth and pomp they little can care,

"As they all say '*No*' to the Episcopal chair;

"And their vestal virtue it well denotes

"That they all, good men, wear petticoats."

Thus saying, post-haste to earth he hurries,

And knocks at the Archbishop of Canterbury's.

The door was oped by a lackey in lace,  
Saying, "What 's your business with his Grace?"

"His Grace!" quoth Jerome—for posed was he,

Not knowing what *sort* this Grace could be;

Whether Grace *preventing*, Grace *particular*,

Grace of that breed called *Quinquarticular*<sup>1</sup>—

<sup>1</sup> So called from the proceedings of the Synod of Dort.

In short he rummaged his holy mind  
The exact description of Grace to find,  
Which thus could represented be  
By a footman in full livery.

At last, out loud in a laugh he broke,  
(For dearly the good saint loved his joke)<sup>2</sup>

And said—surveying, as sly he spoke,  
The costly palace from roof to base—

"Well, it is n't, at least, a *saving* Grace!"

"Umph!" said the lackey, a man of few words,

"The Archbishop is gone to the House of Lords."

"To the House of the Lord, you mean, my son,

"For in *my* time at least there was but one;

"Unless such many-*fold* priests as these

"Seek, even in their LORD, pluralities!"<sup>3</sup>

"No time for gab," quoth the man in lace:

Then slamming the door in St. Jerome's face

With a curse to the single knockers all  
Went to finish his port in the servants' hall,

And propose a toast (humanely meant  
To include even Curates in its extent)

"To all as *serves* the Establishment."

## ST. JEROME ON EARTH.

## SECOND VISIT.

"This much I dare say, that, since *lording*  
and loitering hath come up, preaching hath come  
down, contrary to the Apostles' times. For they  
preached and *lorded* not: and now they *lord* and  
preach not . . . . Ever since the Prelates were  
made Lords and Nobles, the plough standeth;  
there is no work done, the people starve."—  
*Latimer, "Sermon of the Plough."*

"ONCE more," said Jerome, "I 'll run  
up and see

How the Church goes on,"—and off set  
he.

Just then the packet-boat which trades  
Betwixt our planet and the shades

<sup>2</sup> Witness his well known pun on the name of his adversary Vigilantius, whom he calls facetiously Dormitantius.

<sup>3</sup> The suspicion attached to some of the early Fathers of being Arians in their doctrine would appear to derive some confirmation from this passage.



Had arrived below with a freight so queer,  
 "My eyes!" said Jerome, "what have we here?" —

For he saw, when nearer he explored,  
 They 'd a cargo of Bishops' wigs aboard.

"They are ghosts of wigs," said Charon,  
 "all,

"Once worn by nobs Episcopal.<sup>1</sup>

"For folks on earth, who 've got a store  
 "Of cast off things they 'll want no more,

"Oft send them down, as gifts, you know,

"To a certain Gentleman here below.

"A sign of the times, I plainly see,"  
 Said the Saint to himself as, pondering,  
 he

Sailed off in the death-boat gallantly.

Arrived on earth, quoth he, "No more

"I 'll affect a body as before;

"For I think I 'd best, in the company

"Of Spiritual Lords, a spirit be,

"And glide unseen from See to See."

But oh! to tell what scenes he saw, —

It was more than Rabelais's pen could draw.

For instance, he found Exeter,

Soul, body, inkstand, all in a stir, —

For love of God? for sake of King?

For good of people? — no such thing;

But to get for himself, by some new trick,

A shove to a better bishoprick.

He found that pious soul, Van Mildert,

Much with his money-bags bewildered;

Snubbing the Clerks of the Diocese,<sup>2</sup>

Because the rogues showed restlessness

At having too little cash to touch,

While he so Christianly bears too much.

He found old Sarum's wits as gone

As his own beloved text in John,<sup>3</sup> —

Text he hath prosed so long upon,  
 That 't is thought when askt, at the gate  
 of heaven,

His name, he 'll answer, "John, v. 7."

"But enough of Bishops I 've had to-day,"

Said the weary Saint, — "I must away.

"Tho' I own I should like before I go

"To see for once (as I 'm askt below

"If really such odd sights exist)

"A regular six-fold Pluralist."

Just then he heard a general cry —

"There's Doctor Hodgson galloping by!"

"Ay, that 's the man," says the Saint,  
 "to follow,"

And off he sets with a loud view-hollo,

At Hodgson's heels, to catch if he can

A glimpse of this singular plural man.

But, — talk of Sir Boyle Roche's bird!<sup>4</sup>

To compare him with Hodgson is absurd.

"Which way, sir, pray, is the doctor gone?" —

"He is now at his living at Hillingdon." —

"No, no, — you 're out, by many a mile,

"He 's away at his Deanery in Carlisle." —

"Pardon me, sir; but I understand

"He 's gone to his living in Cumberland." —

"God bless me, no, — he can't be there;

"You must try St. George's, Hanover Square."

Thus all in vain the Saint inquired,

From living to living, mockt and tired; —

'T was Hodgson here, 't was Hodgson there,

'T was Hodgson nowhere, everywhere;

Till fairly beat the Saint gave o'er

And flitted away to the Stygian shore,

To astonish the natives underground

With the comical things he on earth had found.

1 The wig, which had so long formed an essential part of the dress of an English bishop, was at this time beginning to be dispensed with.

2 See the Bishop's Letter to Clergy of his Diocese.

3 1 John v. 7. A text which, though long

given up by all the rest of the orthodox world, is still pertinaciously adhered to by this Right Reverend scholar.

4 It was a saying of the well-known Sir Boyle, that "a man could not be in two places at once, unless he was a bird."

## THOUGHTS ON TAR BARRELS.

(VIDE DESCRIPTION OF A LATE FÊTE.)<sup>1</sup>  
1832.

WHAT a pleasing contrivance ! how aptly  
devised  
'Twixt 'tar and magnolias to puzzle  
one's noses !  
And how the tar-barrels must all be sur-  
prised  
To find themselves seated like " Love  
among roses ! "

What a pity we can't, by precautions like  
these,  
Clear the air of that other still viler  
infection ;  
That radical pest, that old whiggish dis-  
ease,  
Of which cases, true-blue, are in every  
direction.

Stead of barrels, let 's light up an *Auto  
da Fe*  
Of a few good combustible Lords of  
" the Club ;"  
They would fume in a trice, the Whig  
cholera away,  
And there 's Bucky would burn like a  
barrel of bub.

How Roden would blaze ! and what rub-  
bish throw out !  
A volcano of nonsense in active dis-  
play ;  
While Vane, as a butt, amidst laughter,  
would spout  
The hot nothings he 's full of, all  
night and all day.

And then, for a finish, there 's Cumber-  
land's Duke, —  
Good Lord, how his chin-tuft would  
crackle in air !  
Unless (as is shrewdly surmised from  
his look)  
He 's already bespoke for combustion  
elsewhere.

<sup>1</sup> The Marquis of Hertford's Fête. — From  
dread of cholera his Lordship had ordered tar-  
barrels to be burned in every direction.

THE CONSULTATION.<sup>2</sup>

" When they do agree, their unanimity is won-  
derful." *The Critic.*  
1833.

*Scene discovers Dr. Whig and Dr. Tory in con-  
sultation. Patient on the floor between them.*

*Dr. Whig.* — THIS wild Irish patient  
does pester me so,  
That what to do with him, I 'm curst if I  
know.

I 've *promist* him anodynes —  
*Dr. Tory.* Anodynes ! — Stuff.  
Tie him down — gag him well — he 'll  
be tranquil enough.

That 's *my* mode of practice.  
*Dr. Whig.* True, quite in *your* line,  
But unluckily not much, till lately, in  
*mine*.

'Tis so painful —  
*Dr. Tory.* — Pooh, nonsense — ask  
Ude how he feels ;

When, for Epicure feasts, he prepares  
his live eels,  
By flinging them in, 'twixt the bars of  
the fire,  
And letting them wriggle on there till  
they tire.

He, too, says " 't is painful " — " quite  
makes his heart bleed " —  
But " your eels are a vile, oleaginous  
breed. " —

He would fain use them gently, but  
Cookery says " No.,"  
And — in short — eels were *born* to be  
treated just so.<sup>3</sup>

'T is the same with these Irish, — who 're  
odder fish still, —  
Your tender Whig heart shrinks from  
using them ill ;

I myself in my youth, ere I came to get  
wise,  
Used at some operations to blush to the  
eyes ; —

But, in fact, my dear brother, — if I  
may make bold  
To style you, as Peachum did Lockit, of  
old, —

<sup>2</sup> These verses, as well as some others that  
follow, (p. 660) were extorted from me by that  
lamentable measure of the Whig ministry, the  
Irish Coercion Act.

<sup>3</sup> This eminent artist, in the second edition  
of the work wherein he propounds this mode

We, Doctors, *must* act with the firmness  
of Ude,  
And, indifferent like him, — so the fish  
is *but* stewed, —  
*Must* torture live Pats for the general  
gourd.

[*Here patient groans and kicks a little.*

*Dr. Whig.* — But what, 'if one's patient's so devilish perverse,  
That he *won't* be thus tortured?

*Dr. Tory:* He ~~is~~ Coerce, sir, coerce.  
You're a juvenile performer, but once  
you begin,  
You can't think how fast you may train  
your hand in:

And (*smiling*) who knows but old Tory  
may take to the shelf,  
With the comforting thought that, in  
place and in pelf,  
He's succeeded by one just as — bad as  
himself?

*Dr. Whig* (*looking flattered*). — Why,  
to tell you the truth, I've a small  
matter here,  
Which you helped me to make for my  
patient last year; —

[*Goes to a cupboard and brings out a strait-waistcoat and gag.*

And such rest I've enjoyed from his  
raving since then  
That I've made up my mind he shall  
wear it again.

*Dr. Tory* (*embracing him*). — Oh,  
charming! — My dear Doctor Whig,  
you're a treasure,  
Next to torturing, *myself*, to help *you* is a  
pleasure.

[*Assisting Dr. Whig.*  
Give me leave — I've some practice in  
these mad machines;

There — tighter — the gag in the mouth,  
by all means.

Delightful! — all's snug — not a squeak  
need you fear, —

You may now put your anodynes off till  
next year.

[*Scene closes.*

of purifying his eels, professes himself much concerned at the charge of inhumanity brought against his practice, but still begs leave respectfully to repeat that it is the only proper mode of preparing eels for the table.

TO  
THE REV. CHARLES OVERTON,  
CURATE OF ROMALDKIRK.

AUTHOR OF THE POETICAL PORTRAITURE OF  
THE CHURCH.<sup>1</sup>

1833.

SWEET singer of Romaldkirk, thou who  
art reckoned,  
By critics Episcopal, David the Second,<sup>2</sup>  
If thus, as a Curate, so lofty your  
flight,  
Only think, in a Rectory, how you *would*  
write!  
Once fairly inspired by the "Tithe-  
crowned Apollo,"  
(Who beats, I confess it, our *lay* Phœbus  
hollow,  
Having gotten, besides the *old Nine's*  
inspiration,  
The *Tenth* of all eatable things in crea-  
tion,)  
There's nothing in fact that a poet like  
you,  
So *be-nined* and *be-tenthed*, could n't  
easily do.

Round the lips of the sweet-tongued  
Athenian<sup>3</sup> they say,  
While yet but a babe in his cradle he  
lay,  
Wild honey-bees swarmed as a presage  
to tell  
Of the sweet-flowing words that thence  
afterwards fell.  
Just so round our Overton's cradle, no  
doubt,  
Tenth ducklings and chicks were seen  
fitting about;  
Goose embryos, waiting their doomed  
decimation,  
Came, shadowing forth his adult destina-  
tion,  
And small, sucking tithe-pigs, in musical  
droves,  
Announced the Church poet whom  
Chester approves.

<sup>1</sup> See *Edinburgh Review*, No. 117.

<sup>2</sup> "Your Lordship," says Mr. Overton, in the Dedication of his Poem to the Bishop of Chester, "has kindly expressed your persuasion that my Muse will always be a Muse of sacred song and that it will be tuned as David's was."

<sup>3</sup> Sophocles.



O Horace! when thou, in thy vision of  
 yore,  
 Didst dream that a snowy-white plumage  
 came o'er  
 Thy etherealized limbs, stealing downily  
 on,  
 Till, by Fancy's strong spell, thou wert  
 turned to a swan,<sup>1</sup>  
 Little thought'st thou such fate could a  
 poet befall,  
 Without any effort of fancy, at all;  
 Little thought'st thou the world would in  
 Overton find  
 A bird, ready-made, somewhat different  
 in kind,  
 But as perfect as Michaelmas' self could  
 produce,  
 By gods yclept *anser*, by mortals a *goose*.

## SCENE

FROM A PLAY, ACTED AT OXFORD,  
 CALLED

"MATRICULATION."<sup>2</sup>

1834.

[Boy discovered at a table, with the Thirty-Nine  
 Articles before him. — Enter the Rt. Rev.  
 Doctor Phillpots.]

*Doctor P.* — THERE, my lad, lie the Arti-  
 cles — (*Boy begins to count them*)  
 just thirty-nine —

No occasion to count — you've now only  
 to sign.

At Cambridge where folks are less High-  
 church than we,

The whole Nine-and-Thirty are lumped  
 into Three.

Let's run o'er the items; — there's  
 Justification,

Predestination, and Supererogation, —  
 Not forgetting Salvation and Creed

Athanasian,  
 Till we reach, at last, Queen Bess's  
 Ratification.

1 — *album mutator in alitem  
 supernè: nascunturque læves  
 per digitos, humerosque plumæ.*

2 "It appears that when a youth of fifteen  
 goes to be matriculated at Oxford, and is re-  
 quired first to subscribe Thirty-Nine Articles  
 of Religious Belief, this only means that he  
 engages himself afterwards to understand what  
 is now above his comprehension; that he ex-  
 presses no assent at all to what he signs; and

That 's sufficient — now, sign — having  
 read quite enough,  
 You "believe in the full and true mean-  
 ing thereof"?

(*Boy stares.*)

Oh! a mere form of words, to make  
 things smooth and brief, —

A commodious and short make-believe  
 of belief,

Which our Church has drawn up in a  
 form thus articular

To keep out in general all who're par-  
 ticular.

But what's the boy doing? what! read-  
 ing all thro',

And my luncheon fast cooling! — this  
 never will do.

*Boy (poring over the Articles).* —

Here are points which — pray, Doc-  
 tor, what's "Grace of Congru-  
 ity"?

*Doctor P. (sharply).* — You'll find  
 out, young sir, when you've more  
 ingenuity.

At present, by signing, you pledge your-  
 self merely,

Whate'er it may be, to believe it sin-  
 cerely.

Both in *dining* and *signing* we take the  
 same plan, —

First, swallow all down, then digest —  
 as we can.

*Boy (still reading).* — I've to gulp,  
 I see, St. Athanasius's Creed,

Which, I'm told, is a very tough morsel  
 indeed;

As he damns —

*Doctor P. (aside).* — Ay, and so would  
 I, willingly, too,

All confounded particular young boobies,  
 like you.

This comes of Reforming! — all's o'er  
 with our land,

When people won't stand what they  
 can't understand;

Nor perceive that our ever-revered Thirty-  
 Nine

Were made not for men to believe but to  
 sign.

(*Exit Dr. P. in a passion.*)

that he is (or, ought to be) at full liberty, when  
 he has studied the subject, to withdraw his pro-  
 visional assent." — *Edinburgh Review*, No. 120.

## LATE TITHE CASE.

*"sic vos non vobis."*

1833.

"The Vicar of Birmingham desires me to state that, in consequence of the passing of a recent Act of Parliament, he is compelled to adopt measures which may by some be considered harsh or precipitate; but, *in duty to what he owes to his successors*, he feels bound to preserve the rights of the vicarage." — *Letter from Mr. S. Powell*, August 6.

No, *not* for yourselves, ye reverend men,  
Do you take one pig in every ten,  
But for Holy Church's future heirs,  
Who 've an abstract right to that pig, as theirs; —

The law supposing that such heirs male  
Are already seized of the pig, in tail.  
No, *not* for himself hath Birmingham's priest  
His "well-beloved" of their pennies fleeced:

But it is that, before his prescient eyes,  
All future Vicars of Birmingham rise,  
With their embryo daughters, nephews,  
nieces,

And 't is for *them* the poor he fleeces.  
He heareth their voices, ages hence,  
Saying, "Take the pig" — "oh take the pence;"

The cries of little Vicarial dears,  
The unborn Birminghamites, reach his ears;

And, did he resist that soft appeal,  
He would *not* like a true-born Vicar feel.

Thou, too, Lundy of Lackington!  
A Rector true, if e'er there was one,  
Who, for sake of the Lundies of coming ages,

Gripest the tenths of laborers' wages.<sup>1</sup>  
'T is true, in the pockets of *thy* small-clothes

The claimed "obvention"<sup>2</sup> of four-pence goes;

<sup>1</sup> Fourteen agricultural laborers (one of whom received so little as six guineas for yearly wages, one eight, one nine, another ten guineas, and the best paid of the whole not more than 18*l.* annually) were all, in the course of the autumn of 1832, served with demands of tithe at the rate of 4*d.* in the 1*l.* sterling, on behalf of the Rev. F. Lundy, Rector of Lackington, etc. — *The Times*, August, 1833.

<sup>2</sup> One of the various general terms under which oblations, tithes, etc., are comprised.

But its abstract spirit, unconfined,  
Spreads to all future Rector-kind,  
Warning them all to their rights to wake,  
And rather to face the block, the stake,  
Than give up their darling right *to take*.

One grain of musk, it is said, perfumes  
(So subtle its spirit) a thousand rooms,  
And a single four-pence, pocketed well,  
Thro' a thousand rectors' lives will tell.  
Then still continue, ye reverend souls,  
And still as your rich Pactolus rolls,  
Grasp every penny on every side,  
From every wretch, to swell its tide:  
Remembering still what the Law lays down,

In that pure poetic style of its own,  
"If the parson *in esse* submits to loss, he  
"Inflicts the same on the parson *in posse*."

## FOOLS' PARADISE.

DREAM THE FIRST.

I HAVE been, like Puck, I have been, in  
a trice,

To a realm they call Fools' Paradise,  
Lying N.N.E. of the Land of Sense,  
And seldom blest with a glimmer thence.  
But they want it not in this happy place,  
Where a light of its own gilds every face;  
Or if some wear a shadowy brow,  
'T is the *wish* to look wise, — not know-  
ing *how*.

Self-glory glistens o'er all that 's there,  
The trees, the flowers have a jaunty air;  
The well-bred wind in a whisper blows,  
The snow, if it snows, is *couleur de rose*,  
The falling founts in a titter fall,  
And the sun looks simpering down on all.

Oh, 't is n't in tongue or pen to trace  
The scenes I saw in that joyous place.  
There were Lords and Ladies sitting to-  
gether,

In converse sweet, "What charming  
weather! —

"You'll all rejoice to hear, I'm sure,  
"Lord Charles has got a good sinecure;  
"And the Premier says, my youngest  
brother

"(Him in the Guards) shall have an-  
other,

"Is n't this very, *very* gallant! —  
 "As for my poor old virgin aunt,  
 "Who has lost her all, poor thing, at  
 whist,  
 "We must quarter *her* on the Pension  
 List."

Thus smoothly time in that Eden rolled;  
 It seemed like an Age of *real* gold,  
 Where all who liked might have a slice,  
 So rich was that Fools' Paradise.

But the sport at which most time they  
 spent,  
 Was a puppet-show, called Parliament  
 Performed by wooden Ciceros,  
 As large as life, who rose to prose,  
 While, hid behind them, lords and  
 squires,  
 Who owned the puppets, pulled the  
 wires;  
 And thought it the very best device  
 Of that most prosperous Paradise,  
 To make the vulgar pay thro' the nose  
 For them and their wooden Ciceros.

And many more such things I saw  
 In this Eden of Church and State and  
 Law;

Nor e'er were known such pleasant folk  
 As those who had the *best* of the joke.  
 There were Irish Rectors, such as resort  
 To Cheltenham yearly, to drink — port,  
 And bumper, "Long may the Church  
 endure,

"May her cure of souls be a sinecure,  
 "And a score of Parsons to every soul  
 "A moderate allowance on the whole."  
 There were Heads of Colleges lying  
 about,

From which the sense had all run out,  
 Even to the lowest classic lees,  
 Till nothing was left but *quantities*;  
 Which made them heads most fit to be  
 Stuck up on a University,  
 Which yearly hatches, in its schools,  
 Such flights of young Elysian fools.

Thus all went on, so snug and nice,  
 In this happiest possible Paradise.  
 But plain it was to see, alas!  
 That a downfall soon must come to pass.  
 For grief is a lot the good and wise  
 Don't quite so much monopolize,

But that ("lapt in Elysium" as they  
 are)  
 Even blessed fools must have their share.  
 And so it happened: — but what befell,  
 In Dream the Second I mean to tell.

## THE RECTOR AND HIS CURATE;

OR, ONE POUND TWO.

"I trust we shall part as we met, in peace and  
 charity. My last payment to you paid your salary  
 up to the 1st of this month. Since that, I  
 owe you for one month, which, being a long  
 month, of thirty-one days, amounts, as near as I  
 can calculate, to six pounds eight shillings. My  
 steward returns you as a debtor to the amount of  
 SEVEN POUNDS TEN SHILLINGS FOR CON-ACRE-  
 GROUND, which leaves some trifling balance in  
 my favor." — *Letter of Dismissal from the Rev.  
 Marcus Beresford to his Curate, the Rev. T. A.  
 Lyons.*

THE account is balanced — the bill  
 drawn out, —

The debit and credit all right, no  
 doubt —

The Rector rolling in wealth and state,  
 Owes to his Curate six pound eight;  
 The Curate, that *least* well-fed of men,  
 Owes to his Rector seven pound ten,  
 Which maketh the balance clearly due  
 From Curate to Rector, one pound  
 two.

Ah balance, on earth unfair, uneven!  
 But sure to be all set right in heaven,  
 Where bills like these will be checkt,  
 some day,

And the balance settled the other way:  
 Where Lyons the curate's hard-wrung  
 sum

Will back to his shade with interest  
 come;

And Marcus, the rector, deep may rue  
 This tot, in his favor, of one pound two.

## PADDY'S METAMORPHOSIS.<sup>1</sup>

1833.

ABOUT fifty years since, in the days of  
 our daddies,

That plan was commenced which the  
 wise now applaud,

<sup>1</sup> I have already, on p. 656 referred to this  
 squib, as being one of those wrung from me by  
 the Irish Coercion Act of my friends, the Whigs.



Of shipping off Ireland's most turbulent  
Paddies,  
As good raw material for settlers,  
abroad.

Some West-India island, whose name  
I forget,  
Was the region then chosen for this  
scheme so romantic;  
And such the success the first colony met,  
That a second, soon after, set sail o'er  
the Atlantic.

Behold them now safe at the long-lookt-  
for shore,  
Sailing in between banks that the Shan-  
non might greet,  
And thinking of friends whom, but two  
years before,  
They had sorrowed to lose, but would  
soon again meet.

And, hark! from the shore a glad wel-  
come there came —  
“Arrah, Paddy from Cork, is it you,  
my sweet boy?”  
While Pat stood astounded, to hear his  
own name  
Thus hailed by black devils, who ca-  
pered for joy!

Can it possibly be? — half amazement —  
half doubt,  
Pat listens again — rubs his eyes and  
looks steady;  
Then heaves a deep sigh, and in horror  
yells out,  
“Good Lord! only think, — black  
and curly already!”

Deceived by that well-mimickt brogue in  
his ears,  
Pat read his own doom in these wool-  
headed figures,  
And thought, what a climate, in less than  
two years,  
To turn a whole cargo of Pats into  
niggers!

## MORAL.

’T is thus, — but alas! by a marvel more  
true  
Than is told in this rival of Ovid's best  
stories, —

Your Whigs, when in office a short year  
or two,  
By a *lusus naturæ*, all turn into Tories.

And thus, when I hear them “strong  
measures” advise,  
Ere the seats that they sit on have  
time to get steady,  
I say, while I listen, with tears in my  
eyes,  
“Good Lord! only think, — black  
and curly already!”

## COCKER, ON CHURCH REFORM.

FOUNDED UPON SOME LATE CALCU-  
LATIONS.

1833.

FINE figures of speech let your orators  
follow,  
Old Cocker has figures that beat them all  
hollow.  
Tho’ famed for his rules Aristotle may be,  
In but *half* of this Sage any merit I see,  
For, as honest Joe Hume says, the “*tot-  
tle*”<sup>1</sup> for me!

For instance, while others discuss and  
debate,  
It is thus about Bishops I ratiocinate.

In England, where, spite of the infidel's  
laughter,  
’T is certain our souls are lookt *very* well  
after,  
Two Bishops can well (if judiciously sun-  
dered)  
Of parishes manage two thousand two  
hundred, —  
Said number of parishes, under said  
teachers,  
Containing three millions of Protestant  
creatures, —  
So that each of said Bishops full ably  
controls  
One million and five hundred thousands  
of souls.

And now comes old Cocker. In Ireland  
we're told,  
*Half* a million includes the whole Protes-  
tant fold;

<sup>1</sup> The *total*, — so pronounced by this indus-  
trious senator.

If, therefore, for *three* million souls, 't is  
 conceded  
*Two* proper-sized Bishops are all that is  
 needed,  
 'T is plain, for the Irish *half* million who  
 want 'em,  
*One third* of *one* Bishop is just the right  
 quantum.  
 And thus, by old Cocker's sublime Rule  
 of Three,  
 The Irish Church question 's resolved to  
 a T;  
 Keeping always that excellent maxim in  
 view,  
 That, in saving men's souls, we must  
 save money too.

Nay, if — as St. Roden complains is the  
 case —  
 The half million of *soul* is decreasing  
 apace,  
 The demand, too, for *bishop* will also fall  
 off,  
 Till the *tithe* of one, taken in kind, be  
 enough.  
 But, as fractions imply that we'd have  
 to dissect,  
 And to cutting up Bishops I strongly ob-  
 ject,  
 We've a small, fractious prelate whom  
 well we could spare,  
 Who has just the same decimal worth, to  
 a hair;  
 And, not to leave Ireland too much in  
 the lurch,  
 We'll let her have Exeter, *sole*,<sup>1</sup> as her  
 Church.

### LES HOMMES AUTOMATES.

1834.

"We are persuaded that this our artificial man  
 will not only walk and speak and perform most  
 of the outward functions of animal life, but (being  
 wound up once a week) will perhaps reason as  
 well as most of your country parsons."—"Memoirs  
 of Martinus Scriblerus," chap. xii.

It being an object now to meet  
 With Parsons that don't want to eat,  
 Fit men to fill those Irish rectories,  
 Which soon will have but scant refec-  
 tories,

<sup>1</sup> Corporation sole.

It has been suggested, — lest that Church  
 Should all at once be left in the lurch  
 For want of reverend men endued  
 With this gift of never requiring food, —  
 To try, by way of experiment, whether  
 There could n't be made of wood and  
 leather,<sup>2</sup>  
 (Howe'er the notion may sound chimer-  
 ical,)

Jointed figures, not *lay*,<sup>3</sup> but clerical,  
 Which, wound up carefully once a week,  
 Might just like parsons look and speak,  
 Nay even, if requisite, reason too,  
 As well as most Irish parsons do.

The experiment having succeeded quite,  
 (Whereat those Lords must much delight,  
 Who've shown, by stopping the Church's  
 food,  
 They think it is n't for her spiritual good  
 To be served by parsons of flesh and  
 blood,)

The Patentees of this new invention  
 Beg leave respectfully to mention,  
 They now are enabled to produce  
 An ample supply, for present use,  
 Of these reverend pieces of machinery,  
 Ready for vicarage, rectory, deanery,  
 Or any such-like post of skill  
 That wood and leather are fit to fill.

N.B. — In places addicted to arson,  
 We can't recommend a wooden parson:  
 But if the Church any such appoints,  
 They'd better at least have iron joints.  
 In parts, not much by Protestants  
 haunted,  
 A figure to *look at* 's all that's wanted —  
 A block in black, to eat and sleep,  
 Which (now that the eating 's o'er)  
 comes cheap.

P.S. — Should the Lords, by way of a  
 treat,  
 Permit the clergy again to eat,  
 The Church will of course no longer  
 need  
 Imitation-parsons that never feed;

<sup>2</sup> The materials of which those Nuremberg  
 Savans, mentioned by Scriblerus, constructed  
 their artificial man.

<sup>3</sup> The wooden models used by painters are,  
 it is well known, called "*lay figures*."

And these *wood* creatures of ours will  
 sell  
 For secular purposes just as well —  
 Our Beresfords, turned to bludgeons  
 stout,  
 May, 'stead of beating their own  
 about,  
 Be knocking the brains of Papists' out;  
 While our smooth O'Sullivans, by all  
 means,  
 Should transmigrate into *turning* ma-  
 chines.

### HOW TO MAKE ONE'S SELF A PEER.

ACCORDING TO THE NEWEST RECEIPT,  
 AS DISCLOSED IN A LATE HERALDIC  
 WORK.<sup>1</sup>

1834.

CHOOSE some title that 's dormant — the  
 Peerage hath many —  
 Lord Baron of Shamdos sounds nobly as  
 any.  
 Next, catch a dead cousin of said de-  
 funct Peer,  
 And marry him, off hand, in some given  
 year,  
 To the daughter of somebody, — no mat-  
 ter who, —  
 Fig, the grocer himself, if you 're hard  
 run, will do;  
 For, the Medici *pills* still in heraldry  
 tell,  
 And why should n't *lollypops* quarter as  
 well?  
 Thus, having your couple, and one a  
 lord's cousin,  
 Young materials for peers may be had  
 by the dozen;  
 And 't is hard if, inventing each small  
 mother's son of 'em,  
 You can't somehow manage to prove  
*yourself* one of 'em.

Should registers, deeds and such matters  
 refractory,  
 Stand in the way of this lord-manufac-  
 tory,

<sup>1</sup> The claim to the barony of Chandos (if I  
 recollect right) advanced by the late Sir Egerin-  
 ton Brydges.

I' ve merely to hint, as a secret auric-  
 ular,  
 One *grand* rule of enterprise, — *don't*  
 be particular.  
 A man who once takes such a jump at  
 nobility,  
 Must *not* mince the matter, like folks of  
 nihility,<sup>2</sup>  
 But clear thick and thin with true lordly  
 agility.

'T is true, to a would-be descendant  
 from Kings,  
 Parish-registers sometimes are trouble-  
 some things;  
 As oft, when the vision is near brought  
 about,  
 Some goblin, in shape of a grocer, grins  
 out;  
 Or some barber, perhaps, with my Lord  
 mingles bloods,  
 And one's patent of peerage is left in  
 the suds.

But there *are* ways — when folks are re-  
 solved to be lords —  
 Of expurging even troublesome parish  
 records.  
 What think ye of scissors? depend on 't  
 no heir  
 Of a Shamdos should go unsupplied  
 with a pair,  
 As whate'er *else* the learned in such lore  
 may invent,  
 Your scissors does wonders in proving  
 descent.  
 Yes, poets may sing of those terrible  
 shears  
 With which Atropos snips off both  
 bumpkins and peers,  
 But they 're naught to that weapon  
 which shines in the hands  
 Of some would-be Patrician, when  
 proudly he stands  
 O'er the careless churchwarden's baptis-  
 mal array,  
 And sweeps at each cut generations  
 away.  
 By some babe of old times is his peerage  
 resisted?

<sup>2</sup> "This we call pure nihility, or mere noth-  
 ing." — *Watts's Logic*.



One snip,—and the urchin 'hath *never*  
existed!

Does some marriage; in days near the  
Flood, interfere

With his one sublime object of being a  
Peer?

Quick the shears at once nullify bride-  
groom and bride, —

No such people have ever lived, married  
or died!

Such the newest receipt for those high-  
minded elves,

Who 've a fancy for making great lords  
of themselves.

Follow this, young aspirer who pant'st  
for a peerage,

Take S—m for thy model and B—z for  
thy steerage,

Do all and much worse than old Nicho-  
las Flam does,

And — *who* knows but you 'll be Lord  
Baron of Shamdos?

### THE DUKE IS THE LAD.

Air. — "A master I have, and I am his man,  
Gallop'ing dreary dun."

"*Castle of Andalusia.*"

THE Duke is the lad to frighten a lass,  
Gallop'ing, dreary duke;

The Duke is the lad to frighten a  
lass,

He 's an ogre to meet, and the devil  
to pass,

With his charger prancing,

Grim eye glancing,

Chin, like a Mufti,

Grizzled and tufty,

Gallop'ing, dreary Duke.

Ye misses, beware of the neighbor-  
hood

Of this gallop'ing dreary Duke;

Avoid him, all who see no good

In being run o'er by a Prince of the  
Blood.

For, surely, no nymph is

Fond of a grim phiz,

And of the married,

Whole crowds have miscarried

At sight of this dreary Duke.

### EPISTLE

FROM ERASMUS ON EARTH TO CICERO IN  
THE SHADES.

Southampton.

As 't is now, my dear Tully, some weeks  
since I started

By rail-road for earth, having vowed ere  
we parted

To drop you a line by the Dead-Letter  
post,

Just to say how I thrive in my new line  
of ghost,

And how deucedly odd this live world  
all appears,

To a man who 's been dead now for three  
hundred years,

I take up my pen, and with news of this  
earth

Hope to waken by turns both your  
spleen and your mirth.

In my way to these shores, taking Italy  
first,

Lest the change from Elysium too sud-  
den should burst,

I forgot not to visit those haunts where  
of yore

You took lessons from Pætus in cookery's  
lore.<sup>1</sup>

Turned aside from the calls of the ros-  
trum and Muse,

To discuss the rich merits of *rôtis* and  
stews,

And preferred to all honors of triumph  
or trophy,

A supper on prawns with that rogue,  
little Sophy.<sup>2</sup>

Having dwelt on such classical musings  
awhile,

I set off by a steam-boat for this happy  
isle,

(A conveyance *you* ne'er, I think, sailed  
by, my Tully,

And therefore, *per* next, I 'll describe it  
more fully.)

Having heard on the way what distresses  
me greatly,

<sup>1</sup> See his Letters to Friends, *lib. ix. epist. 19*,  
20, etc.

<sup>2</sup> *ingentium squillarum cum Sophia Septi-  
mæ. — Lib. ix. epist. 10.*

That England 's o'erruin by idolaters  
 lately,  
 Stark, 'staring adorers of wood and of  
 stone,  
 Who will let neither stick, stock or  
 statue alone.  
 Such the sad news I heard from a tall  
 man in black,  
 Who from sports continental was hurry-  
 ing back,  
 To look after his tithes; — seeing, doubt-  
 less, 't would follow,  
 That just as of old your great idol,  
 Apollo,  
 Devoured all the Tenth,<sup>1</sup> so the idols in  
 question,  
 These wood and stone gods, may have  
 equal digestion,  
 And the idolatrous crew whom this Rec-  
 tor despises,  
 May eat up the tithe-pig which *he* idol-  
 izes.

London.

'T is all but too true — grim Idolatry  
 reigns  
 In full pomp over England's lost cities  
 and plains!  
 On arriving just now, as my first thought  
 and care  
 Was as usual to seek out some near  
 House of Prayer,  
 Some calm holy spot, fit for Christians  
 to pray on,  
 I was shown to — what think you? — a  
 downright Pantheon!  
 A grand, pillared temple with niches and  
 halls,<sup>2</sup>  
 Full of idols and gods, which they nick-  
 name St. Paul's; —  
 Tho' 't is clearly the place where the  
 idolatrous crew  
 Whom the Rector complained of, their  
 dark rites pursue;  
 And, 'mong all the "strange gods"  
 Abr'ham's father carved out,<sup>3</sup>  
 That he ever carv'd *stranger* than these  
 I much doubt.

Were it even, my dear TULLY, your  
 Hebes and Graces,  
 And such pretty things, that usurpt the  
 Saints' places,  
 I should n't much mind, — for in this  
 classic dome  
 Such folks from Olympus would feel  
 quite at home.  
 But the gods they've got here! — such  
 a queer omnium gatherum  
 Of misbegot things that no poet would  
 father 'em; —  
 Britannias in light summer-wear for the  
 skies, —  
 Old Thames turned to stone, to his no  
 small surprise, —  
 Father Nile, too, — a portrait, (in spite  
 of what 's said,  
 That no mortal e'er yet got a glimpse of  
 his *head*;) <sup>4</sup>  
 And a Ganges which India would think  
 somewhat fat for 't,  
 Unless 't was some full-grown Director  
 had sat for 't; —  
 Not to mention the *et ceteras* of Genii  
 and Sphinxes,  
 Fame, Victory, and other such semi-clad  
 minxes; —  
 Sea Captains,<sup>5</sup> — the idols here most  
 idolized;  
 And of whom some, alas! might too  
 well be comprized  
 Among ready-made Saints, as they died  
*cannonized*; —  
 With a multitude more of odd cockney-  
 fied deities,  
 Shrined in such pomp that quite shock-  
 ing to see it 't is;  
 Nor know I what better the Rector  
 could do  
 Than to shrine there his own beloved  
 quadruped too;  
 As most surely a tithe-pig, whate'er the  
 world thinks, is  
 A much fitter beast for a church than a  
 Sphinx is.

But I 'm called off to dinner — grace  
 just has been said,  
 And my host waits for nobody, living or  
 dead.

1 Tithes were paid to the Pythian Apollo.

2 See Dr. Wiseman's learned and able letter  
 to Mr. Poynder.

3 Joshua xxiv. 2.

4 — "nec contigit ulli  
*hoc vidisse caput.*"

CLAUDIAN.

5 Captains Mosse, Riou, etc.

LINES.<sup>1</sup>

ON THE DEPARTURE OF LORDS CASTLEREAGH AND STEWART FOR THE CONTINENT.

*at Paris ? et Fratres, et qui rapuere sub illis  
vix tenuere manus (scis hoc, Menelaë) nefandas.*  
OVID. *Metam. lib. xiii. v. 202.*

Go, Brothers in wisdom — go, bright  
pair of Peers,

And may Cupid and Fame fan you  
both with their pinions!

The *one*, the best lover we have — *of his  
years*,

And the *other* Prime Statesman of  
Britain's dominions.

Go, Hero of Chancery, blest with the  
smile

Of the Misses that love and the mon-  
archs that prize thee;

Forget Mrs. Angelo Taylor awhile,  
And all tailors but him who so well  
*dandifies* thee.

Never mind how thy juniors in gallantry  
scoff,

Never heed how perverse affidavits may  
thwart thee,

But show the young Misses thou 'rt scholar  
enough

To translate "*Amor Fortis*" a love,  
*about forty*!

And sure 't is no wonder, when, fresh as  
young Mars,

From the battle you came, with the  
Orders you 'd earned in 't,

That sweet Lady Fanny should cry out  
"*My stars!*"

And forget that the *Moon*, too, was  
some way concerned in 't.

For not the great Regent himself has  
endured

(Tho' I've seen him with badges and  
orders all shine,

<sup>1</sup> This and the following squib, which must have been written about the year 1815-16, have been by some oversight misplaced.

<sup>2</sup> Ovid is mistaken in saying that it was "at Paris" these rapacious transactions took place — we should read "at Vienna."

Till he lookt like a house that was *over*  
insured)

A much heavier burden of glories than  
thine.

And 't is plain, when a wealthy young  
lady so mad is,

Or *any* young ladies can so go astray,  
As to marry old Dandies that might be  
their daddies,

The *stars*<sup>3</sup> are in fault, my Lord  
Stewart, not they!

Thou, too, t'other brother, thou Tully of  
Tories,

Thou *Malaprop* Cicero, over whose  
lips

Such a smooth rigmarole about "mon-  
archs," and "glories,"

And "*nullidge*,"<sup>4</sup> and "features,"  
like syllabub slips.

Go, haste, at the Congress pursue thy  
vocation

Of adding fresh sums to this National  
Debt of ours,

Leaguings with Kings, who for mere  
recreation

Break promises, fast as your Lordship  
breaks metaphors.

Fare ye well, fare ye well, bright Pair of  
Peers,

And may Cupid and Fame fan you  
both with their pinions!

The *one*, the best lover we have — *of his  
years*,

And the *other*, Prime Statesman of  
Britain's dominions.

## TO THE SHIP

IN WHICH LORD CASTLEREAGH SAILED  
FOR THE CONTINENT.

*Imitated from Horace, lib. 1, ode 3.*

So may my Lady's prayers prevail,<sup>5</sup>  
And Canning's too, and *lucid* Bragge's,

<sup>3</sup> "When weak women go astray,  
The stars are more in fault than they."

<sup>4</sup> It is thus the noble lord pronounces the word "knowledge" — deriving it, as far as his own share is concerned, from the Latin, "*nullus*."

<sup>5</sup> *sic te Diva potens Cypri,  
sic fratres Helenæ, lucida sidera,  
ventorumque regat pater.*



And Eldon beg a favoring gale  
 From Eolus, that *older* Bags,<sup>1</sup>  
 To speed thee on thy destined way,  
 Oh ship, that bearest our Castlereagh,<sup>2</sup>  
 Our gracious Regent's better half<sup>3</sup>  
 And *therefore* quarter of a King —  
 (As Van or any other calf  
 May find without much figuring).  
 Waft him, oh ye kindly breezes,  
 Waft this Lord of place and pelf,  
 Any where his Lordship pleases,  
 Tho' 't were to Old Nick himself!

Oh, what a face of brass was his,<sup>4</sup>  
 Who first at Congress showed his phiz —  
 To sign away the Rights of Man  
 To Russian threats and Austrian juggle;  
 And leave the sinking African<sup>5</sup>  
 To fall without one saving struggle —  
 'Mong ministers from North and South,  
 To show his lack of shame and sense,  
 And hoist the sign of "Bull and Mouth"  
 For blunders and for eloquence!

In vain we wish our *Secs.* at home<sup>6</sup>  
 To mind their papers, desks, and  
 shelves,  
 If silly *Secs.* abroad *will* roam  
 And make such noodles of them-  
 selves.

But such hath always been the case —  
 For matchless impudence of face,  
 There 's nothing like your Tory race!<sup>7</sup>  
 First, Pitt,<sup>8</sup> the chosen of England,  
 taught her

1 See a description of the ἀρκόι, or *Bags* of Eolus, in the *Odyssey*, lib. 10.

2 *navis, quæ tibi creditum debes Virgilium.*

3 *—anima dimidium meum.*

4 *illi robur et æs triplex. circa pectus erat, qui, etc.*

5 *—præcipitem Africum decertantem Aquilonibus.*

6 *nequicquam Deus abscondit prudens oceano dissociabili terras, si tamen impie non tangenda Rates transiliunt vada.*

This last line we may suppose, alludes to some distinguished *Rats* that attended the voyager.

7 *audax omnia perpeti gens ruit per vetitum nefas.*

8 *audax Japeti genus ignem fraude malâ gentibus intulit.*

A taste for famine, fire and slaughter.  
 Then came the Doctor,<sup>9</sup> for our ease,  
 With Eldons, Chathams, Hawksburies,  
 And other deadly maladies.  
 When each in turn had run their rigs,  
 Necessity brought in the Whigs:<sup>10</sup>

And oh! I blush, I blush to say,  
 When these, in turn, were put to  
 flight, too,  
 Illustrious TEMPLE flew away  
 With *lots of pens he had no right to!*<sup>11</sup>  
 In short, what *will* not mortal man do?<sup>12</sup>  
 And now, that — strife and bloodshed  
 past —  
 We 've done on earth what harm we can  
 do,  
 We gravely take to heaven at last<sup>13</sup>  
 And think its favoring smile to purchase  
 (Oh Lord, good Lord!) by — building  
 churches!

#### SKETCH OF THE FIRST ACT OF A NEW ROMANTIC DRAMA.

"AND now," quoth the goddess, in ac-  
 cents jocose,  
 "Having got good materials, I 'll brew  
 such a dose  
 "Of Double X mischief as, mortals shall  
 say,  
 "They 've not known its equal for many  
 a long day."  
 Here she winkt to her subaltern imps to  
 be steady,  
 And all wagged their fire-tipt tails and  
 stood ready.

"So, now for the ingredients: — first,  
 hand me that bishop;"  
 Whereon, a whole bevy of imps run to  
 fish up

9 *Post — macies, et nova febrium terris incubit cohors.*

10 *— tarda necessitas Lethi corripuit gradum.*

11 *expertus vacuum Dædalus aëra pennis non homini datis.*

This alludes to the 1200*l.* worth of stationery, which his Lordship is said to have ordered, when on the point of *vacating* his place.

12 *nil mortalibus arduum est.*

13 *cælum ipsum petimus stultitiâ*

From out a large reservoir wherein they  
pen 'em  
The blackest of all its black dabblers in  
venom;  
And wrapping him up (lest the virus  
should ooze,  
And one "drop of the immortal"<sup>1</sup>  
Right Rev.<sup>2</sup> they might lose)  
In the sheets of his own speeches,  
charges, reviews,  
Pop him into the caldron, while loudly a  
burst  
From the by-standers welcomes ingredi-  
ent the first!

"Now fetch the Ex-Chancellor," mut-  
tered the dame —  
"He who's called after Harry the  
Older, by name."  
"The Ex-Chancellor!" echoed her  
imps, the whole crew of 'em —  
"Why talk of *one* Ex, when your Mis-  
chief has *two* of 'em?"  
"True, true," said the hag, looking arch  
at her elves,  
"And a double-*Ex* dose they compose,  
in themselves."  
This joke, the sly meaning of which was  
seen lucidly,  
Set all the devils a laughing most  
deucedly.  
So, in went the pair, and (what none  
thought surprising)  
Showed talents for sinking as great as for  
rising;  
While not a grim phiz in that realm but  
was lighted  
With joy to see spirits so twin-like  
united —  
Or (plainly to speak) two such birds of  
a feather,  
In one mess of venom thus spitted to-  
gether.  
Here a flashy imp rose — some connec-  
tion, no doubt,  
Of the young lord in question — and,  
scowling about,  
"Hoped his fiery friend, Stanley, would  
not be left out;

"As no schoolboy unwhipt, the whole  
world must agree,  
"Loved mischief, *pure* mischief, more  
dearly than he."

But, no — the wise hag would n't hear  
of the whipster;  
Not merely because, as a shrew, he  
eclipsed her,  
And nature had given him, to keep him  
still young,  
Much tongue in his head and no head in  
his tongue;  
But because she well knew that, for  
change ever ready,  
He 'd not even to mischief keep properly  
steady;  
That soon even the *wrong* side would  
cease to delight,  
And, for want of a change, he must  
swerve to the *right*;  
While, on *each*, so at random his missiles  
he threw,  
That the side he attackt was most safe,  
of the two. —  
This ingredient was therefore put by on  
the shelf,  
There to bubble, a bitter, hot mess, by  
itself.  
"And now," quoth the hag, as her  
caldron she eyed,  
And the tidbits so friendly rankling  
inside,  
"There wants but some seasoning; — so,  
come, ere I stew 'em,  
"By way of a relish, we'll throw in ' +  
John Tuam."  
"In cooking up mischief, there's no  
flesh or fish  
"Like your meddling High Priest, to  
add zest to the dish."  
Thus saying, she pops in the Irish Grand  
Lama —  
Which great event ends the First Act of  
the Drama.

#### ANIMAL MAGNETISM.

THO' famed was Mesmer, in his day,  
Nor less so, in ours, is Dupotet,  
To say nothing of all the wonders  
done  
By that wizard, Dr. Elliotson,

1 "To lose no drop of the immortal man.

2 The present Bishop of Exeter.

When, standing as if the gods to invoke,  
 he  
 Up waves his arm, and — down drops  
 Okey!<sup>1</sup>

Tho' strange these things, to mind and  
 sense,

If you wish still stranger things to  
 see —

If you wish to know the power im-  
 mense

Of the true magnetic influence,

Just go to her Majesty's Treasury,  
 And learn the wonders working there —

And I'll be hanged if you don't stare!

Talk of your animal magnetists,

And that wave of the hand no soul re-  
 sists,

Not all its witcheries can compete

With the friendly beckon towards Down-  
 ing Street,

Which a Premier gives to one who  
 wishes

To taste of the Treasury loaves and  
 fishes.

It actually lifts the lucky elf,

Thus acted upon, *above* himself; —

He jumps to a state of *clairvoyance*,

And is placeman, statesman, all, at  
 once!

These effects, observe (with which I be-  
 gin),

Take place when the patient's mo-  
 tioned *in*;

Far different of course the mode of af-  
 fection,

When the wave of the hand 's in the *out*  
 direction;

The effects being then extremely un-  
 pleasant,

As is seen in the case of Lord Brougham,  
 at present;

In whom this sort of manipulation

Has lately produced such inflammation,

Attended with constant irritation,

That, in short — not to mince his situa-  
 tion —

It has workt in the man a transformation  
 That puzzles all human calculation!

<sup>1</sup> The name of the heroine of the performances  
 at the North London Hospital.

Ever since the fatal day which saw  
 That "pass"<sup>2</sup> performed on this Lord  
 of Law —

A pass potential, none can doubt,  
 As it sent Harry Brougham to the right  
 about —

The condition in which the patient has  
 been

Is a thing quite awful to be seen.

Not that a casual eye could scan

This wondrous change by outward  
 survey;

It being, in fact, the *interior* man

That 's turned completely topsy-  
 turvy: —

Like a case that lately, in reading o'er  
 'em,

I found in the *Acta Eruditorum*,

Of a man in whose inside, when dis-  
 closed,

The whole order of things was found  
 transposed;<sup>3</sup>

By a *lusus nature*, strange to see,

The liver placed where the heart should  
 be,

And the *spleen* (like Brougham's, since  
 laid on the shelf)

As diseased and as much *out of place* as  
 himself.

In short, 't is a case for consultation,  
 If e'er there was one, in this thinking  
 nation;

And therefore I humbly beg to propose,  
 That those *savans* who mean, as the  
 rumor goes,

To sit on Miss Okey's wonderful case,  
 Should also Lord Parry's case embrace;  
 And inform us, in *both* these patients'  
 states,

Which *ism* it is that predominates,  
 Whether magnetism and somnambulism,  
 Or, simply and solely, mountebankism.

### THE SONG OF THE BOX.

LET History boast of her Romans and  
 Spartans,

And tell how they stood against tyr-  
 anny's shocks;

<sup>2</sup> The technical term for the movements of  
 the magnetizer's hand.

<sup>3</sup> *omnes ferè internas corporis partes inverse  
 ordine sitas.* — "*Act. Erudit.*" 1690.



They were all, I confess, in *my* eye,  
 Betty Martins  
 Compared to George Grote and his  
 wonderful Box.

Ask, where Liberty now has her seat? —  
 Oh, it is n't  
 By Delaware's banks or on Switzer-  
 land's rocks; —  
 Like an imp in some conjuror's bottle  
 imprisoned,  
 She 's slyly shut up in Grote's won-  
 derful Box.

How snug! — 'stead of floating thro'  
 ether's dominions,  
 Blown this way and *that*, by the "*pop-  
 uli vox*,"  
 To fold thus in silence her sinecure pin-  
 ions,  
 And go fast asleep in Grote's wonder-  
 ful Box.

Time was, when free speech was the  
 life-breath of freedom —  
 So thought once the Seldens, the  
 Hampdens, the Lockes;  
 But mute be *our* troops, when to am-  
 bush we lead 'em,  
 "For Mum" is the word with us  
 Knights of the Box.

Pure, exquisite Box! no corruption can  
 soil it;  
 There 's Otto of Rose in each breath  
 it unlocks;  
 While Grote is the "Betty," that serves  
 at the toilet,  
 And breathes all Arabia around from  
 his Box.<sup>1</sup>

'T is a singular fact, that the famed  
 Hugo Grotius<sup>2</sup>  
 (A namesake of Grote's — being both  
 of Dutch stocks),  
 Like Grote, too, a genius profound as  
 precocious,  
 Was also, like him, much renowned  
 for a Box; —

1 And all Arabia breathes from yonder box.  
 POPE'S "*Rape of the Lock*."

2 *Groot*, or *Grote*, latinized into Grotius.

An immortal old clothes-box, in which  
 the great Grotius  
 When suffering in prison for views  
 heterodox,  
 Was packt up incog. spite of jailers fero-  
 cious,<sup>3</sup>  
 And sent to his wife,<sup>4</sup> carriage free, in  
 a Box!

But the fame of old Hugo now rests on  
 the shelf,  
 Since a rival hath risen that all paral-  
 lel mocks; —  
*That* Grotius ingloriously saved but him-  
 self,  
 While *ours* saves the whole British  
 realm by a Box!

And oh! when, at last, even this great-  
 est of Grotes  
 Must bend to the Power that at every  
 door knocks,<sup>5</sup>  
 May he drop in the urn like his own  
 "silent votes,"  
 And the tomb of his rest be a large  
 Ballot-Box.

While long at his shrine, both from  
 county and city,  
 Shall pilgrims triennially gather in  
 flocks,  
 And sing, while they whimper, the ap-  
 propriate ditty,  
 "Oh breathe not his *name*, let it sleep  
 — in the Box."

#### ANNOUNCEMENT OF A NEW THALABA.

ADDRESSED TO ROBERT SOUTHEY, ESQ.  
 WHEN ERST, my Southey, thy tuneful  
 tongue  
 The terrible tale of Thalaba sung —

3 For the particulars of this escape of Grotius  
 from the Castle of Louvenstein, by means of a  
 box (only three feet and a half long, it is said) in  
 which books used to be occasionally sent to him  
 and foul linen returned, see any of the Biographi-  
 cal Dictionaries.

4 This is not quite according to the facts of  
 the case; his wife having been the contriver of  
 the stratagem, and remained in the prison herself  
 to give him time for escape.

5 *pallida Mors æquo pulsat pede*, etc. —  
 HORAT.

Of him, the Destroyer, doomed to rout  
That grim divan of conjurors out,  
Whose dwelling dark, as legends say,  
Beneath the roots of the ocean lay,  
(Fit place for deep ones, such as they,)  
How little thou knewest, dear Dr.  
Southey,

Altho' bright genius all allow thee,  
That, some years thence, thy wondering  
eyes

Should see a second Thalaba rise —  
As ripe for ruinous rigs as thine,  
Tho' his havoc lie in a different line,  
And should find this new, improved De-  
stroyer

Beneath the wig of a Yankee lawyer;  
A sort of an "alien," *alias* man,  
Whose country or party guess who can,  
Being Cockney half, half Jonathan;  
And his life, to make the thing completer,  
Being all in the genuine Thalaba metre,  
Loose and irregular as thy feet are; —  
First, into Whig Pindarics rambling,  
Then in low Tory doggrel scrambling;  
Now *love* his theme, now *Church* his glory  
(At once both Tory and ama-tory),  
Now in the Old Bailey-lay meandering,  
Now in soft *couplet* style philandering;  
And, lastly, in lame Alexandrine,  
Dragging his wounded length along,<sup>1</sup>  
When scourged by Holland's silken  
thong.

In short, dear Bob, Destroyer the Second  
May fairly a match for the First be reck-  
oned;

Save that *your* Thalaba's talent lay  
In sweeping old conjurors clean away,  
While ours at aldermen deals his blows,  
(Who no great conjurors are, God  
knows,)

Lays Corporations, by wholesale, level,  
Sends Acts of Parliament to the devil,  
Bullies the whole Milesian race —  
Seven millions of Paddies, face to face;  
And, seizing that magic wand, himself,  
Which erst thy conjurors left on the shelf,  
Transforms the boys of the Boyne and  
Liffey

All into *foreigners*, in a jiffy —

1 "A needless Alexandrine ends the song,  
That, like a wounded snake, drags its slow  
length along."

Aliens, outcasts, every soul of 'em,  
Born but for whips and chains, the whole  
of 'em!

Never in short did parallel  
Betwixt two heroes *gee* so well;  
And among the points in which they fit,  
There's one, dear Bob, I can't omit.  
That hacking, hectoring blade of thine  
Dealt much in the *Domdaniel* line;<sup>2</sup>  
And 't is but rendering justice due,  
To say that ours and his Tory crew  
*Damn Daniel* most devoutly too.

### RIVAL TOPICS.<sup>3</sup>

#### AN EXTRAVAGANZA.

OH Wellington and Stephenson,  
Oh morn and evening papers,  
*Times, Herald, Courier, Globe, and Sun,*  
When will ye cease our ears to stun  
With these two heroes' capers?  
Still "Stephenson" and "Wellington,"  
The everlasting two! —  
Still doomed, from rise to set of sun,  
To hear what mischief one has done,  
And t' other means to do: —  
What bills the banker past to friends,  
But never meant to pay;  
What Bills the other wight intends,  
As honest, in their way; —  
Bills, payable at distant sight,  
Beyond the Grecian kalends,  
When all good deeds will come to light,  
When Wellington will do what 's right,  
And Rowland pay his balance.

To catch the banker all have sought,  
But still the rogue unhurt is;  
While t' other juggler — who 'd have  
thought?  
Tho' slippery long, has just been caught  
By old Archbishop Curtis; —  
And, such the power of papal crook,  
The crosier scarce had quivered  
About his ears, when, lo! the Duke  
Was of a Bull delivered!

2 "Vain are the spells, the Destroyer  
Treads the Domdaniel floor."  
"Thalaba," a Metrical Romance.

3 The date of this squib must have been, I  
think, about 1828-9.

Sir Richard Birnie doth decide  
 That Rowland "must be mad,"  
 In private coach, with crest, to ride,  
 When chaises could be had.  
 And t' other hero, all agree,  
 St Luke's will soon arrive at,  
 If thus he shows off publicly,  
 When he might pass in private.  
 Oh Wellington, oh Stephenson,  
 Ye ever-boring pair,  
 Where'er I sit, or stand, or run,  
 Ye haunt me every where.  
 Tho' Job had patience tough enough,  
 Such duplicates would try it;  
 Till one 's turned out and t' other off,  
 We shan't have peace or quiet.  
 But small 's the chance that Law af-  
 fords —  
 Such folks are daily let off;  
 And, 'twixt the old Bailey and the Lords,  
 They both, I fear, will get off.

### THE BOY STATESMAN.

BY A TORY.

"That boy will be the death of me."  
*Matthews at Home.*

AH, Tories dear, our ruin is near,  
 With Stanley to help us, we can't but  
 fall;  
 Already a warning voice I hear,  
 Like the late Charles Matthews' croak  
 in my ear,  
 "That boy — that boy 'll be the death  
 of you all."

He will, God help us! — not even Scri-  
 blerius  
 In the "Art of Sinking" his match  
 could be;  
 And our case is growing exceeding seri-  
 ous,  
 For, all being in the same boat as he,  
 If down my Lord goes, down go we,  
 Lord Baron Stanley and Company,  
 As deep in Oblivion's swamp below  
 As such "Masters Shallow" well could  
 go;  
 And where we shall all both low and  
 high,  
 Embalmed in mud, as forgotten lie  
 As already doth Graham of Netherby!

But that boy, that boy! — there 's a tale  
 I know,  
 Which in talking of him comes *à-propos*.  
 Sir Thomas More had an only son,  
 And a foolish lad was that only one,  
 And Sir Thomas said one day to his  
 wife,  
 "My dear, I can't but wish you joy,  
 "For you prayed for a boy, and you now  
 have a boy,  
 "Who 'll continue a boy to the end  
 of his life."

Even such is our own distressing lot,  
 With the ever-young statesman we have  
 got; —  
 Nay even still worse; for Master More  
 Was n't more a youth than he 'd been  
 before,  
 While *ours* such power of boyhood  
 shows,  
 That the older he gets the more juvenile  
 he grows,  
 And at what extreme old age he 'll close  
 His schoolboy course, heaven only  
 knows; —  
 Some century hence, should he reach so  
 far,  
 And ourselves to witness it heaven  
 condemn,  
 We shall find him a sort of *cub* Old  
 Parr,  
 A whipper-snapper Methusalem;  
 Nay, even should he make still longer  
 stay of it,  
 The boy 'll want *judgment*, even to the  
 day of it!  
 Meanwhile, 't is a serious, sad inflic-  
 tion;  
 And day and night with awe I recall  
 The late Mr. Matthews' solemn predic-  
 tion,  
 "That boy 'll be the death, the death of  
 you all."

### LETTER

FROM LARRY O'BRANIGAN TO THE REV.  
 MURTAGH O'MULLIGAN.

ARRAH, where were *you*, Murthagh, that  
 beautiful day? —  
 Or how came it your riverence was  
 laid on the shelf,



When that poor craythur, Bobby — as  
*you* were away —  
 Had to make *twice* as big a Tom-fool  
 of *himself*.

Froth, it was n't at all civil to lave in the  
 lurch  
 A boy so desarving your tindh'rest  
 affection;  
 Too such iligant Siamase twins of the  
 Church,  
 As Bob and yourself, ne'er should cut  
 the connection.

If thus in two different directions you  
 pull,  
 'Faith, they'll swear that yourself and  
 your riverend brother  
 Are like those quare foxes, in Gregory's  
 Bull,  
 Whose tails were joined *one* way, while  
 they lookt *another*!<sup>1</sup>

Och blest be he, whosomdever he be,  
 That helpt soft Magee to that Bull of  
 a Letther!  
 Not even my own self, tho' I sometimes  
 make free  
 At such bull-manufacture, could make  
 him a better.

To be sure, when a lad takes to *forgin'*,  
 this way,  
 'Tis a thrick he's much timpted to  
 carry on gayly;  
 Till, at last, his "injanious devices,"<sup>2</sup>  
 Show him up, not at Exether Hall,  
 but the Ould Bailey.

That parsonis should forge thus appears  
 mighty odd,  
 And (as if somethin' "odd" in their  
*names*, too, must be,)  
 One forger, of ould, was a riverend Dod,  
 While a riverend Todd's now his  
 match, to a T.<sup>3</sup>

1 "You will increase the enmity with which they are regarded by their associates in heresy, thus tying these foxes by the tails, that their faces may tend in opposite directions." — Bob's *Bull*, read at Exeter Hall, July 14.

2 "An ingenious device of my learned friend." — Bob's *Letter to Standard*.

3 Had I consulted only my own wishes, I should not have allowed this hasty attack on Dr.

But, no matther *who* did it all blessins  
 betide him,  
 For dishin' up Bob, in a manner so  
 nate;  
 And there wanted but *you*, Murthagh  
 'vourneen, beside him,  
 To make the whole grand dish of *bull*-  
 calf complate.

#### MUSINGS OF AN UNREFORMED PEER.

OF all the odd plans of this monstrously  
 queer age,  
 The oddest is that of reforming the peer-  
 age; —  
 Just as if we, great dons, with a title and  
 star,  
 Did not get on exceedingly well as we  
 are,  
 And perform all the functions of noodles  
 by birth  
 As completely as any born noodles on  
 earth.

How *acres* descend, is in law-books dis-  
 played,  
 But we as *wiseacres* descend, ready  
 made;  
 And by right of our rank in Debrett's  
 nomenclature,  
 Are all of us born legislators by nature; —  
 Like ducklings' to water instinctively  
 taking,  
 So we with like quackery take to law-  
 making;  
 And God forbid any reform should come  
 o'er us,  
 To make us more wise than our sires  
 were before us.

The Egyptians of old the same policy  
 knew —  
 If your sire was a cook, you must be a  
 cook too:

Todd to have made its appearance in this Collec-  
 tion; being now fully convinced that the charge  
 brought against that reverend gentleman of in-  
 tending to pass off as genuine his famous mock  
 Papal Letter was altogether unfounded. Finding  
 it to be the wish, however, of my reverend friend  
 — as I am now glad to be permitted to call him —  
 that both the wrong and the reparation, the Ode  
 and the Palinode, should be thus placed in juxta-  
 position, I have thought it but due to him to  
 comply with his request.

Thus making, from father to son, a good  
trade of it,  
Poisoners *by right* (so no more could be  
said of it),  
The cooks like our lordships a pretty  
mess made of it;  
While, famed for *conservative* stomachs,  
the Egyptians  
Without a wry face bolted all the pre-  
scriptions.

It is true, we've among us some peers of  
the past,  
Who keep pace with the present most  
awfully fast —  
Fruits that ripen beneath the new light  
now arising  
With speed that to *us*, old conserves, is  
surprising,  
Conserves, in whom — potted, for grand-  
mamma uses —  
'T would puzzle a sunbeam to find any  
juices.  
'T is true too, I fear, midst the general  
movement,  
Even *our* House, God help it, is doomed  
to improvement,  
And all its live furniture, nobly descended  
But sadly worn out, must be sent to be  
mended.  
With *movables* 'mong us, like Brougham  
and like Durham.  
No wonder even *fixtures* should learn to  
bestir 'em;  
And distant, ye gods, be that terrible  
day,  
When — as playful Old Nick, for his  
pastime, they say,  
Flies off with old houses, sometimes, in  
a storm —  
So *ours* may be whipt off, some night,  
by Reform;  
And as up, like Loretto's famed house,<sup>1</sup>  
thro' the air,  
Not angels, but devils, our lordships  
shall bear,  
Grim, radical phizzes, unused to the sky,  
Shall flit round, like cherubs, to wish us  
"good-by,"

<sup>1</sup> The *Casa Santa*, supposed to have been  
carried by angels through the air from Galilee to  
Italy.

While perched up on clouds little imps of  
plebeians,  
Small Grotes and O'Connells, shall sing  
Io Pæans.

### THE REVEREND PAMPHLETEER.

A ROMANTIC BALLAD.

OH, have you heard what hapt of late?  
If not, come lend an ear,  
While sad I state the piteous fate  
Of the Reverend Pamphleteer.

All praised his skilful jockeyship,  
Loud rung the Tory cheer,  
While away, away, with spur and whip,  
Went the Reverend Pamphleteer.

The nag he rode — how *could* it err?  
'T was the same that took, last year,  
That wonderful jump to Exeter  
With the Reverend Pamphleteer.

Set a beggar on horseback, wise men say,  
The course he will take is clear;  
And in *that* direction lay the way  
Of the Reverend Pamphleteer.

"Stop, stop," said Truth, but vain her  
cry —  
Left far away in the rear,  
She heard but the usual gay "Good-by"  
From her faithless Pamphleteer.

You may talk of the jumps of Homer's  
gods,  
When cantering o'er our sphere —  
I'd back for a *bounce*, 'gainst any odds,  
This Reverend Pamphleteer.

But ah! what tumbles a jockey hath!  
In the midst of his career,  
A file of the *Times* lay right in the path  
Of the headlong Pamphleteer.

Whether he tript or shyed thereat,  
Doth not so clear appear:  
But down he came, as his sermons flat —  
This Reverend Pamphleteer!

Lord King himself could scarce desire  
To see a spiritual Peer

Fall much more dead, in the dirt and mire,  
Than did this Pamphleteer.

Yet pitying parsons many a day  
Shall visit his silent bier,  
And, thinking the while of Stanhope, say  
"Poor dear old Pamphleteer!"

"He has finisht at last his busy span,  
"And now *lies coolly* here —  
"As often he did in life, good man,  
"Good, Reverend Pamphleteer!"

## A RECENT DIALOGUE.

1825.

A BISHOP and a bold dragoon,  
Both heroes in their way,  
Did thus, of late, one afternoon,  
Unto each other say: —  
"Dear bishop," quote the brave huzzar,  
"As nobody denies  
"That you a wise logician are,  
"And I am — otherwise,  
"Tis fit that in this question, we  
"Stick each to his own art —  
"That *yours* should be the sophistry,  
"And *mine* the *fighting* part.  
"My creed, I need not tell you, is  
"Like that of Wellington,  
"To whom no harlot comes amiss,  
"Save her of Babylon;<sup>1</sup>  
"And when we're at a loss for words,  
"If laughing reasoners flout us,  
"For lack of sense we'll draw our  
swords —  
"The sole thing sharp about us." —

"Dear bold dragoon," the bishop said,  
"Tis true for war thou art meant;  
"And reasoning — bless that dandy  
head!  
"Is not in thy department.  
"So leave the argument to me —  
"And, when my holy labor  
"Hath lit the fires of bigotry,  
"Thou'lt poke them with thy sabre.  
"From pulpit and from sentry-box,  
"We'll make our joint attacks,

"I at the head of my *Cassocks*,  
"And you, of your *Cossacks*.  
"So here 's your health, my brave  
huzzar,  
"My exquisite old fighter —  
"Success to bigotry and war,  
"The musket and the mitre!"  
Thus prayed the minister of heaven —  
While York, just entering then,  
Snored out (as if some *Clerk* had given  
His nose the cue) "Amen."

## THE WELLINGTON SPA.

"And drink *oblivion* to our woes."

ANNA MATILDA.

1829.

TALK no more of your Cheltenham and  
Harrowgate springs,  
'Tis from *Lethe* we now our potations  
must draw;  
Your *Lethe* 's a cure for — all possible  
things,  
And the doctors have named it the  
Wellington Spa.

Other physical waters but cure you in  
part;  
One cobbles your gout — *t'other* mends  
your digestion —  
Some settle your stomach, but *this* —  
bless your heart! —  
It will settle for ever your Catholic  
Question.

Unlike too the potions in fashion at  
present,  
This Wellington nostrum, restoring by  
stealth,  
So purges the memory of all that 's un-  
pleasant,  
That patients *forget* themselves into  
rude health.

For instance, the inventor — his having  
once said  
"He should think himself mad if at  
*any one's* call,  
"He became what he is" — is so purged  
from his head  
That he now does n't think he 's a  
madman at all.

<sup>1</sup> cui nulla meretrix displicuit præter Baby-  
lonicam.



Of course, for your memories of very  
long standing —

Old chronic diseases that date back  
undaunted

To Brian Boroo and Fitz-Stephens' first  
landing —

A devil of a dose of the *Lethe* is wanted.

But even Irish patients can hardly regret  
An oblivion so much in their own  
native style,

So conveniently planned that, whate'er  
they forget,

They may go on remembering 'it still  
all the while!<sup>1</sup>

### A CHARACTER.

1834.

HALF Whig, half Tory, like those mid-  
way things,

'Twixt bird and beast, that by mistake  
have wings;

A mongrel Statesman, 'twixt two factions  
nurst,

Who, of the faults of each, combines  
the worst —

The Tory's loftiness, the Whigling's  
sneer,

The leveller's rashness, and the bigot's  
fear:

The thirst for meddling, restless still to  
show

How Freedom's clock, repaired by  
Whigs, will go;

The alarm when others, more sincere  
than they,

Advance the hands to the true time of  
day.

By Mother Church, high-fed and haughty  
dame,

The boy was dandled, in his dawn of  
fame;

Listening, she smiled, and blest the  
flippant tongue

On which the fate of unborn tithe-pigs  
hung.

Ah! who shall paint the grandam's grim  
dismay,

<sup>1</sup> The only parallel I know to this sort of  
oblivion is to be found in a line of the late Mr.  
R. P. Knight —

"The pleasing memory of things forgot."

When loose Reform enticed her boy  
away;

When shockt she heard him ape the  
rabble's tone,

And in Old Sarum's fate foredoom her  
own!

Groaning she cried, while tears rolled  
down her cheeks,

"Poor, glib-tongued youth, he means  
not what he speaks."

"Like oil at top, these Whig professions  
flow,

"But, pure as lymph, runs Toryism  
below.

"Alas! that tongue should start thus  
in the race,

"Ere mind can reach and regulate its  
pace! —

"For, once outstript by tongue, poor,  
lagging mind,

"At every step, still further limps be-  
hind.

"But, bless the boy! — whate'er his  
wandering be,

"Still turns his heart to Toryism and me.  
"Like those odd shapes, portrayed in

Dante's lay,<sup>2</sup>

"With heads fixt on, the wrong and  
backward way,

"His feet and eyes pursue a diverse  
track,

"While *those* march onward, *these* look  
fondly back."

And well she knew him — well foresaw  
the day,

Which now hath come, when snatched  
from Whigs away,

The self-same changeling drops the mask  
he wore,

And rests, restored, in granny's arms  
once more.

But whither now, mixt brood of modern  
light

And ancient darkness, canst thou bend  
thy flight?

Tried by both factions and to neither  
true,

Feared by the *old* school, laught at by  
the *new*;

<sup>2</sup> "*Che dalle reni era tornato 'l volto,  
E indietro venir li convenia,  
Perchè 'l veder dinanzi era lor tova.*"

For *this* too feeble and for *that* too rash,  
*This* wanting more of fire, *that* less of  
 flash,  
 Lone shalt thou stand, in isolation cold,  
 Betwixt two worlds, the new one and  
 the old,  
 A small and "vext Bermoothes," which  
 the eye  
 Of venturous seaman sees — and passes  
 by.

## A GHOST STORY.

TO THE AIR OF "UNFORTUNATE MISS BAILEY."

1835.

NOT long in bed had Lyndhurst lain,  
 When, as his lamp burned dimly,  
 The ghosts of corporate bodies slain,<sup>1</sup>  
 Stood by his bedside grimly.  
 Dead aldermen who once could feast,  
 But now, themselves, are fed on,  
 And skeletons of mayors deceased,  
 This doleful chorus led on: —  
     " Oh Lord Lyndhurst,  
     " Unmerciful Lord Lyndhurst,  
     " Corpses we,  
     " All burkt by thee,  
     " Unmerciful Lord Lyndhurst ! "

" Avaunt, ye frights ! " his Lordship  
 cried,  
 " Ye look most glum and whitely."  
 " Ah, Lyndhurst dear ! " the frights re-  
 plied,  
 " You've used us unpolitely.  
 " And now, ungrateful man ! to drive  
 " Dead bodies from your door so,  
 " Who quite corrupt enough, alive,  
 " You've made by death still more so.  
     " Oh, Ex-Chancellor,  
     " Destructive Ex-Chancellor,  
     " See thy work,  
     " Thou second Burke,  
     " Destructive Ex-Chancellor ! "

Bold Lyndhurst then, whom naught could  
 keep  
 Awake or surely *that* would,  
 Cried " Curse you all " — fell fast  
 asleep —

1 Referring to the line taken by Lord Lyndhurst, on the question of Municipal Reform.

And dreamt of " Small v. Attwood."  
 While, shockt, the bodies flew down  
 stairs,  
 But courteous in their panic  
 Precedence gave to ghosts of mayors,  
 And corpses aldermanic,  
 Crying, " Oh, Lord Lyndhurst,  
 " That terrible Lord Lyndhurst,  
 " Not Old Scratch  
 " Himself could match  
 " That terrible Lord Lyndhurst."

THOUGHTS ON THE LATE DE-  
STRUCTIVE PROPOSITIONS  
OF THE TORIES.<sup>2</sup>

BY A COMMON-COUNCILMAN.

1835.

I SAT me down in my easy chair,  
 To read, as usual, the morning papers;  
 But — who shall describe my look of  
 despair,  
 When I came to Lefroy's " destruc-  
 tive " capers !  
 That *he* — that, of all live men, Lefroy  
 Should join in the cry " Destroy, de-  
 stroy ! "  
 Who, even when a babe, as I've heard  
 said,  
 On Orange conserve was chiefly fed,  
 And never, till now, a movement made  
 That was n't most manfully retrograde !  
 Only think — to sweep from the light of  
 day  
 Mayors, maces, criers and wigs away;  
 To annihilate — never to rise again —  
 A whole generation of aldermen,  
 Nor leave them even the accustomed  
 tolls,  
 To keep together their bodies and  
 souls ! —  
 At a time too when snug posts and places  
 Are falling away from us one by one,  
 Crash — crash — like the mummy-cases  
 Belzoni, in Egypt, sat upon,  
 Wherein lay pickled, in state sublime,  
 Conservatives of the ancient time; —  
 To choose such a moment to overset  
 The few snug nuisances left us yet;

2 These verses were written in reference to the Bill brought in at this time, for the reform of Corporations, and the sweeping amendments proposed by Lord Lyndhurst and other Tory Peers, in order to obstruct the measure.

To add to the ruin that round us reigns,  
By knocking out mayors' and town-clerks' brains;

By dooming all corporate bodies to fall,  
Till they leave at last no bodies at all —  
Naught but the ghosts of by-gone glory,  
Wrecks of a world that once was Tory! —  
Where pensive criers, like owls unblest,

Robbed of their roosts, shall still hoot o'er them;

Nor *mayors* shall know where to seek a nest,

Till Gally Knight shall *find* one for them; —

Till mayors and kings, with none to rue 'em,

Shall perish all in one common plague;  
And the *sovereigns* of Belfast and Tuam

Must join their brother, Charles Dix,  
at Prague.

Thus mused I, in my chair, alone,  
(As above described) till dozy grown,  
And nodding assent to my own opinions,  
I found myself borne to sleep's dominions,

Where, lo! before my dreaming eyes,  
A new House of Commons appeared to rise,

Whose living contents, to fancy's survey,  
Seemed to me all turned topsy-turvy —  
A jumble of polypi — nobody knew  
Which was the head or which the queue.

*Here*, Inglis, turned to a sans-culotte,  
Was dancing the *hays* with Hume and Grote;

*There*, ripe for riot, Recorder Shaw  
Was learning from Roebuck "*Ça-ira*;"  
While Stanley and Graham, as *poissarde*  
wenches,

Screamed "*à-bas!*" from the Tory benches;

And Peel and O'Connell, cheek by jowl,

Were dancing an Irish *carmagnole*.

The Lord preserve us! — if dreams come true,

What is this hapless realm to do?

# ANTICIPATED MEETING OF THE BRITISH ASSOCIATION IN THE YEAR 1836.

1836.

AFTER some observations from Dr. M'Grig

On that fassile reliquium called Petrified Wig,

Or *Perruquolithus* — a specimen rare  
Of those wigs made for antediluvian wear,

Which, it seems, stood the Flood without turning a hair —

Mr. Tomkins rose up, and requested attention

To facts no less wondrous which *he* had to mention.

Some large fossil creatures had lately been found,

Of a species no longer now seen above ground,

But the same (as to Tomkins most clearly appears)

With those animals, lost now for hundreds of years,

Which our ancestors used to call "*Bishops*" and "*Peers*,"

But which Tomkins more erudite names has bestowed on,

Having called the *Peer* fossil the *Aristocratodon*,<sup>1</sup>

And, finding much food under t' other one's thorax,

Has christened that creature the *Episcopus Vorax*.

Lest the *savantes* and dandies should think this all fable,

Mr. Tomkins most kindly produced, on the table,

A sample of each of these species of creatures,

Both tolerably human, in structure and features,

Except that the *Episcopus* seems, Lord deliver us!

To 've been carnivorous as well as granivorous;

<sup>1</sup> A term formed on the model of the *Mastodon*, etc.



And Tomkins, on searching its stomach,  
found there

Large lumps, such as no modern stomach  
could bear,

Of a substance called Tithe, upon which,  
as 't is said,

The whole *Genus Clericum* formerly  
fed;

And which having lately himself decom-  
pounded,

Just to see what 't was made of, he actu-  
ally found it

Composed of all possible cookable things  
That e'er tript upon trotters or soared  
upon wings —

All products of earth, both gramineous,  
herbaceous,

Hordeaceous, fabaceous and eke farina-  
ceous,

All clubbing their quotas, to glut the  
oesophagus

Of this ever greedy and grasping Ti-  
thophagus.<sup>1</sup>

"Admire," exclaimed Tomkins, "the  
kind dispensation

"By Providence shed on this much-fa-  
vored nation,

"In sweeping so ravenous a race from  
the earth,

"That might else have occasioned a  
general dearth —

"And thus burying 'em, deep as even  
Joe Hume would sink 'em,

"With the Ichthyosaurus and Palæo-  
rynchum,

"And other queer *ci-devant* things,  
under ground —

"Not forgetting that fossilized youth,<sup>2</sup>  
so renowned,

"Who lived just to witness the Deluge  
— was gratified

"Much by the sight, and has since been  
found *stratified* !"

This picturesque touch — quite in Tom-  
kins's way —

Called forth from the *savantes* a general  
hurrah;

1 The zoölogical term for a tithe-eater.

2 The man found by Scheuchzer, and sup-  
posed by him to have witnessed the Deluge  
(" *homo diluvii testis*"), but who turned out, I  
am sorry to say, to be merely a great lizard.

While inquiries among them went rap-  
idly round,

As to where this young stratified man  
could be found.

The "learned Theban's" discourse next  
as livelily flowed on,

To sketch t'other wonder, the *Aristocra-  
todon* —

An animal, differing from most human  
creatures

Not so much in speech, inward structure  
or features,

As in having a certain excrescence, T.  
said,

Which in form of a coronet grew from  
its head,

And devolved to its heirs, when the  
creature was dead;

Nor mattered it, while this heir-loom  
was transmitted,

How unfit were the *heads*, so the *coronet*  
fitted.

He then mentioned a strange zoölogical  
fact,

Whose announcement appeared much ap-  
plause to attract.

In France, said the learned professor,  
this race

Had so noxious become, in some centu-  
ries' space,

From their numbers and strength, that  
the land was o'errun with 'em,

Every one's question being, "What 's  
to be done with 'em?"

When, lo! certain knowing ones —  
*savans*, mayhap,

Who, like Buckland's deep followers,  
understood *trap*,<sup>3</sup>

Slyly hinted that naught upon earth was  
so good

For *Aristocratodons*, when rampant and  
rude,

As to stop or curtail their allowance of  
food.

This expedient was tried and a proof it  
affords

Of the effect that short commons will  
have upon lords;

For this whole race of bipeds, one fine  
summer's morn,

3 Particularly the formation called *Transi-  
tion Trap*.

Shed their coronets, just as a deer sheds  
his horn,  
And the moment these gewgaws fell off,  
they became  
Quite a new sort of creature—so harm-  
less and tame,  
That zoölogists might, for the first time,  
maintain 'em  
To be near akin to the *genius humanum*,  
And the experiment, tried so successfully  
then,  
Should be kept in remembrance when  
wanted again.

## SONGS OF THE CHURCH.

### No. 1.

#### LEAVE ME ALONE.

##### A PASTORAL BALLAD.

"We are ever standing on the defensive. All that we say to them is, '*leave us alone*.' The Established Church is part and parcel of the constitution of this country. You are bound to conform to this constitution. We ask of you nothing more;—*let us alone*."—Letter in *The Times*, Nov. 1838.

1838.

COME, list to my pastoral tones,  
In clover my shepherds I keep;  
My stalls are well furnisht with drones,  
Whose preaching invites one to sleep.  
At my *spirit* let infidels scoff,  
So they leave but the *substance* my  
own;  
For in sooth I 'm extremely well off  
If the world will but let me alone.

Dissenters are grumblers, we know;—  
Tho' excellent men in their way,  
They never like things to be so,  
Let things be however they may.  
But dissenting 's a trick I detest;  
And besides 't is an axiom well known,  
The creed that 's best paid is the best,  
If the *unpaid* would let it alone.

To me, I own, very surprising  
Your Newmans and Puseys all seem,  
Who start first with rationalizing,  
Then jump to the other extreme.  
Far better, 'twixt nonsense and sense,  
A nice *half-way* concern, like our own,  
Where piety 's mixt up with pence,  
And the latter are *ne'er* left alone.

Of all our tormentors, the Press is  
The one that most tears us to bits;  
And now, Mrs. Woolfrey's "*excesses*"  
Have thrown all its imps into fits.  
The devils have been at us, for weeks,  
And there 's no saying when they 'll  
have done;—  
Oh dear! how I wish Mr. Breeks  
Had left Mrs. Woolfrey alone!

If any need pray for the dead,  
'T is those to whom post-obits fall;  
Since wisely hath Solomon said,  
'T is "*money that answereth all*."  
But ours be the patrons who *live*;—  
For, once in their glebe they are  
thrown,  
The dead have no living to give,  
And therefore we leave them alone.

Tho' in morals we may not excel,  
Such perfection is rare to be had;  
A good life is, of course, very well,  
But good living is also—not bad.  
And when, to feed earth-worms, I go,  
Let this epitaph stare from my stone,  
"Here lies the Right Rev. so and so;  
"Pass, stranger, and—leave him  
alone."

## EPISTLE FROM HENRY OF EXETER TO JOHN OF TUAM.

DEAR John, as I know, like our brother  
of London,  
You 've sipt of all knowledge, both  
sacred and mundane,  
No doubt, in some ancient Joe Miller,  
you've read  
What Cato, that cunning old Roman,  
once said—  
That he ne'er saw two reverend sooth-  
sayers meet,  
Let it be where it might, in the shrine  
or the street,  
Without wondering the rogues, mid  
their solemn grimaces,  
Did n't burst out a laughing in each  
other's faces.<sup>1</sup>  
What Cato then meant, tho' 't is so long  
ago,

<sup>1</sup> *mirari se, si augur augurem aspiciens sibi temperaret a risu.*

Even we in the present times pretty well know;  
 Having soothsayers also, who—sooth to say, John—  
 Are no better in some points than those of days gone,  
 And a pair of whom, meeting (between you and me),  
 Might laugh in their sleeves, too—all lawn tho' they be.

But this, by the way—my intention being chiefly  
 In this, my first letter, to hint to you briefly,  
 That, seeing how fond you of *Tuum*<sup>1</sup> must be,  
 While *Meum*'s at all times the main point with me,  
 We scarce could do better than form an alliance,  
 To set these sad Anti-Church times at defiance:  
 You, John, recollect, being still to embark,  
 With no share in the firm but your title<sup>2</sup> and mark;  
 Or even should you feel in your grandeur inclined  
 To call yourself Pope, why, I should n't much mind;  
 While my church as usual holds fast by your *Tuum*,  
 And every one else's, to make it all *Suum*.

Thus allied, I've no doubt we shall nicely agree,  
 As no twins can be liker, in most points, than we;  
 Both, specimens choice of that mixt sort of beast,  
 (See Rev. xiii. 1.) a political priest;

<sup>1</sup> So spelled in those ancient versicles which John, we understand, frequently chants:—

"Had every one *Suum*,  
 You wouldn't have *Tuum*,  
 But I should have *Meum*,  
 And sing *Te Deum*."

<sup>2</sup> For his keeping the title he may quote classical authority, as Horace expressly says, "*poteris servare Tuum*."—"De Art. Poet." v. 329. —*Chronicle*.

Both mettlesome *chargers*, both brisk pamphleteers,  
 Ripe and ready for all that sets men by the ears;  
 And I, at least one, who would scorn to stick longer  
 By any given cause than I found it the stronger,  
 And who, smooth in my turnings, as if on a swivel,  
 When the tone ecclesiastic won't do, try the *civil*.

In short (not to bore you, even *jure divino*)  
 We've the same cause in common, John—all but the rhino;  
 And that vulgar surplus, whate'er it may be,  
 As you're not used to cash, John, you'd best leave to me.  
 And so, without form—as the postman won't tarry—  
 I'm, dear Jack of Tuam,  
 Yours,

EXETER HARRY.

### SONG OF OLD PUCK.

"And those things do best please me,  
 That befall preposterously."  
 Puck Junior, *Midsummer Night's Dream*.

WHO wants old Puck? for here am I,  
 A mongrel imp, 'twixt earth and sky,  
 Ready alike to crawl or fly;  
 Now in the mud, now in the air,  
 And, so 't is for mischief, reckless where.

As to my knowledge, there's no end to 't,  
 For, where I have n't it, I pretend to 't;  
 And, 'stead of taking a learned degree  
 At some dull university,  
 Puck found it handier to commence  
 With a certain share of impudence,  
 Which passes one off as learned and clever,  
 Beyond all other degrees whatever;  
 And enables a man of lively scone  
 To be Master of *all* the Arts at once.  
 No matter what the science may be—  
 Ethics, Physics, Theology,  
 Mathematics, Hydrostatics,  
 Aerostatics or Pneumatics—



Whatever it be, I take my luck,  
 'Tis all the same to ancient Puck;  
 Whose head 's so full of all sorts of  
   wares,  
 That a brother imp, old Smugden, swears  
 If I had but of *law* a little smattering,  
 I'd then be *perfect*<sup>1</sup>— which is flattering.

My skill as a linguist all must know  
 Who met me abroad some months ago;  
 (And heard me *abroad* exceedingly, too,  
 In the moods and tenses of *parlez vous*)  
 When, as old Chambaud's shade stood  
   mute,

I spoke such French to the Institute  
 As puzzled those learned Thebans much,  
 To know if 't was Sanscrit or High  
   Dutch,

And *might* have past with the unobserving  
 As one of the unknown tongues of Irving.  
 As to my talent for ubiquity,  
 There 's nothing like it in all antiquity.  
 Like Mungo (my peculiar care)

"I 'm here, I 'm dere, I 'm ebery  
   where."<sup>2</sup>

If any one 's wanted to take the chair  
 Upon any subject, any where,  
 Just look around, and — Puck is there!  
 When slaughter 's at hand, your bird of  
   prey

Is never wanted to be out of the way;  
 And wherever mischief 's to be got,  
 There 's Puck *instantly*, on the spot.

Only find me in negus and applause,  
 And I 'm your man for *any* cause.  
 If *wrong* the cause, the more my delight;  
 But I don't object to it, even when *right*,  
 If I only can vex some old friend by 't;  
 There 's Durham, for instance; — to  
   worry *him*

Fills up my cup of bliss to the brim!

(NOTE BY THE EDITOR.)

Those who are anxious to run a muck  
 Can't do better than join with Puck.  
 They 'll find him *bon diable* — spite of  
   his phiz —

1 Verbatim, as said. This tribute is only  
 equalled by that of Talleyrand to his medical  
 friend, Dr. —: "*Il se connoît en tout; et*  
*même un peu en médecine.*"

2 Song in "The Padlock."

And, in fact, his great ambition is,  
 While playing old Puck in first-rate style,  
 To be *thought* Robin Good-fellow all the  
   while.

## POLICE REPORTS.

### CASE OF IMPOSTURE.

AMONG other stray flashmen disposed of,  
   this week,

Was a youngster named Stanley, gen-  
   teelly connected,  
 Who has lately been passing off coins as  
   antique,  
 Which have proved to be *sham* ones,  
   tho' long unsuspected.

The ancients, our readers need hardly be  
   told,

Had a coin they called "Talents,"  
   for wholesale demands;<sup>3</sup>  
 And 't was some of said coinage this  
   youth was so bold  
 As to fancy he 'd got, God knows  
   how, in his hands.

People took him, however, like fools, at  
   his word;

And these talents (all prized at his  
   own valuation,)  
 Were bid for, with eagerness even more  
   absurd  
 Than has often distinguisht this great  
   thinking nation.

Talk of wonders one now and then sees  
   advertised,

"Black swans" — "Queen Anne  
   farthings" — or even "a child's  
   caul" —

Much and justly as all these rare objects  
   are prized,

"Stanley's talents" outdid them —  
   swans, farthings and all!

At length some mistrust of this coin got  
   abroad;

Even quondam believers began much  
   to doubt of it;

3 For an account of the coin called Talents by  
 the ancients, see Budæus *de Asse*, and the other  
 writers *de Re Nummariâ*.

Some rung it, some rubbed it, suspecting  
a fraud —  
And the hard rubs it got rather took  
the shine out of it.

Others, wishing to break the poor prodigy's fall,  
Said 't was known well to all who had  
studied the matter,  
That the Greeks had not only *great* talents but *small*,<sup>1</sup>  
And those found on the youngster  
were clearly *the latter*.

While others who viewed the grave farce  
with a grin —  
Seeing counterfeits pass thus for coin-  
age so massy,  
By way of a hint to the dolts taken in,  
Appropriately quoted Budæus "*de Asse*."

In short, the whole sham by degrees was  
found out,  
And this coin which they chose by  
such fine names to call,  
Proved a mere lackered article — showy,  
no doubt,  
But, ye gods! not the true Attic Tal-  
ent at all.

As the impostor was still young enough  
to repent,  
And, besides, had some claims to a  
grantee connection,  
Their Worship — considerate for once  
— only sent  
The young Thimblebrig off to the  
House of Correction.

### REFLECTIONS.

ADDRESSED TO THE AUTHOR OF THE ARTICLE  
OF THE CHURCH IN THE LAST NUMBER OF  
*The Quarterly Review*.

I'M quite of your mind; — tho' these  
Pats cry aloud  
That they've got "too much Church,"  
'T is all nonsense and stuff;

<sup>1</sup> The *talentum magnum* and the *talentum atticum* appear to have been the same coin.

For Church is like Love, of which Fi-  
garo vowed  
That even *too much* of it 's not quite  
enough.<sup>2</sup>

Ay! dose them with parsons, 't will cure  
all their ills; —  
Copy Morison's mode when from pill-  
box undaunted he  
Pours thro' the patient his black-coated  
pills,  
Nor cares what their quality, so  
there 's but quantity.

I verily think 't would be worth Eng-  
land's while  
To consider, for Paddy's own benefit,  
whether  
'T would not be as well to give up the  
green isle  
To the care, wear and tear of the  
Church altogether.

The Irish are well used to treatment so  
pleasant;  
The harlot Church gave them to  
Henry Plantagenet,<sup>3</sup>  
And now if King William would make  
them a present  
To t' other chaste lady — ye Saints,  
just imagine it!

Chief Secs., Lord-Lieutenants, Com-  
manders-in-chief,  
Might then all be culled from the  
episcopal benches;  
While colonels in black would afford  
some relief  
From the hue that reminds one of the  
old scarlet wench's.

Think how fierce at a *charge* (being  
practised therein)  
The Right Reverend Brigadier Phill-  
potts would slash on!  
How General Blomfield, thro' thick and  
thro' thin,  
To the end of the chapter (or chap-  
ters) would dash on!

<sup>2</sup> *En fait d'amour, trop même n'est pas assez.*  
— "*Barbier de Stville*."

<sup>3</sup> Grant of Ireland to Henry II. by Pope  
Adrian.

For in one point alone do the amply fed  
race

Of bishops to beggars similitude bear —  
That, set them on horseback, in full steeple chase,  
And they 'll ride, if not pulled up in time — you know where.

But, bless you! in Ireland, that matters not much,  
Where affairs have for centuries gone the same way;  
And a good stanch Conservative's system is such  
That he 'd back even Beelzebub's long-founded sway.

I am therefore, dear *Quarterly*, quite of your mind; —  
Church, Church, in all shapes, into Erin let 's pour;  
And the more she rejecteth our medicine so kind,  
The more let 's repeat it — "Black dose, as before."

Let Coercion, that peace-maker, go hand in hand  
With demure-eyed Conversion, fit sister and brother;  
And, covering with prisons and churches the land,  
All that won't go to *one*, we 'll put into the other.

For the sole, leading maxim of us who 're inclined  
To rule over Ireland, not well but religiously,  
Is to treat her like ladies who 've just been confined  
(Or who *ought* to be so), and to church her prodigiously.

## NEW GRAND EXHIBITION OF MODELS

OF THE

TWO HOUSES OF PARLIAMENT.

COME, step in, gentlefolks, here ye may view  
An exact and natural representation

(Like Siburn's Model of Waterloo<sup>1</sup>)  
Of the Lords and Commons of this here nation.

There they are — all cut out in cork —  
The "Collective Wisdom" wondrous to see;  
My eyes! when all them heads are at work,  
What a vastly weighty consarn it must be.

As for the "wisdom," — *that* may come anon;  
Tho', to say truth, we sometimes see  
(And I find the phenomenon no uncommon 'un)  
A man who 's M.P. with a head that 's M.T.

Our Lords are *rather* too small, 't is true;  
But they do well enough for Cabinet shelves;  
And, besides, — *what 's* a man with creatures to do  
That make such *werry* small figures themselves?

There — don't touch those lords, my pretty dears — (*Aside.*)  
Curse the children! — this comes of reforming a nation:  
Those meddling young brats have so damaged my peers,  
I must lay in more cork for a new creation.

Them yonder 's our bishops — "to whom much is given,"  
And who 're ready to take as much more as you please:  
The seers of old time saw visions of heaven,  
But these holy seers see nothing but Sees.

Like old Atlas<sup>2</sup> (the chap, in Cheapside, there below,)  
'T is for so much *per cent.* they take heaven on their shoulders;

<sup>1</sup> One of the most interesting and curious of all the exhibitions of the day.

<sup>2</sup> The sign of the Insurance Office in Cheapside.



And joy 't is to know that old High  
Church and Co.,  
Tho' not capital priests, are such capital-holders.

There 's one on 'em, Phillpotts, who now  
is away,  
As we 're having him filled with bum-  
bustible stuff,  
Small crackers and squibs, for a great  
gala-day,  
When we annually fire his Right Rev-  
erence off.

'T would do your heart good, ma'am,  
then to be by,  
When, bursting with gunpowder, 'stead  
of with bile,  
Crack, crack, goes the bishop, while  
dowagers cry,  
"How like the dear man, both in  
matter and style!"

Should you want a few Peers and M.P.s,  
to bestow,  
As presents to friends, we can recom-  
mend these: <sup>1</sup>—  
Our nobles are come down to nine-pence,  
you know,  
And we charge but a penny a piece  
for M.P.s.

Those of *bottle-corks* made take most  
with the trade,  
(At least, 'mong such as my *Irish* writ  
summons,)  
Of old *whiskey* corks our O'Connells are  
made,  
But those we make Shaws and Lefroys  
of, are *rum* 'uns.  
So, step in, gentlefolks, etc.

*Da Capo.*

### ANNOUNCEMENT

OF A  
NEW GRAND ACCELERATION COMPANY  
FOR THE PROMOTION OF THE  
SPEED OF LITERATURE.

LOUD complaints being made in these  
quick-reading times,  
Of too slack a supply both of prose  
works and rhymes,

A new Company, formed on the keep-  
moving plan,  
First proposed by the great firm of  
Catch-'em-who-can,  
Beg to say they 've now ready, in full  
wind and speed,  
Some fast-going authors, of quite a new  
breed —  
Such as not he who *runs* but who *gallops*  
may read —  
And who, if well curried and fed, they 've  
no doubt,  
Will beat even Bentley' s swift stud out  
and out.

It is true in these days such a drug is  
renown,  
We 've "Immortals" as rife as M. P.s  
about town;  
And not a Blue's rout but can off-hand  
supply  
Some invalid bard who 's insured "not  
to die."  
Still let England but once try *our* au-  
thors, she 'll find  
How fast they 'll leave even these Im-  
mortals behind;  
And how truly the toils of Alcides were  
light,  
Compared with *his* toil who can read all  
they write.

In fact, there 's no saying, so gainful the  
trade,  
How fast immortalities now may be  
made;  
Since Helicon never will want an "Un-  
dying One,"  
As long as the public continues a Buying  
One;  
And the company hope yet to witness  
the hour,  
When, by strongly applying the mare-  
motive<sup>2</sup> power,  
A three-decker novel, midst oceans of  
praise,  
May be written, launched, read and —  
forgot, in three days!

In addition to all this stupendous celerity,  
Which — to the no small relief of pos-  
terity —

<sup>1</sup> Producing a bag full of lords and gentlemen.

<sup>2</sup> 'T is money makes the mare to go."

Pays off at sight the whole debit of fame,  
 Nor troubles futurity even with a name  
 (A project that won't as much tickle  
 Tom Tegg as *us*,  
 Since 't will rob *him* of his second-  
 priced Pegasus);  
 We, the Company—still more to show  
 how immense  
 Is the power o'er the mind of pounds,  
 shillings, and pence;  
 And that not even Phoebus himself, in  
 our day,  
 Could get up a *lay* without first an *out-*  
*lay*—  
 Beg to add, as our literature soon may  
 compare,  
 In its quick make and vent, with our  
 Birmingham ware,  
 And it does n't at all matter in either of  
 these lines,  
 How *sham* is the article, so it but  
*shines*,—  
 We keep authors ready, all perched, pen  
 in hand,  
 To write off, in any given style, at com-  
 mand.  
 No matter what bard, be he living or  
 dead,<sup>1</sup>  
 Ask a work from his pen, and 't is done  
 soon as said:  
 There being on the establishment six  
 Walter Scotts,  
 One capital Wordsworth and Southey's  
 in lots;—  
 Three choice Mrs. Nortons, all singing  
 like syrens,  
 While most of our pallid young clerks  
 are Lord Byrons.  
 Then we 've \* \* \* s and \* \* \* s (for  
 whom there 's small call),  
 And \* \* \* s and \* \* \* s (for whom no  
 call at all).

In short, whosoe'er the last "Lion"  
 may be,  
 We 've a Bottom who 'll copy his roar<sup>2</sup>  
 to a T,

1 We have lodgings apart, for our posthumous  
 people,  
 As we find that, if left with the live ones,  
 they *keep* ill.

2 "Bottom: Let me play the lion; I will  
 roar you as 't were any nightingale."

And so'well, that not one of the buyers  
 who 've got 'em  
 Can tell which is lion, and which only  
 Bottom.

N.B. — The company, since they set up  
 in this line,  
 Have moved their concern and are now  
 at the sign  
 Of the Muse's Velocipede, *Fleet* Street,  
 where all  
 Who wish well to the scheme are invited  
 to call.

### SOME ACCOUNT OF THE LATE DINNER TO DAN.

FROM tongue to tongue the rumor flew;  
 All askt, aghast, "Is 't true? is 't true?"  
 But none knew whether 't was fact or  
 fable:  
 And still the unholy rumor ran,  
 From Tory woman to Tory man,  
 Tho' none to come at the truth was  
 able—  
 Till, lo! at last, the fact came out,  
 The horrible fact, beyond all doubt,  
 That Dan had dined at the Viceroy's  
 table;  
 Had flesht his Popish knife and fork  
 In the heart of the Establisht mutton  
 and pork!

Who can forget the deep sensation  
 That news produced in this orthodox  
 nation?  
 Deans, rectors, curates, all agreed,  
 If Dan was allowed at the Castle to feed,  
 'T was clearly *all up* with the Protestant  
 creed!  
 There had n't indeed such an apparition  
 Been heard of in Dublin since that  
 day  
 When, during the first grand exhibition  
 Of Don Giovanni, that naughty play,  
 There appeared, as if raised by necro-  
 mancers,  
 An *extra* devil among the dancers!  
 Yes—every one saw with fearful thrill  
 That a devil too much had joined the  
 quadrille;<sup>3</sup>

And sulphur was smelt and the lamps  
 let fall  
 A grim, green light o'er the ghastly ball,  
 And the poor *sham* devils did n't like it  
 at all;  
 For they knew from whence the intruder  
 had come,  
 Tho' he left, *that* night, his tail at home.

This fact, we see, is a parallel case  
 To the dinner that some weeks since  
 took place.  
 With the difference slight of fiend and  
 man,  
 It shows what a nest of Popish sinners  
 That city must be, where the devil and  
 Dan  
 May thus drop in at quadrilles and  
 dinners!

But mark the end of these foul proceed-  
 ings,  
 These demon hops and Popish feedings.  
 Some comfort 't will be — to those, at  
 least,  
 Who 've studied this awful dinner  
 question —  
 To know that Dan, on the night of that  
 feast,  
 Was seized with a dreadful indiges-  
 tion;  
 That envoys were sent post-haste to his  
 priest  
 To come and absolve the suffering sin-  
 ner,  
 For eating so much at a heretic dinner;  
 And some good people were even afraid  
 That Peel's old confectioner — still at  
 the trade —  
 Had poisoned the Papist with *orangeade*.

#### NEW HOSPITAL FOR SICK LITERATI.

WITH all humility we beg  
 To inform the public, that Tom Tegg —  
 Known for his spunky speculations  
 In buying up dead reputations,  
 And by a mode of galvanizing  
 Which, all must own, is quite surprising,  
 Making dead authors move again,  
 As tho' they still were living men; —  
 All this too managed, in a trice,  
 By those two magic words, "Half Price,"

Which brings the charm so quick about,  
 That worn-out poets, left without  
 A second *foot* whereon to stand,  
 Are made to go at second *hand*; —  
 'T will please the public, we repeat,  
 To learn that Tegg who works this feat,  
 And therefore knows what care it needs  
 To keep alive Fame's invalids,  
 Has oped an Hospital in town,  
 For cases of knockt-up renown —  
 Falls, fractures, dangerous *Epic fits*  
 (By some called *Cantos*), stabs from  
 wits;  
 And of all wounds for which they're  
 nurst,  
*Dead cuts* from publishers, the worst; —  
 All these, and other such fatalities,  
 That happen to frail immortalities,  
 By Tegg are so expertly treated,  
 That oft-times, when the cure's com-  
 pleted,  
 The patient's made robust enough  
 To stand a few more rounds of *puff*,  
 Till like the ghosts of Dante's lay  
 He's: puft into thin air away!

As titled poets (being phenomenons)  
 Don't like to mix with low and common  
 'uns,  
 Tegg's Hospital has separate wards,  
 Express for literary lords,  
 Where *prose*-peers, of immoderate length,  
 Are nurst, when they've outgrown their  
 strength,  
 And poets, whom their friends despair of,  
 Are — put to bed and taken care of.

Tegg begs to contradict a story  
 Now current both with Whig and Tory,  
 That Doctor Warburton, M.P.,  
 Well known for his antipathy,  
 His deadly hate, good man, to all  
 The race of poets great and small —  
 So much, that he's been heard to own,  
 He would most willingly cut down  
 The holiest groves on Pindus' mount,  
 To turn the timber to account! —  
 The story actually goes, that he  
 Prescribes at Tegg's Infirmary;  
 And oft not only stints for spite  
 The patients in their copy-right,  
 But that on being called in lately  
 To two sick poets suffering greatly,



This vaticidal Doctor sent them  
 So strong a dose of Jeremy Bentham,  
 That one of the poor bards but cried,  
 "Oh, Jerry, Jerry!" and then died;  
 While t' other, tho' less stuff was  
     given,  
 Is on his road, 't is feared, to heaven!

Of this event, howe'er unpleasant,  
 Tegg means to say no more at present,—  
 Intending shortly to prepare  
 A statement of the whole affair,  
 With full accounts, at the same time,  
 Of some late cases (prose and rhyme),  
 Subscribed with every author's name,  
 That 's now on the Sick List of Fame.

### RELIGION AND TRADE.

"Sir Robert Peel believed it was necessary  
 to originate all respecting religion and trade in a  
 Committee of the House." — *Church Extension*,  
 May 22, 1830.

SAY, who was the wag, indecorously  
     witty,  
     Who first in a statute this libel con-  
     veyed;  
 And thus slyly referred to the self-same  
     committee,  
     As matters congenial, Religion and  
     Trade?

Oh surely, my Phillpotts, 't was thou  
     didst the deed;  
     For none but thyself or some pluralist  
     brother,  
 Accustomed to mix up the craft with the  
     creed,  
     Could bring such a pair thus to twin  
     with each other.

And yet, when one thinks of times present  
     and gone,  
     One is forced to confess on maturer  
     reflection  
 That 't is n't in the eyes of committees  
     alone  
     That the shrine and the shop seem to  
     have some connection.

Not to mention those monarchs of Asia's  
     fair land,  
     Whose civil list all is in "god-money"  
     paid;

And where the whole people, by royal  
     command,  
     Buy their gods at the government  
     mart, ready made;<sup>1</sup>—

There was also (as mentioned, in rhyme  
     and in prose, is)  
     Gold heaped throughout Egypt on  
     every shrine,  
 To make rings for right reverend croco-  
     diles' noses —  
     Just such as, my Phillpotts, would look  
     well in thine.

But one need n't fly off in this erudite  
     mood;  
     And 't is clear without going to regions  
     so sunny  
 That priests love to do the *least* possible  
     good  
 For the largest *most* possible quantum of  
     money.

"Of him," saith the text, "unto whom  
     much is given,  
     "Of him much, in turn, will be also  
     required:" —  
 "By *me*," quoth the sleek and obese  
     man of heaven —  
     "Give as much as you will — more  
     will still be desired."

More money! more churches! — oh Nim-  
     rod, hadst thou  
     'Stead of *Tower-extension*, some  
     shorter way gone —  
 Hadst thou known by what methods we  
     mount to heaven *now*,  
     And tried *Church-extension*, the feat  
     had been done!

### MUSINGS,

SUGGESTED BY THE LATE PROMOTION  
 OF MRS. NETHERCOAT.

"The widow Nethercoat is appointed jailer of  
 Loughrea, in the room of her deceased husband"  
 — *Limerick Chronicle*.

WHETHER as queens or subjects, in these  
     days,  
     Women seem formed to grace alike  
     each station; —

<sup>1</sup> The Birmans may not buy the sacred marble  
 in mass but must purchase figures of the deity  
 already made. — SYMES.

As Captain Flaherty gallantly says,  
 "You, ladies, are the lords of the crea-  
 tion!"

Thus o'er my mind did prescient visions  
 float

Of all that matchless woman yet may  
 be;

When hark! in rumors less and less re-  
 mote,

Came the glad news o'er Erin's am-  
 bient sea,

The important news — that Mrs. Nether-  
 coat

Had been appointed jailer of Lough-  
 rea;

Yes, 'mark it, History — Nethercoat is  
 dead,

And Mrs. N. now rules his realm in-  
 stead;

Hers the high task to wield the uplocking  
 keys,

To rivet rogues and reign o'er Rap-  
 parees!

Thus, while your blusterers of the Tory  
 school

Find Ireland's sanest sons so hard to  
 rule,

One meek-eyed matron in Whig doc-  
 trines nurs't

Is all that 's askt to curb the maddest,  
 worst!

Show me the man that dares with blush-  
 less brow

Prate about Erin's rage and riot now;—  
 Now, when her temperance forms her  
 sole excess;

When long-loved whiskey, fading from  
 her sight,

"Small by degrees and beautifully less,"  
 Will soon like other *spirits* vanish  
 quite;

When of red coats the number 's grown  
 so small,

That soon, to cheer the warlike par-  
 son's eyes,

No glimpse of scarlet will be seen at  
 all,

Save that which she of Babylon sup-  
 plies; —

Or, at the most, a corporal's guard  
 will be,

Of Ireland's *red* defence the sole re-  
 mains;

While of its jails bright woman keeps  
 the key,

And captive Paddies languish in her  
 chains!

Long may such lot be Erin's, long be  
 mine!

Oh yes — if even this world, tho' bright  
 it shine,

In Wisdom's eyes a prison-house must  
 be,

At least let woman's hand our fetters  
 twine,

And blithe I 'll sing, more joyous than  
 if free,

The Nethercoats, the Nethercoats for  
 me!

## INTENDED TRIBUTE

TO THE

AUTHOR OF AN ARTICLE IN THE LAST NUMBER  
 OF *The Quarterly Review*, ENTITLED

"ROMANISM IN IRELAND."

It glads us much to be able to say,  
 That a meeting is fixt for some early  
 day,

Of all such dowagers — *he* or *she* —  
 (No matter the sex, so they dowagers  
 be,)

Whose opinions concerning Church and  
 State

From about the time of the Curfew  
 date —

Stanch sticklers still for days by-  
 gone,

And admiring *them* for their rust  
 alone —

To whom if we would a leader give,  
 Worthy their tastes conservative,

We need but some mummy-statesman  
 raise,

Who was pickled and potted in Ptolemy's  
 days;

For *that* 's the man, if waked from his  
 shelf,

To conserve and swaddle this world like  
 himself.

Such, we 're happy to state, are the old  
*he-dames*

Who 've met in committee and given  
 their names

(In good hieroglyphics), with kind intent

To pay some handsome compliment

To their sister author, the nameless he,

Who wrote, in the last new *Quarterly*,

That charming assault upon Popery;

An article justly prized by them,

As a perfect antediluvian gem—

The work, as Sir Sampson Legend would  
 say,

Of some "fellow the Flood could n't  
 wash away."<sup>1</sup>

The fund being raised, there remained  
 but to see

What the dowager-author's gift was to  
 be.

And here, I must say, the Sisters Blue

Showed delicate taste and judgment too.

For finding the poor man suffering greatly

From the awful stuff he has thrown up  
 lately—

So much so indeed to the alarm of all,

As to bring on a fit of what doctors call

The Antipapistico-monomania

(I 'm sorry with such a long word to detain ye),

They 've acted the part of a kind physician,

By suiting their gift to the patient's condition;

And as soon as 't is ready for presentation,

We shall publish the facts for the gratification

Of this highly-favored and Protestant nation.

Meanwhile, to the great alarm of his  
 neighbors,

He still continues his *Quarterly* labors;

And often has strong No-Popery fits,

Which frighten his old nurse out of her  
 wits.

Sometimes he screams, like Scrub in the  
 play,<sup>2</sup>

"Thieves! Jesuits! Popery!" night and  
 day;

1 See Congreve's "Love for Love."

2 "Beaux' Stratagem."

Takes the Printer's Devil for Doctor  
 Dens,<sup>3</sup>

And shies at him heaps of High-church  
 pens;<sup>4</sup>

Which the Devil (himself a touchy Dis-  
 senter)

Feels all in his hide, like arrows, enter.

'Steard of swallowing wholesome stuff  
 from the druggist's,

He *will* keep raving of "Irish Thug-  
 gists;"<sup>5</sup>

Tells us they all go murdering for fun

From rise of morn till set of sun,

Pop, pop, as fast as a minute-gun!<sup>6</sup>

If askt, how comes it the gown and cas-  
 sock are

Safe and fat, mid this general massacre—

How haps it that Pat's own population

But swarms the more for this trucidation—

He refers you, for all such memoranda,

To the "*archives of the Propaganda!*"<sup>7</sup>

This is all we 've got, for the present, to  
 say—

But shall take up the subject some future  
 day.

## GRAND DINNER OF TYPE AND CO.

### A POOR POET'S DREAM.<sup>8</sup>

As I sate in my study, lone and still,

Thinking of Sergeant Talfourd's Bill,

And the speech by Lawyer Sugden made,

In spirit congenial, for "the Trade,"

3 The writer of the article has groped about with much success, in what he calls "the dark recesses of Dr. Dens's disquisitions."—*Quarterly Review*.

4 "Pray, may we ask, has there been any rebellious movement of Popery in Ireland, since the planting of the Ulster colonies, in which something of the kind was not visible among the Presbyterians of the North."—*Ibid*.

5 "Lord Lorton, for instance, who, for clearing his estate of a village of Irish Thuggists," etc.—*Quarterly Review*.

6 "Observe how murder after murder is committed like minute-guns."—*Ibid*.

7 "Might not the archives of the Propaganda possibly supply the key?"

8 Written during the late agitation of the question of Copyright.



Sudden I sunk to sleep and lo!

Upon Fancy's reinless night-mare flitting,

I found myself, in a second or so,  
At the table of Messrs. Type and Co.

With a goodly group of diners sitting;—  
All in the printing and publishing line,  
Drest, I thought, extremely fine,  
And sipping like lords their rosy wine;  
While I in a state near inanition

With coat that had n't much nap to spare

(Having just gone into its second edition),  
Was the only wretch of an author there.

But think, how great was my surprise,  
When I saw, in casting round my eyes,  
That the dishes, sent up by Type's she-  
cooks,

Bore all, in appearance, the shape of books;

Large folios — God knows where they  
got 'em,

In these *small* times — at top and bottom;  
And quartos (such as the Press provides  
For no one to read them) down the  
sides.

Then flasht a horrible thought on my  
brain,

And I said to myself, "'T is all too plain,  
"Like those well known in school quo-  
tations,

"Who ate up for dinner their own rela-  
tions,

"I see now, before me, smoking here,  
"The bodies and bones of my brethren  
dear; —

"Bright sons of the lyric and epic  
Muse,

"All cut up in cutlets, or hasht in stews;

"Their *works*, a light thro' ages to go, —

"*Themselves*, eaten up by Type and  
Co.!"

While thus I moralized, on they went,

Finding the fare most excellent;

And all so kindly, brother to brother,

Helping the tidbits to each other:

"A slice of Southey let me send you" —

"This cut of Campbell I recommend  
you" —

"And here, my friends, is a treat indeed,

"The immortal Wordsworth fricas-  
seed!"

Thus having, the cormorants, fed some  
time,

Upon joints of poetry — all of the prime —  
With also (as Type in a whisper averred  
it)

"Cold prose on the sideboard, for such  
as preferred it" —

They rested awhile, to recruit their force,  
Then pounced, like kites, on the second  
course,

Which was singing-birds merely — Moore  
and others —

Who all went the way of their larger  
brothers;

And, numerous now tho' such songsters  
be,

'T was really quite distressing to see  
A whole dishful of Toms — Moore, Dib-  
din, Bayly, —

Bolted by Type and Co. so gayly!

Nor was this the worst — I shudder to  
think

What a scene was disclosed when they  
came to drink.

The warriors of Odin, as every one knows,  
Used to drink out of skulls of slaughtered  
foes:

And Type's old port, to my horror I  
found,

Was in skulls of bards sent merrily round.  
And still as each well-filled cranium came,  
A health was pledged to its owner's  
name;

While Type said slyly, midst general  
laughter,

"We eat them up first, then drink to them  
after."

There was *no* standing this — incensed I  
broke

From my bonds of sleep, and indignant  
woke,

Exclaiming, "Oh shades of other times,  
"Whose voices still sound, like death-  
less chimes,

"Could you e'er have foretold a day  
would be,

"When a dreamer of dreams should live  
to see

"A party of sleek and honest John Bulls

"Hobnobbing each other in poets'  
skulls!"

## CHURCH EXTENSION.

TO THE EDITOR OF THE MORNING  
CHRONICLE.

Sir—A well-known classical traveller, while employed in exploring, some time since, the supposed site of the Temple of Diana of Ephesus, was so fortunate, in the course of his researches, as to light upon a very ancient bark manuscript, which has turned out, on examination, to be part of an old Ephesian newspaper;—a newspaper published, as you will see, so far back as the time when Demetrius, the great Shrine-Extender,<sup>1</sup> flourished.

I am, Sir, yours, etc.

EPHESIAN GAZETTE.

*Second edition.*

IMPORTANT event for the rich and religious!

Great Meeting of Silversmiths held in Queen Square;—

Church Extension, their object,—the excitement prodigious;—

Demetrius, head man of the craft, takes the chair!

*Third edition.*

The Chairman still up, when our devil came away;

Having prefaced his speech with the usual state prayer,

That the Three-headed Dian<sup>2</sup> would kindly, this day,

Take the Silversmiths' Company under her care.

Being askt by some low, unestablisht divines,

"When your churches are up, where are flocks to be got?"

He manfully answered, "Let *us* build the shrines,"<sup>2</sup>

"And we care not if flocks are found for them or not."

He then added—to show that the Silversmiths' Guild

Were above all confined and intolerant views—

1 "For a certain man named Demetrius, a silversmith, which made shrines for Diana, brought no small gain unto the craftsmen; whom he called together with the workmen of like occupation, and said, Sirs, ye know that by this craft we have our wealth."—*Acts* xix.

2 *tria virginis ora Diane.*

3 The "shrines" are supposed to have been small churches, or chapels, adjoining to the great

"Only *pay* thro' the nose to the altars we build,

"You may *pray* thro' the nose to what altars you choose."

This tolerance, rare from a shrine-dealer's lip

(Tho' a tolerance mixt-with due taste for the till)—

So much charmed all the holders of scriptural scrip,

That their shouts of "Hear!"

"Hear!" are re-echoing still.

*Fourth edition.*

Great stir in the Shrine Market! altars to Phœbus

Are going dog-cheap—may be had for a rebus.

Old Dian's, as usual, outsell all the rest;—

But Venus's also are much in request.

### LATEST ACCOUNTS FROM OLYMPUS.

As news from Olympus has grown rather rare,

Since bards, in their cruises, have ceased to *touch* there,

We extract for our readers the intelligence given,

In our latest accounts from that *ci-devant* Heaven—

That realm of the By-gones, where still sit in state

Old god-heads and nod-heads now long out of date.

Jove himself, it appears, since his love-days are o'er,

Seems to find immortality rather a bore;

Tho' he still asks for news of earth's capers and crimes,

And reads daily his old fellow-Thunderer, the *Times*.

He and Vulcan, it seems, by their wives still hen-peckt are,

And kept on a stinted allowance of nectar.

temples;—"adiculæ, in quibus statuæ reponebantur."—ERASM.

Old Phœbus, poor lad, has given up  
inspiration,  
And packt off to earth on a *puff*-speculation.

The fact is, he found his old shrines had  
grown dim,  
Since bards lookt to Bentley and Colburn, not him.  
So he sold off his stud of ambrosia-fed  
nags,

Came incog. down to earth, and now  
writes for the *Mags*;

Taking care that his work not a gleam  
hath to linger in 't,  
From which men could guess that the  
god had a finger in 't.

There are other small facts, well deserving  
attention,  
Of which our Olympic despatches make  
mention.

Poor Bacchus is still very ill, they allege,  
Having never recovered the Temperance  
Pledge.

"What, the Irish!" he cried — "those  
I lookt to the most!

"If they give up the *spirit*, I give up  
the ghost:"

While Momus, who used of the gods to  
make fun,

Is turned Socialist now and declares  
there are none!

But these changes, tho' curious, are all a  
mere farce

Compared to the new "*casus belli*" of  
Mars,

Who, for years, has been suffering the  
horrors of quiet,

Uncheered by one glimmer of bloodshed  
or riot!

In vain from the clouds his belligerent  
brow

Did he pop forth, in hopes that some-  
where or somehow,

Like Pat at a fair, he might "coax up a  
row:"

But the joke would n't take — the whole  
world had got wiser;

Men liked not to take a Great Gun for  
adviser;

And, still less, to march in fine clothes  
to be shot,

Without very well knowing for whom or  
for what.

The French, who of slaughter had had  
their full swing,

Were content with a shot, now and then,  
at their King;

While, in England, good fighting's a  
pastime so hard to gain,

Nobody's left to fight *with*, but Lord  
Cardigan.

'T is needless to say then how mon-  
strously happy

Old Mars has been made by what's now  
on the *tapis*;

How much it delights him to see the  
French rally,

In Liberty's name, around Mehemet  
Ali;

Well knowing that Satan himself could  
not find

A confection of mischief much more to  
his mind

Than the old *Bonnet Rouge* and the Ba-  
shaw combined.

Right well, too, he knows, that there  
ne'er were attackers,

Whatever their cause, that they didn't  
find backers;

While any slight care for Humanity's  
woes

May be soothed by that "*Art Diplomatique*," which shows

How to come in the most approved  
method to blows.

This is all for to-day — whether Mars is  
much vext

At his friend Thiers's exit, we'll know by  
our next.

#### THE TRIUMPHS OF FARCE.

OUR earth, as it rolls thro' the regions of  
space,

Wears always two faces, the dark and  
the sunny;

And poor human life runs the same sort  
of race,

Being sad on one side — on the other  
side, funny.



Thus oft we, at eve, to the Haymarket hie,  
To weep o'er the woes of Macready;  
—but scarce

Hath the tear-drop of Tragedy past from  
the eye,

When lo! we're all laughing in fits at  
the Farce.

And still let us laugh — preach the world  
as it may —

Where the cream of the joke is, the  
swarm will soon follow;

Heroics are very grand things in their way,  
But the laugh at the long run will carry  
it hollow.

For instance, what sermon on human af-  
fairs

Could equal the scene that took place  
t'other day

'Twixt Romeo and Louis Philippe, on the  
stairs —

The Sublime and Ridiculous meeting  
half-way!

Yes, Jocus! gay god, whom the Gentiles  
supplied,

And whose worship not even among  
Christians declines,

In our senate thou 'st languisht since  
Sheridan died,

But Sydney still keeps thee alive in our  
shrines.

Rare Sydney! thrice honored the stall  
where he sits,

And be his every honor he deigneth to  
climb at!

Had England a hierarchy formed all of  
wits,

Who but Sydney would England pro-  
claim as its primate?

And long may he flourish, frank, merry  
and brave —

A Horace to hear and a Paschal to  
read;<sup>1</sup>

While he *laughs*, all is safe, but, when  
Sydney grows grave,

We shall then think the Church is in  
danger *indeed*.

Meanwhile it much glads us to find he 's  
preparing

To teach *other* bishops to "seek the  
right way; 2"

And means shortly to treat the whole  
Bench to an airing,

Just such as he gave to Charles James  
t'other day.

For our parts, tho' gravity 's good for the  
soul,

Such a fancy have we for the side that  
there 's fun on,

We 'd rather with Sydney south-west take  
a "stroll,"

Than *coach* it north-east with his Lord-  
ship of Lunnun.

THOUGHTS ON PATRONS,  
PUFFS, AND OTHER MATTERS.  
IN AN EPISTLE FROM THOMAS MOORE  
TO SAMUEL ROGERS.

WHAT, *thou*, my friend! a man of rhymes,  
And, better still, a man of guineas,

To talk of "patrons," in these times,

When authors thrive like spinning-  
jennies,

And Arkwright's twist and Bulwer's page  
Alike may laugh at patronage!

No, no — those times are past away,  
When, doomed in upper floors to star  
it,

The bard inscribed to lords his lay, —  
Himself, the while, my Lord Mount-  
garret.

No more he begs with air dependent,  
His "little bark may sail attendant"

Under some lordly skipper's steerage;  
But launched triumphant in the Row,  
Or taken by Murray's self in tow,

Cuts both *Star Chamber* and the peer-  
age.

Patrons, indeed! when scarce a sail  
Is whistk from England by the gale,  
But bears on board some authors, shipt  
For foreign shores, all well equipt

2 "This stroll in the metropolis is extremely well contrived for your Lordship's speech; but suppose, my dear Lord, that instead of going E and N. E. you had turned about," etc. — SYDNEY SMITH'S *Last Letter to the Bishop of London*.

1 Some parts of the "*Provinciales*" may be said to be of the highest order of *jeux d'esprit*, or squibs.

With proper book-making machinery,  
To sketch the morals, manners, scenery,  
Of all such lands as they shall see,  
Or *not* see, as the case may be: —  
It being enjoined on all who go  
To study first Miss Martineau,  
And learn from her the method true,  
To *do* one's books — and readers, too.  
For so this nymph of *nous* and nerve  
Teaches mankind "How to Observe;"  
And, lest mankind at all should swerve,  
Teaches them also "*What* to Observe."

No, no, my friend — it can't be blinkt —  
The Patron is a race extinct;  
As dead as any Megatherion  
That ever Buckland built a theory on.  
Instead of bartering in this age  
Our praise for pence and patronage,  
We authors now more prosperous elves,  
Have learned to patronize ourselves;  
And since all-potent Puffing's made  
The life of song, the soul of trade,  
More frugal of our praises grown,  
We puff no merits but our own.

Unlike those feeble gales of praise  
Which critics blew in former days,  
Our modern puffs are of a kind  
That truly, really *raise the wind*;  
And since they've fairly set in blowing,  
We find them the best *trade-winds* going.  
'Stead of frequenting paths so slippery  
As her old haunts near Aganippe,  
The Muse now taking to the till  
Has opened shop on Ludgate Hill  
(Far handier than the Hill of Pindus,  
As seen from bard's back attic windows);  
And swallowing there without cessation  
Large draughts (*at sight*) of inspiration,  
Touches the *notes* for each new theme,  
While still fresh "*change comes o'er her*  
*dream.*"

What Steam is on the deep — and more —  
Is the vast power of Puff on shore;  
Which jumps to glory's future tenses  
Before the present even commences;  
And makes "immortal" and "divine"  
of us  
Before the world has read one line of us.  
In old times, when the God of Song

Drove his own two-horse team along,  
Carrying inside a bard or two,  
Bookt for posterity "all thro'"; —  
Their luggage, a few close-packt rhymes,  
(Like yours, my friend,) for after-times —  
So slow the pull to Fame's abode,  
That folks oft slept upon the road; —  
And Homer's self, sometimes, they say,  
Took to his nightcap on the way.<sup>1</sup>  
Ye Gods! how different is the story  
With our new galloping sons of glory,  
Who, scorning all such slack and slow  
time,

Dash to posterity in *no* time!  
Raise but one general blast of Puff  
To start your author — that's enough.  
In vain the critics set to watch him  
Try at the starting post to catch him:  
He's off — the puffers carry it hollow —  
The critics, if they please, may follow.  
Ere *they* 've laid down their first posi-  
tions,  
He's fairly blown thro' six editions!  
In vain doth Edinburgh dispense  
Her blue and yellow pestilence  
(That plague so awful in my time  
To young and touchy sons of rhyme) —  
The *Quarterly*, at three months' date,  
To catch the Unread One, comes too late;  
And nonsense, littered in a hurry,  
Becomes "immortal," spite of Murray.

But, bless me! — while I thus keep fool-  
ing,  
I hear a voice cry, "Dinner's cooling."  
That postman too (who, truth to tell,  
'Mong men of letters bears the bell,  
Keeps ringing, ringing, so infernally  
That I *must* stop —  
Yours sempiternally.

## THOUGHTS ON MISCHIEF.

BY LORD STANLEY.

(HIS FIRST ATTEMPT IN VERSE.)

"Evil, be thou my good." — MILTON.

How various are the inspirations  
Of different men in different nations!  
As genius prompts to good or evil,  
Some call the Muse, some raise the  
devil.

*1 quandoque bonus dormitat Homerus.* —  
HORAT.

Old Socrates, that pink of sages,  
Kept a pet demon on board wages  
To go about with him incog.,  
And sometimes give his wits a jog.  
So Lyndhurst, in *our* day, we know,  
Keeps fresh relays of imps below,  
To forward from that nameless spot  
His inspirations, hot and hot.

But, neat as are old Lyndhurst's do-  
ings—

Beyond even Hecate's "hell-broth"  
brewings—

Had I, Lord Stanley, but my will,  
I'd show you mischief prettier still;  
Mischief, combining boyhoods' tricks  
With age's sourest politics;  
The urchin's freaks, the veteran's gall,  
Both duly mixt, and matchless all;  
A compound naught in history reaches  
But Machiavel, when first in breeches!

Yes, Mischief, Goddess multiform,  
Whene'er thou, witch-like, ridest the  
storm,

Let Stanley ride cockhorse behind thee—  
No livelier lackey could they find thee.  
And, Goddess, as I'm well aware,  
So mischief's *done*, you care not  
*where*,

I own, 't will most *my* fancy tickle  
In Paddyland to play the Pickle;  
Having got credit for inventing  
A new, brisk method of tormenting—  
A way they call the Stanley fashion,  
Which puts all Ireland in a passion;  
So neat it hits the mixture due  
Of injury and insult too;  
So legibly it bears upon 't  
The stamp of Stanley's brazen front.

Ireland, we're told, means the land of  
of *Ire*;

And *why* she's so, none need inquire,  
Who sees her millions, martial, manly,  
Spat upon thus by me, Lord Stanley.  
Already in the breeze I scent  
The whiff of coming devilment;  
Of strife, to me more stirring far  
Than the Opium or the Sulphur war,  
Or any such drug ferments are.  
Yes—sweeter to this Tory soul  
Than all such pests, from pole to pole,

Is the rich, "sweltered venom" got  
By stirring Ireland's "charmed pot;"<sup>1</sup>  
And thanks to practice on that land  
I stir it with a master-hand.

Again thou 'lt see, when forth hath gone  
The War-Church-cry, "On, Stanley,  
on!"

How Caravats and Shanavests  
Shall swarm from out their mountain  
nests,

With all their merry moonlight brothers,  
To whom the Church (*step*-dame to  
others)

Hath been the best of nursing mothers.  
Again o'er Erin's rich domain  
Shall Rockites and right reverends reign;  
And both, exempt from vulgar toil,  
Between them share that titheful soil;  
Puzzling ambition *which* to climb at,  
The post of Captain, or of Primate.

And so, long life to Church and Co.—  
Hurrah for mischief!—here we go.

#### EPISTLE FROM CAPTAIN ROCK TO LORD LYNDHURST.

DEAR Lyndhurst,—you 'll pardon my  
making thus free,—

But form is all fudge 'twixt such "com-  
rogues" as we,

Who, whate'er the smooth views we, in  
public, may drive at,

Have both the same praiseworthy object,  
in private—

Namely, never to let the old regions of  
riot,

Where Rock hath long reigned, have  
one instant of quiet,

But keep Ireland still in that liquid we've  
taught her

To love more than meat, drink, or cloth-  
ing—*hot water*.

All the difference betwixt you and me,  
as I take it,

Is simply, that *you* make the law and I  
break it;

<sup>1</sup> "Sweltered venom, sleeping got,  
Boil thou first i' the charmed pot."



And never, of big-wigs and small, were  
there two  
Played so well into each other's hands  
as we do;  
Insomuch, that the laws you and yours  
manufacture,  
Seem all made express for the Rock-boys  
to fracture.  
Not Birmingham's self — to her shame  
be it spoken —  
E'er made things more neatly contrived  
to be broken;  
And hence, I confess, in this island reli-  
gious,  
The breakage of laws — and of heads *is*  
prodigious.

And long may it thrive, my Ex-Bigwig,  
say I, —  
Tho', of late, much I feared all our fun  
was gone by;  
As, except when some tithe-hunting par-  
son showed sport,  
Some rector — a cool hand at pistols  
and port,  
Who "keeps dry" his *powder*, but never  
*himself* —  
One who, leaving his Bible to rust on the  
shelf,  
Sends his pious texts home, in the shape  
of ball-cartridges,  
Shooting his "dearly beloved," like par-  
tridges; —  
Except when some hero of this sort  
turned out,  
Or, the Exchequer sent, flaming, its  
tithe-writs<sup>1</sup> about —  
A contrivance more neat, I may say,  
without flattery,  
Than e'er yet was thought of for blood-  
shed and battery;  
So neat, that even *I* might be proud, I  
allow,  
To have hit off so rich a receipt for a  
*row*; —  
Except for such rigs turning up, now and  
then,  
I was actually growing the dullest of men;  
And, had this blank fit been allowed to  
increase,

Might have snored myself down to a  
Justice of Peace.  
Like you, Reformation in Church and in  
State  
Is the thing of all things I most cordially  
hate.  
If once these curst Ministers do as they  
like,  
All 's o'er, my good Lord, with your wig  
and my pike,  
And one may be hung up on t' other,  
henceforth,  
Just to show what *such* Captains and  
Chancellors were worth.

But we must not despair — even already  
Hope sees  
You 're about, my bold Baron, to kick  
up a breeze  
Of the true baffling sort, such as suits me  
and you,  
Who have boxt the whole compass of  
party right thro',  
And care not one farthing, as all the  
world knows,  
So we *but* raise the wind, from what  
quarter it blows.  
Forgive me, dear Lord, that thus rudely  
I dare  
My own small resources with thine to  
compare:  
Not even Jerry Diddler, in "raising the  
wind," durst  
Compete, for one instant, with thee, my  
dear Lyndhurst.

But, hark, there 's a shot! — some par-  
sonic practitioner?  
No — merely a bran-new Rebellion Com-  
missioner;  
The Courts having now, with true law  
erudition,  
Put even Rebellion itself "in commis-  
sion."  
As seldom, in *this* way, I 'm any man's  
debtor,  
I 'll just *pay my shot* and then fold up  
this letter.  
In the mean time, hurrah for the Tories  
and Rocks!  
Hurrah for the parsons who fleece well  
their flocks!

<sup>1</sup>Exchequer tithe processes, served under a  
commission of rebellion. — *Chronicle*.

Hurrah for all mischief in all ranks and spheres,  
And, above all, hurrah for that dear House of Peers!

### CAPTAIN ROCK IN LONDON.

LETTER FROM THE CAPTAIN TO TERRY  
ALT, ESQ.<sup>1</sup>

HERE I am, at head-quarters, dear Terry,  
once more,  
Deep in Tory designs, as I've oft been  
before:—

For, bless them! if 't was n't for this  
wrong-headed crew,

You and I, Terry Alt, would scarce  
know what to do;

So ready they 're always, when dull we  
are growing,

To set our old concert of discord a-going,  
While Lyndhurst 's the lad, with his  
Tory-Whig face,

To play in such concert the true *double-*  
*base*.

I had feared this old prop of my realm  
was beginning

To tire of his course of political sinning,  
And, like Mother Cole, when her heyday  
was past,

Meant by way of a change to try virtue  
at last.

But I wronged the old boy, who as  
stanchly derides

All reform in himself as in most things  
besides;

And, by using *two* faces thro' life, all allow,  
Has acquired face sufficient for *any* thing  
now.

In short, he 's all right; and, if man-  
kind's old foe,

My "Lord Harry" himself—who 's  
the leader, we know,

Of another red-hot Opposition, below—  
If that "Lord," in his well-known dis-  
cernment, but spares

Me and Lyndhurst, to look after Ire-  
land's affairs,

We shall soon such a region of devil-  
ment make it,

That Old Nick himself for his own may  
mistake it.

Even already—long life to such Big-  
wigs, say I,  
For, as long as they flourish, we Rocks  
cannot die—

He has served our right riotous cause by  
a speech

Whose perfection of mischief he only  
could reach;

As it shows off both *his* and *my* merits  
alike,

Both the swell of the wig and the point  
of the pike;

Mixes up, with a skill which one can't  
but admire,

The lawyer's cool craft with the incendi-  
ary's fire,

And enlists, in the gravest, most plausi-  
ble manner,

Seven millions of souls under Rockery's  
banner!

Oh Terry, my man, let this speech *never*  
die;

Thro' the regions of Rockland, like  
flame, let it fly;

Let each syllable dark the Law-Oracle  
uttered

By all Tipperary's wild echoes be mut-  
tered,

Till naught shall be heard, over hill, dale  
or flood,

But "*You're aliens in language, in  
creed and in blood.*"

While voices, from sweet Connemara  
afar,

Shall answer, like true *Irish* echoes,  
"We are!"

And, tho' false be the cry, and tho'  
sense must abhor it,

Still the echoes may quote *Law* authority  
for it,

And naught Lyndhurst cares for my  
spread of dominion

So he, in the end, touches cash "*for  
the opinion.*"

But I 've no time for more, my dear  
Terry, just now,

Being busy in helping these Lords thro'  
their *row*.

They 're bad hands at mob-work, but,  
once they begin,

They 'll have plenty of practice to break  
them well in.

<sup>1</sup> The subordinate officer or lieutenant of Captain Rock.

# POLITICAL AND SATIRICAL POEMS.

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## LINES ON THE DEATH OF MR. PERCEVAL.

In the dirge we sung o'er him no censure was heard,  
Unembittered and free did the tear-drop descend;  
We forgot, in that hour, how the statesman had erred,  
And wept for the husband, the father and friend.

Oh! proud was the meed his integrity won,  
And generous indeed were the tears that we shed,  
When in grief we forgot all the ill he had done,  
And tho' wronged by him living, bewailed him, when dead.

Even now if one harsher emotion intrude,  
'T is to wish he had chosen some lower state,  
Had known what he was — and, content to be good,  
Had ne'er for our ruin aspired to be great.

So, left thro' their own little orbit to move,  
His years might have rolled inoffensive away;  
His children might still have been blest with his love,  
And England would re'er have been curst with his sway.

TO THE EDITOR OF "THE MORNING  
CHRONICLE."

Sir, — In order to explain the following Fragment, it is necessary to refer

your readers to a late florid description of the Pavillion at Brighton, in the apartments of which, we are told, "*FUM, The Chinese Bird of Royalty*," is a principal ornament.

I am, Sir, yours, etc.

MUM.

## FUM AND HUM, THE TWO BIRDS OF ROYALTY.

ONE day the Chinese Bird of Royalty,  
FUM,  
Thus accosted our own Bird of Royalty,  
HUM,  
In that Palace or China-shop (Brighton, which is it?)  
Where FUM had just come to pay HUM a short visit. —  
Near akin are these Birds, tho' they differ in nation  
(The breed of the HUMS is as old as creation);  
Both, full-crawled Legitimates — both, birds of prey,  
Both, cackling and ravenous creatures, half way  
'Twixt the goose and the vulture, like Lord CASTLEREAGH.  
While FUM deals in Mandarins, Bonzes, Bohea,  
Peers, Bishops and Punch, HUM, are sacred to thee!  
So congenial their tastes, that, when FUM first did light on  
The floor of that grand China-warehouse at Brighton,  
The lanterns and dragons and things round the dome  
Were so like what he left, "Gad," says FUM, "I'm at home." —



And when, turning, he saw Bishop  
 L—GE, “Zooks, it is,”  
 Quoth the Bird, “Yes — I know him —  
 a Bonze, by his phiz —  
 “And that jolly old idol he kneels to so  
 low  
 “Can be none but our round-about god-  
 head, fat Fo!”  
 It chanced at this moment, the Episcopal  
 Prig  
 Was imploring the Prince to dispense  
 with his wig,<sup>1</sup>  
 Which the Bird, overhearing, flew high  
 o’er his head,  
 And some TOBIT-like marks of his pa-  
 tronage shed,  
 Which so dimmed the poor Dandy’s  
 idolatrous eye,  
 That, while FUM cried “Oh Fo!” all  
 the court cried “Oh fie!”

But a truce to digression;—these Birds  
 of a feather  
 Thus talkt, t’other night, on State matters  
 together;  
 (The PRINCE just in bed, or about to de-  
 part for ’t,  
 His legs full of gout, and his arms full of  
 HARTFORD,)  
 “I say, HUM,” says FUM — FUM, of  
 course, spoke Chinese,  
 But, bless you! that ’s nothing — at  
 Brighton one sees  
 Foreign lingoos and Bishops *translated*  
 with ease —  
 “I say, HUM, how fares it with Royalty  
 now?  
 “Is it *up*? is it *prime*? is it *spooney* —  
 or how?”  
 (The Bird had just taken a flash-man’s  
 degree  
 Under BARRYMORE, YARMOUTH, and  
 young Master L—E  
 “As for us in Pekin” — here, a devil  
 of a din  
 From the bed-chamber came, where that  
 long Mandarin,  
 Castlereagh (whom FUM calls the *Confu-*  
*sins* of Prose),

<sup>1</sup> In consequence of an old promise, that he should be allowed to wear his own hair, whenever he might be elevated to a Bishopric by his Royal Highness.

Was rehearsing a speech upon Europe’s  
 repose  
 To the deep, double bass of the fat Idol’s  
 nose.

(*Nota bene* — his Lordship and LIVER-  
 POOL come,  
 In collateral lines, from the old Mother  
 HUM,  
 CASTLEREAGH a HUM-bug — LIVERPOOL  
 a HUM-drum.)  
 The Speech being finisht, out rusht  
 CASTLEREAGH,  
 Saddled HUM in a hurry, and, whip,  
 spur, away!  
 Thro’ the regions of air, like a Snip on  
 his hobby,  
 Ne’er paused till he lighted in St.  
 Stephen’s lobby.

#### LINES ON THE DEATH OF SHERIDAN.

*principibus placuisse viris!* — HORAT.

YES, grief will have way — but the fast  
 falling tear  
 Shall be mingled with deep execrations  
 on those  
 Who could bask in that Spirit’s meridian  
 career,  
 And yet leave it thus lonely and dark  
 at its close:—

Whose vanity flew round him, only while  
 fed  
 By the odor his fame in its summer-  
 time gave;—  
 Whose vanity now, with quick scent for  
 the dead,  
 Like the Ghoul of the East, comes to  
 feed at his grave.

Oh! it sickens the heart to see bosoms  
 so hollow,  
 And spirits so mean in the great and  
 high-born;  
 To think what a long line of titles may  
 follow  
 The relics of him who died — friend-  
 less and lorn!

How proud they can press to the funeral  
array

Of one whom they shunned in his sick-  
ness and sorrow :—

How bailiffs may seize his last blanket  
to-day,

Whose pall shall be held up by nobles  
to-morrow !

And Thou too whose life, a sick epicure's  
dream,

Incoherent and gross, even grosser had  
past,

Were it not for that cordial and soul-  
giving beam

Which his friendship and wit o'er thy  
nothingness cast :—

No ! not for the wealth of the land that  
supplies thee

With millions to heap upon Foppery's  
shrine ;—

No ! not for the riches of all who despise  
thee,

Tho' this would make Europe's whole  
opulence mine ;—

Would I suffer what — even in the heart  
that thou hast —

All mean as it is — must have con-  
sciously burned,

When the pittance, which shame had  
wrong from thee at last,

And which found all his wants at an  
end, was returned !<sup>1</sup>

"Was *this* then the fate," — future ages  
will say,

When *some* names shall live but in  
history's curse ;

When Truth will be heard, and these  
Lords of a day

Be forgotten as fools or remembered  
as worse ;—

"Was this then the fate of that high-  
gifted man,

"The pride of the palace, the bower  
and the hall,

"The orator, — dramatist, — minstrel, —  
who ran

"Thro' each mode of the lyre and  
was master of all ;—

"Whose mind was an essence com-  
pounded with art

"From the finest and best of all other  
men's powers ;—

"Who ruled, like a wizard, the world  
of the heart,

"And could call up its sunshine or bring  
down its showers ;—

"Whose humor, as gay as the fire-fly's  
light,

"Played round every subject and  
shone as it played ;—

"Whose wit in the combat, as gentle as  
bright,

"Ne'er carried a heart-stain away on  
its blade ;—

"Whose eloquence — brightening what-  
ever it tried,

"Whether reason or fancy, the gay or  
the grave, —

"Was as rapid, as deep and as brilliant  
a tide,

"As ever bore Freedom aloft on its  
wave !"

Yes — such was the man and so wretched  
his fate ;—

And thus, sooner or later, shall all have  
to grieve,

Who waste their morn's dew in the beams  
of the Great,

And expect 't will return to refresh  
them at eve.

In the woods of the North there are in-  
sects that prey

On the brain of the elk till his very  
last sigh ;<sup>2</sup>

Oh, Genius ! thy patrons, more cruel  
than they,

First feed on thy brains and then leave  
thee to die !

<sup>1</sup> The sum was two hundred pounds — offered when Sheridan could no longer take any sustenance, and declined, for him, by his friends.

<sup>2</sup> Naturalists have observed that, upon dissecting an elk, there was found in its head some large flies, with its brain almost eaten away by them. — *History of Poland.*

## EPISTLE

FROM

TOM CRIB TO BIG BEN.<sup>1</sup>CONCERNING SOME FOUL PLAY IN A LATE  
TRANSACTION.<sup>2</sup>“*Ahi, mio Ben!*” — METASTASIO.<sup>3</sup>WHAT! BEN, my old hero, is this your  
renown?Is *this* the new *go*? — kick a man when  
he’s down!When the foe has knockt under, to tread  
on him then —By the fist of my father, I blush for thee,  
BEN!“Foul! foul!” all the lads of the  
Fancy exclaim —CHARLEY SHOCK is electrified — BEL-  
CHER spits flame —And MOLYNEUX — ay, even BLACKY<sup>4</sup>  
cries “shame!”Time was, when JOHN BULL little dif-  
ference spied’Twixt the foe at his feet and the friend  
at his side:When he found (such his humor in fight-  
ing and eating)His foe, like his beef-steak, the sweeter  
for beating.But this comes, Master BEN, of your  
curst foreign notions,Your trinkets, wigs, thingumbobs, gold  
lace and lotions;Your Noyaus, Curaçoas, and the devil  
knows what —(One swig of *Blue Ruin*<sup>5</sup> is worth the  
whole lot!)<sup>1</sup> A nickname given, at this time, to the Prince  
Regent.<sup>2</sup> Written soon after Bonaparte’s transporta-  
tion to St. Helena.<sup>3</sup> Tom, I suppose, was “assisted” to this  
Motto by Mr. Jackson, who, it is well known,  
keeps the most learned company going.<sup>4</sup> Names and nicknames of celebrated pug-  
ilists at that time.<sup>5</sup> Gin.Your great and small *crosses* — (my eyes,  
what a brood!A *cross*-buttock from *me* would do some  
of them good!)Which have spoilt you, till hardly a drop,  
my old porpoise,Of pure English *claret* is left in your  
*corpus*;And (as JIM says) the only one trick,  
good or bad,Of the Fancy you’re up to, is *fibbing*,  
my lad.Hence it comes, — BOXIANA, disgrace to  
thy page! —Having floored, by good luck, the first  
*swell* of the age,Having conquered the *prime one*, that  
*milled* us all round,You kickt him, old BEN, as he gaspt  
on the ground!Ay — just at the time to show spunk, if  
you’d got any —Kickt him and jawed him and *lagged*<sup>6</sup>  
him to Botany!Oh, shade of the *Cheesemonger*!<sup>7</sup> you,  
who, alas!*Doubled up* by the dozen those Moun-  
seers in brass,On that great day of *milling*, when  
blood lay in lakes,When Kings held the bottle, and Europe  
the stakes,Look down upon BEN — see him, *dung-*  
*hill* all o’er,Insult the fallen foe that can harm him  
no more!Out, cowardly *spooney*! — again and  
again,By the fist of my father, I blush for thee,  
BEN.To *show the white feather* is many men’s  
doom,But, what of *one feather*? — BEN shows  
a *whole Plume*.<sup>6</sup> Transported.<sup>7</sup> A Life Guardsman, one of the *Fancy* who  
distinguished himself and was killed in the mem-  
orable *set-to* at Waterloo.



# FABLES

FOR

## THE HOLY ALLIANCE.

*eripe*                      *tu Regibus alas*  
VERGIL, *Georg. lib. iv.*

—— Clip the wings  
Of these high-flying arbitrary Kings.  
DRYDEN'S *Translation.*

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### DEDICATION.

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TO LORD BYRON.

DEAR LORD BYRON, — Though this Volume should possess no other merit in your eyes, than that of reminding you of the short time we passed together at Venice, when some of the trifles which it contains were written, you will, I am sure, receive the dedication of it with pleasure, and believe that I am,

My dear Lord,

Ever faithfully yours,

T. B.

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### PREFACE.

THOUGH it was the wish of the Members of the Poco-curante Society (who have lately done me the honor of electing me their Secretary) that I should prefix my name to the following Miscellany, it is but fair to them and to myself to state, that, except in the "painful pre-eminence" of being employed to transcribe their lucubrations, my claim to such a distinction in the title-page is not greater than that of any other gentleman, who has contributed his share to the contents of the volume.

I had originally intended to take this opportunity of giving some account of the origin and objects of our Institution, the names and characters of the different

members, etc. — but as I am at present preparing for the press the First Volume of the “Transactions of the Poco-curante Society,” I shall reserve for that occasion all further details upon the subject, and content myself here with referring, for a general insight into our tenets, to a Song which will be found at the end of this work and which is sung to us on the first day of every month, by one of our oldest members, to the tune of (as far as I can recollect, being no musician,) either “Nancy Dawson” or “He stole away the Bacon.”

It may be as well also to state for the information of those critics who attack with the hope of being answered, and of being thereby brought into notice, that it is the rule of this Society to return no other answer to such assailants, than is contained in the three words “*non curat Hippoclides*,” (meaning, in English, “Hippoclides does not care a fig,”) which were spoken two thousand years ago by the first founder of Poco-curantism, and have ever since been adopted as the leading *dictum* of the sect.

THOMAS BROWN.

# FABLES FOR THE HOLY ALLIANCE.

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## FABLE I.

### THE DISSOLUTION OF THE HOLY ALLIANCE.

#### A DREAM.

I 'VE had a dream that bodes no good  
Unto the Holy Brotherhood.  
I may be wrong, but I confess —  
As far as it is right or lawful  
For one, no conjurer, to guess —  
It seems to me extremely awful.

Methought, upon the Neva's flood  
A beautiful Ice Palace stood,  
A dome of frost-work, on the plan  
Of that once built by Empress Anne,<sup>1</sup>  
Which shone by moonlight — as the tale  
is —  
Like an Aurora Borealis.

In this said Palace, furnisht all  
And lighted as the best on land are,  
I dreamt there was a splendid Ball,  
Given by the Emperor Alexander,  
To entertain with all due zeal,  
Those holy gentlemen, who 've shown a  
Regard so kind for Europe's weal,  
At Troppau, Laybach and Verona.

The thought was happy — and designed  
To hint how thus the human Mind  
May, like the stream imprisoned there,  
Be checkt and chilled, till it can bear  
The heaviest Kings, that ode or sonnet  
E'er yet be-praised, to dance upon it.

And all were pleased and cold and  
stately,  
Shivering in grand illumination —

1 "It is well known that the Empress Anne built a palace of ice on the Neva, in 1740, which was fifty-two feet in length, and when illuminated had a surprising effect." — PINKERTON.

Admired the superstructure greatly,  
Nor gave one thought to the founda-  
tion.

Much too the Tsar himself exulted,  
To all plebeian fears a stranger,  
For, Madame Krüdener, when consulted,  
Had pledged her word there was no  
danger.

So, on he capered, fearless quite,  
Thinking himself extremely clever,  
And waltzed away with all his might,  
As if the Frost would last for ever.

Just fancy how a bard like me,  
Who reverence monarchs, must have  
trembled  
To see that goodly company,  
At such a ticklish sport assembled.

Nor were the fears, that thus astounded  
My loyal soul, at all unfounded —  
For, lo! ere long, those walls so massy  
Were seized with an ill-omened drip-  
ping,  
And o'er the floors, now growing glassy,  
Their Holinesses took to slipping.  
The Tsar, half thro' a Polonaise,  
Could scarce get on for downright  
stumbling;  
And Prussia, tho' to slippery ways  
Well used, was cursedly near tum-  
bling.

Yet still 't was, *who* could stamp the  
floor most,  
Russia and Austria 'mong the fore-  
most. —

And now, to an Italian air,  
This precious brace would, hand in  
hand, go;

Now — while old Louis, from his chair,  
Intreated them his toes to spare —  
Called loudly out for a Fandango.



And a Fandango, 'faith, they had,  
At which they all set to, like mad!  
Never were Kings (tho' small the ex-  
pense is  
Of wit among their Excellencies)  
So out of all their princely senses.  
But ah! that dance—that Spanish  
dance—

Scarce was the luckless strain begun,  
When, glaring red, as 't were a glance  
Shot from an angry Southern sun,  
A light thro' all the chambers flamed,  
Astonishing old Father Frost,  
Who, bursting into tears, exclaimed,  
“A thaw, by Jove—we're lost,  
we're lost!

“Run, France—a second *Waterloo*  
“Is come to drown you—*sauve qui*  
*peut!*”

Why, why will monarchs caper so  
In palaces without foundations?—  
Instantly all was in a flow,  
Crowns, fiddles, sceptres, decora-  
tions—

Those Royal Arms, that lookt so nice,  
Cut out in the resplendent ice—  
Those Eagles, handsomely provided  
With double heads for double deal-  
ings—

How fast the globes and sceptres glided  
Out of their claws on all the ceilings!  
Proud Prussia's double bird of prey  
Tame as a spatch cock, slunk away;  
While—just like France herself, when  
she

Proclaims how great her naval skill is—  
Poor Louis's drowning fleurs-de-lys  
Imagined themselves *water-lilies*.

And not alone rooms, ceilings, shelves,  
But—still more fatal execution—  
The Great Legitimizes themselves  
Seemed in a state of dissolution.  
The indignant Tsar—when just about  
To issue a sublime Ukase,  
“Whereas all light must be kept out”—  
Dissolved to nothing in its blaze.  
Next Prussia took his turn to melt,  
And, while his lips illustrious felt  
The influence of this southern air,  
Some word, like “Constitution”—  
long

Congeaed in frosty silence there—  
Came slowly thawing from his tongue.  
While Louis, lapsing by degrees,  
And sighing out a faint adieu  
To truffles, salmis, toasted cheese  
And smoking *fondus*, quickly grew,  
Himself, into a *fondu* too;—  
Or like that goodly King they make  
Of sugar for a Twelfth-night cake,  
When, in some urchin's mouth, alas!  
It melts into a shapeless mass!

In short, I scarce could count a minute,  
Ere the bright dome and all within it,  
Kings, Fiddlers, Emperors, all were  
gone—

And nothing now was seen or heard  
But the bright river, rushing on,  
Happy as an enfranchised bird,  
And prouder of that natural ray,  
Shining along its chainless way—  
More proudly happy thus to glide  
In simple grandeur to the sea,  
Than when, in sparkling fetters tied,  
'T was deckt with all that kingly pride  
Could bring to light its slavery!

Such is my dream—and, I confess,  
I tremble at its awfulness.  
That Spanish Dance—that southern  
beam—  
But I say nothing—there's my dream—  
And Madame Krüdener, the she-prophet,  
May make just what she pleases of it.

## FABLE II.

## THE LOOKING-GLASSES.

## PROEM.

WHERE Kings have been by mob-elec-  
tions

Raised to the throne, 't is strange to see  
What different and what odd perfections  
Men have required in Royalty.  
Some, liking monarchs large and plumpy,  
Have chosen their Sovereigns by the  
weight;—  
Some wisht them tall, some thought  
your dumpy,  
Dutch-built, the true Legitimate.<sup>1</sup>

1 The Goths had a law to choose always a  
short, thick man for their King.—MUNSTER,  
“*Cosmog.*” lib. iii. p. 164.

The Easterns in a Prince, 't is said,  
Prefer what 's called a jolter-head;<sup>1</sup>  
The Egyptians were n't at all partic'lar,  
So that their Kings had *not* red hair —  
*This* fault not even the greatest stickler  
For the blood-royal well could bear.

A thousand more such illustrations  
Might be adduced from various nations.  
But, 'mong the many tales they tell us,  
Touching the acquired or natural right  
Which some men have to rule their fel-  
lows,  
There 's one which I shall here re-  
cite: —

## FABLE.

There was a land — to *name* the place  
Is neither now my wish nor duty —  
Where reigned a certain Royal race,  
By right of their superior beauty.

What was the cut legitimate  
Of these great persons' chins and noses,  
By right of which they ruled the state,  
No history I have seen discloses.

But so it was — a settled case —  
Some Act of Parliament, past snugly,  
Had voted *them* a beauteous race,  
And all their faithful subjects ugly.

As rank indeed stood high or low,  
Some change it made in visual organs;  
Your Peers were decent — Knights, so  
so —  
But all your *common* people, gorgons!

Of course, if any knave but hinted  
That the King's nose was turned awry,  
Or that the Queen (God bless her!)  
squinted —  
The judges doomed that knave to die.

But rarely things like this occurred,  
The people to their King were duteous,  
And took it, on his Royal word,  
That they were frights and He was  
beauteous.

The cause whereof, among all classes,  
Was simply this — these island elves  
Had never yet seen looking-glasses,  
And therefore did not *know themselves*.

Sometimes indeed their neighbors' faces  
Might strike them as more full of  
reason,  
More fresh than 'hose in certain places —  
But, Lord, the very thought was  
treason!

Besides, howe'er we love our neighbor,  
And take his face's part, 't is known  
We ne'er so much in earnest labor,  
As when the face attackt 's our own.

So on they went — the crowd believing —  
(As crowds well governed always do)  
Their rulers, too, themselves deceiving —  
So old the joke, they thought 't was  
true.

But jokes, we know, if they too far go,  
Must have an end — and so, one day,  
Upon that coast there was a cargo  
Of looking-glasses cast away.

'T was said, some Radicals, somewhere,  
Had laid their wicked heads together,  
And forced that ship to founder there, —  
While some believe it was the weather.

However this might be, the freight  
Was landed without fees or duties;  
And from that hour historians date  
The downfall of the Race of Beauties.

The looking-glasses got about,  
And grew so common thro' the land,  
That scarce a tinker could walk out,  
Without a mirror in his hand.

Comparing faces, morning, noon,  
And night, their constant occupation —  
By dint of looking-glasses, soon,  
They grew a most reflecting nation.

In vain the Court, aware of errors  
In all the old, establisht mazards,  
Prohibited the use of mirrors  
And tried to break them at all haz-  
ards: —

1 "In a Prince a jolter-head is invaluable."  
— *Oriental Field Sports*.

In vain — their laws might just as well  
Have been waste paper on the shelves;  
That fatal freight had broke the spell;  
People had lookt — and knew themselves.

If chance a Duke, of birth sublime,  
Presumed upon his ancient face,  
(Some calf-head, ugly from all time,) —  
They popt a mirror to his Grace: —

Just hinting, by that gentle sign,  
How little Nature holds it true,  
That what is called an ancient line,  
Must be the line of Beauty too.

From Dukes' they past to regal phizzes,  
Compared them proudly with their own,  
And cried, "How *could* such monstrous  
quizzes  
"In Beauty's name usurp the  
throne!" —

They then wrote essays, pamphlets,  
books,  
Upon Cosmetical Economy,  
Which made the King try various looks,  
But none improved his physiognomy.

And satires at the Court were levelled,  
And small lampoons, so full of sly-  
nesses,  
That soon, in short, they quite be-deviled  
Their Majesties and Royal Highnesses.

At length — but here I drop the veil,  
To spare some royal folks' sensa-  
tions; —

Besides, what followed is the tale  
Of all such late-enlightened nations;

Of all to whom old Time discloses  
A truth they should have sooner  
known —

That Kings have neither rights nor noses  
A whit diviner than their own.

### FABLE III.

#### THE TORCH OF LIBERTY.

I SAW it all in Fancy's glass —  
Herself, the fair, the wild magician,  
Who bade this splendid day-dream pass,  
And named each gliding apparition.

'T was like a torch-race — such as they  
Of Greece performed, in ages gone,  
When the fleet youths, in long array,  
Past the bright torch triumphant on.

I saw the expectant nations stand,  
To catch the coming flame in turn; —  
I saw, from ready hand to hand,  
The clear tho' struggling glory burn.

And oh! their joy, as it came near,  
'T was in itself a joy to see; —  
While Fancy whispered in my ear,  
"That torch they pass is Liberty!"

And each, as she received the flame,  
Lighted her altar with its ray;  
Then, smiling, to the next who came,  
Speeded it on its sparkling way.

From ALBION first, whose ancient shrine  
Was furnisht with the fire already,  
COLUMBIA caught the boon divine,  
And lit a flame, like ALBION'S, steady.

The splendid gift then GALLIA took,  
And, like a wild Bacchante, raising  
The brand aloft, its sparkles shook,  
As she would set the world a-blazing!

Thus kindling wild, so fierce and high  
Her altar blazed into the air,  
That ALBION, to that fire too nigh,  
Shrunk back and shuddered at its  
glare!

Next, SPAIN, so new was light to her,  
Leapt at the torch — but, ere the spark  
That fell upon her shrine could stir,  
'T was quenched — and all again was  
dark.

Yet, no — *not* quenched — a treasure  
worth

So much to mortals rarely dies:  
Again her living light lookt forth,  
And shoné, a beacon, in all eyes.

Who next received the flame? alas!  
Unworthy NAPLES — shame of shames,  
That ever thro' such hands should pass  
That brightest of all earthly flames!



Scarce had her fingers touched the torch,  
When, frightened by the sparks it shed,  
Nor waiting even to feel the scorch,  
She dropt it to the earth — and fled.

And fallen it might have long remained;  
But GREECE, who saw her moment  
now,  
Caught up the prize, tho' prostrate,  
stained,  
And waved it round her beauteous  
brow.

And Fancy bade me mark where, o'er  
Her altar, as its flame ascended,  
Fair, laurelled spirits seemed to soar,  
Who thus in song their voices  
blended: —

"Shine, shine for ever, glorious Flame,  
"Divinest gift of Gods to men!  
"From GREECE thy earliest splendor  
came,  
"To GREECE thy ray returns again.

"Take, Freedom, take thy radiant round,  
"When dimmed, revive, when lost, re-  
turn,  
"Till not a shrine thro' earth be found,  
"On which thy glories shall not  
burn."

#### FABLE IV.

##### THE FLY AND THE BULLOCK.

##### PROEM.

Of all that, to the sage's survey,  
This world presents of topsy-turvy,  
There's naught so much disturbs one's  
patience,  
As little minds in lofty stations.  
'T is like that sort of painful wonder,  
Which slender columns, laboring under  
Enormous arches, give beholders; —  
Or those poor Caryatides,  
Condemned to smile and stand at ease,  
With a whole house upon their shoulders.

If as in some few royal cases,  
Small minds are *born* into such places —  
If they are there by Right Divine  
Or any such sufficient reason,

Why — Heaven forbid we should re-  
pine! —

To wish it otherwise were treason;  
Nay, even to see it in a vision,  
Would be what lawyers call *misprision*.

Sir ROBERT FILMER saith — and he,  
Of course, knew all about the matter —  
"Both men and beasts love Monarchy;"  
Which proves how rational — the *lat-  
ter*.

SIDNEY, we know, or wrong or right,  
Entirely differed from the Knight:  
Nay, hints a King may lose his head,  
By slipping awkwardly his bridle: —  
But this is treasonous, ill-bred,  
And (now-a-days, when Kings are led  
In patent snaffles) downright idle.

No, no — it is n't right-line Kings,  
(Those sovereign lords in leading-strings  
Who, from their birth, are Faith-Defend-  
ers,)

That move my wrath — 't is your pre-  
tenders,

Your mushroom rulers, sons of earth,  
Who — not, like t' others, bores by birth,  
Establisht *gratid Dei* blockheads,  
Born with three kingdoms in their  
pockets —

Yet, with a brass that nothing stops,  
Push up into the loftiest stations,  
And, tho' too dull to manage shops,  
Presume, the dolts, to manage nations!

This class it is, that moves my gall,  
And stirs up bile, and spleen and all.  
While other senseless things appear  
To know the limits of their sphere —  
While not a cow on earth romances  
So much as to conceit she dances —  
While the most jumping frog we know of,  
Would scarce at Astley's hope to show  
off —

Your \*\*\*s, your \*\*\*s dare,  
Untrained as are their minds, to set  
them

To *any* business, *any* where,  
At *any* time that fools will let them.

But leave we here these upstart things —  
My business is just now with Kings;  
To whom and to their right-line glory,  
I dedicate the following story.

## FABLE.

The wise men of Egypt were secret as dummies ;

And even when they most condescended to teach,

They packt up their meaning, as they did their mummies,

In so many wrappers, 't was out of one's reach.

They were also, good people, much given to Kings —

Fond of craft and of crocodiles, monkeys and mystery ;

But blue-bottle flies were their best beloved things —

As will partly appear in this very short history.

A Scythian philosopher (nephew, they say,

To that other great traveller, young Anacharsis,)

Stept into a temple at Memphis one day,

To have a short peep at their mystical farces.

He saw<sup>1</sup> a brisk blue-bottle Fly on an altar,

Made much of, and worshipt, as something divine ;

While a large, handsome Bullock, led there in a halter,

Before it lay stabbed at the foot of the shrine.

Surprised at such doings, he whispered his teacher —

“ If 't is n't impertinent, may I ask why

“ Should a Bullock, that useful and powerful creature,

“ Be thus offered up to a blue-bottle Fly ? ”

“ No wonder ” — said t' other — “ you stare at the sight,

“ But *we* as a Symbol of Monarchy view it —

<sup>1</sup> According to Ælian, it was in the island of Leucadia they practised this ceremony — *ὁὕτως βούν ταῖς μυαῖς* — “ *De Animal.*” lib. ii. cap. 8.

“ That Fly on the shrine is Legitimate Right,

“ And that Bullock, the People that 's sacrificed to it.”

## FABLE V.

## CHURCH AND STATE.

## PROEM.

“ The moment any religion becomes national, or established, its purity must certainly be lost, because it is then impossible to keep it unconnected with men's interests ; and, if connected, it must inevitably be perverted by them.” — SOAME JENYNS.

THUS did SOAME JENYNS — tho' a Tory,  
A Lord of Trade and the Plantations ;

Feel how Religion's simple glory  
Is stained by State associations.

When CATHARINE, ere she crusht the Poles,

Appealed to the benign Divinity ;  
Then cut them up in protocols,  
Made fractions of their very souls<sup>2</sup> —

All in the name of the blest Trinity ;  
Or when her grandson, ALEXANDER,  
That mighty Northern salamander,<sup>3</sup>

Whose icy touch, felt all about,  
Puts every fire of Freedom out —  
When he, too, winds up his Ukases  
With God and the Panagia's praises —

When he, of royal Saints the type,  
In holy water dips the sponge,  
With which, at one imperial wipe,  
He would all human rights expunge ;  
When LOUIS (whom as King, and eater,  
Some name *Dix-huit*, and some *Des-huitres*,)

Calls down “ St. Louis's God ” to witness

The right, humanity, and fitness  
Of sending eighty thousand Solons,  
Sages with muskets and laced coats,

To cram instruction, *volens volens*,  
Down the poor struggling Spaniards' throats —

I can't help thinking, (tho' to Kings  
I must, of course, like other men,  
bow,)

<sup>2</sup> *Âmes, demi-âmes*, etc.

<sup>3</sup> The salamander is supposed to have the power of extinguishing fire by its natural coldness and moisture.

That when a Christian monarch brings  
Religion's name to gloss these things —  
Such blasphemy out-Benbows Ben-  
bow! <sup>1</sup>

Or — not so far for facts to roam,  
Having a few much nearer home —  
When we see Churchmen, who, if askt,  
“Must Ireland's slaves be tithed, and  
taskt,

“And driven, like Negroes or Croäts,  
“That *you* may roll in wealth and  
bliss?”

Look from beneath their shovel hats  
With all due pomp and answer  
“Yes!”

But then, if questioned, “Shall the  
brand

“Intolerance flings throughout that  
land, —

“Shall the fierce strife now taught to  
grow

“Betwixt her palaces and hovels,  
“Be ever quenched?” — from the same  
shovels

Look grandly forth and answer “No.” —

Alas, alas! have *these* a claim  
To merciful Religion's name?

If more you seek, go see a bevy  
Of bowing parsons at a levee —

(Choosing your time, when straw 's be-  
fore

Some apoplectic bishop's door,)   
Then if thou caest with life escape  
That rush of lawn, that press of crape,

Just watch their reverences and graces,  
As on each smirking suitor frisks,

And say, if those round shining faces  
To heaven or earth most turn their  
disks?

This, this it is — Religion, made,  
'Twixt Church and State, a truck, a  
trade —

This most ill-matched, unholy *Có.*,  
From whence the ills we witness flow;  
The war of many creeds with one —

The extremes of *too* much faith and  
none —

Till, betwixt ancient trash and new,  
'Twixt Cant and Blasphemy — the two

Rank ills with which this age is curst —

We can no more tell *which* is worst,  
Than erst could Egypt, when so rich  
In various plagues, determine which  
She thought most pestilent and vile,  
Her frogs, like Benbow and Carlisle,  
Croaking their native mud-notes loud,  
Or her fat locusts, like a cloud  
Of pluralists, obesely lowering,  
At once benighting and devouring! —

This — this it is — and here I pray

Those sapient wits of the Reviews,  
Who make us poor, dull authors say,  
Not what we mean, but what they  
choose;

Who to our most abundant shares  
Of nonsense add still more of theirs,  
And are to poets just such evils

As caterpillars find those flies,<sup>2</sup>  
Which, not content to sting like devils,

Lay eggs upon their backs likewise —  
To guard against such foul deposits

Of other's meaning in my rhymes,  
(A thing more needful here, because  
it's

A subject, ticklish in these times) —  
I, here, to all such wits make known,

Monthly and Weekly, Whig and Tory,  
'T is *this* Religion — this alone —

I aim at in the following story: —

#### FABLE.

When Royalty was young and bold,  
Ere, touched by Time, he had be-  
come —

If 't is n't civil to say *old*,  
At least, a *ci-devant jeune homme* ;

One evening, on some wild pursuit,  
Driving along, he chanced to see  
Religion, passing by on foot,  
And took him in his vis-à-vis.

This said Religion was a Friar,  
The humblest and the best of men,  
Who ne'er had notion or desire  
Of riding in a coach till then.

2 “The greatest number of the ichneumon tribe  
are seen settling upon the back of the caterpillar,  
and darting at different intervals their stings into  
its body — at every dart they depose an egg.” —  
GOLDSMITH.

1 A well-known publisher of irreligious books.



"I say" — quoth Royalty, who rather  
 Enjoyed a masquerading joke —  
 "I say, suppose, my good old father,  
 "You lend me for a while your cloak."

The Friar consented — little knew  
 What tricks the youth had in his head;  
 Besides, was rather tempted too  
 By a laced coat he got instead.

Away ran Royalty, slap-dash,  
 Scampering like mad about the town;  
 Broke windows, shattered lamps to smash,  
 And knockt whole scores of watchmen  
 down.

While naught could they, whose heads  
 were broke,  
 Learn of the "why" or the "where-  
 fore,"  
 Except that 't was Religion's cloak  
 The gentleman, who crackt them,  
 wore.

Meanwhile, the Friar, whose head was  
 turned  
 By the laced coat, grew frisky too;  
 Lookt big — his former habits spurned —  
 And stormed about, as great men do:

Dealt much in pompous oaths and  
 curses —  
 Said "damn you" often, or as bad —  
 Laid claim to other people's purses —  
 In short, grew either knave or mad.

As work like this was unbecoming,  
 And flesh and blood no longer bore it,  
 The Court of Common Sense, then sit-  
 ting,  
 Summoned the culprits both before it.

Where, after hours in wrangling spent  
 (As Courts must wrangle to decide  
 well),  
 Religion to St. Luke's was sent,  
 And Royalty packt off to Bridewell.

With this proviso — should they be  
 Restored, in due time, to their senses,  
 They both must give security,  
 In future, against such offences —

Religion ne'er to *lend his cloak*,  
 Seeing what dreadful work it leads to;

And Royalty to crack his joke, —  
 But *not* to crack poor people's heads  
 too.

## FABLE VI.

## THE LITTLE GRAND LAMA.

## PROEM.

NOVELLA, a young Bolognese,  
 The daughter of a learned Law Doc-  
 tor,<sup>1</sup>  
 Who had with all the subtleties  
 Of old and modern jurists stockt her,  
 Was so exceeding fair, 't is said,  
 And over hearts held such dominion,  
 That when her father, sick in bed,  
 Or busy, sent her, in his stead,  
 To lecture on the Code Justinian,  
 She had a curtain drawn before her,  
 Lest, if her charms were seen, the  
 students  
 Should let their young eyes wander o'er  
 her,  
 And quite forget their jurisprudence.<sup>2</sup>  
 Just so it is with Truth, when *seen*,  
 Too dazzling far, — 't is from behind  
 A light, thin allegoric screen,  
 She thus can safest teach mankind.

## FABLE.

In Thibet once there reigned, we 're told,  
 A little Lama, one year old —  
 Raised to the throne, that realm to bless,  
 Just when his little Holiness  
 Had cut — as near as can be reckoned —  
 Some say his *first* tooth, some his  
*second*.  
 Chronologers and Nurses vary,  
 Which proves historians should be wary.  
 We only know the important truth,  
 His Majesty *had* cut a tooth.<sup>3</sup>

1 Andreas.

2 *Quand il étoit occupé d'aucune essoine, il envoyoit Novelle, sa fille, en son lieu lire aux escholes en charge, et, afin que la biauété d'elle n'empêchât la pensée des oyants, elle avoit une petite courtine devant elle.* — Christ. de Pise, *Citté des Dames*, p. 11. cap. 36.

3 See Turner's Embassy to Thibet for an account of his interview with the Lama. — "Tesh-hoo Lama [he says] was at this time eighteen months old. Though he was unable to speak a word, he made the most expressive signs, and conducted himself with astonishing dignity and decorum."

And much his subjects were enchanted, —  
As well all Lamas' subjects *may* be,  
And would have given their heads, if  
wanted,

To make tee-totums for the baby.  
Throned as he was by Right Divine —  
(What Lawyers call *Jure Divino*,  
Meaning a right to yours and mine  
And everybody's goods and rhino,)  
Of course, his faithful subjects' purses  
Were ready with their aids and succors;  
Nothing was seen but pensioned Nurses,  
And the land groaned with bibs and  
tuckers.

Oh! had there been a Hume or Bennet,  
Then sitting in the Thibet Senate,  
Ye Gods! what room for long debates  
Upon the Nursery Estimates!  
What cutting down of swaddling-clothes  
And pinafores, in nightly battles!  
What calls for papers to expose  
The waste of sugar-plums and rattles!  
But no — if Thibet *had* M.P.s,  
They were far better bred than these;  
Nor gave the slightest opposition,  
During the Monarch's whole dentition.

But short this calm; — for, just when he  
Had reached the alarming age of three,  
When Royal natures and no doubt  
Those of *all* noble beasts break out —  
The Lama, who till then was quiet,  
Showed symptoms of a taste for riot;  
And, ripe for mischief, early, late,  
Without regard for Church or State,  
Made free with whosoe'er came nigh;  
Tweakt the Lord Chancellor by the  
nose,

Turned all the Judges' wigs awry,  
And trod on the old Generals' toes;  
Pelted the Bishops with hot buns,  
Rode cock-horse on the City maces,  
And shot from little devilish guns,  
Hard peas into his subjects' faces.  
In short, such wicked pranks he played,  
And grew so mischievous, God bless  
him!

That his Chief Nurse—with even the  
aid

Of an Archbishop—was afraid,  
When in these moods, to comb or  
dress him.

Nay, even the persons most inclined  
Thro' thick and thin, for Kings to  
stickle,  
Thought him (if they 'd but speak their  
mind,  
Which they did *not*) an odious pickle.

At length some patriot lords — a breed  
Of animals they 've got in Thibet,  
Extremely rare and fit indeed  
For folks like Pidcock, to exhibit —  
Some patriot lords, who saw the length  
To which things went, combined their  
strength,

And penned a manly, plain and free  
Remonstrance to the Nursery;  
Protesting warmly that they yielded  
To none that ever went before 'em,  
In loyalty to him who wielded  
The hereditary pap-spoon o'er 'em;  
That, as for treason, 't was a thing  
That made them almost sick to think  
of —

That they and theirs stood by the King,  
Throughout his measles and his chin-  
cough,  
When others, thinking him consump-  
tive,

Had ratted to the Heir Presumptive! —  
But, still — tho' much admiring Kings  
(And chiefly those in leading-strings),  
They saw, with shame and grief of soul,  
There was no longer now the wise  
And constitutional control  
Of *birch* before their ruler's eyes;  
But that of late such pranks and tricks  
And freaks occurred the whole day  
long,

As all but men with bishoprics  
Allowed, in even a King, were wrong.  
Wherefore it was they humbly prayed  
That Honorable Nursery,  
That such reforms be henceforth made,  
As all good men desired to see; —  
In other words (lest they might seem  
Too tedious), as the gentlest scheme  
For putting all such pranks to rest,  
And in its bud the mischief nipping —  
They ventured humbly to suggest  
His Majesty should have a whipping!

When this was read, no Congreve rocket,  
Discharged into the Gallic trenches.

E'er equalled the tremendous shock it  
Produced upon the Nursery benches.

The Bishops, who of course had votes,  
By right of age and petticoats,

Were first and foremost in the fuss —

“What, whip a Lama! suffer birch

“To touch his sacred — infamous!

“Deistical! — assailing thus

“The fundamentals of the Church! —

“No — no — such patriot plans as these,

“(So help them Heaven — and their  
Sees!)

“They held to be rank blasphemies.”

The alarm thus given, by these and other

Grave ladies of the Nursery side,  
Spread thro' the land, till, such a  
pothor,

Such party squabbles, far and wide,  
Never in history's page had been  
Recorded, as were then between  
The Whippers and Non-whippers seen.  
Till, things arriving at a state,

Which gave some fears of revolution,  
The patriot lords' advice, tho' late,

Was put at last in execution.

The Parliament of Thibet met —

The little Lama, called before it,  
Did, then and there, his whipping get,  
And (as the *Nursery Gazette*

Assures us) like a hero bore it.

And tho', 'mong Thibet Tories, some  
Lament that Royal Martyrdom  
(Please to observe, the letter D  
In this last word 's pronounced like B),  
Yet to the example of that Prince

So much is Thibet's land a debtor,

That her long line of Lamas, since,  
Have all behaved themselves *much*  
better.

#### FABLE VII.

##### THE EXTINGUISHERS.

##### PROEM.

THO' soldiers are the true supports,  
The natural allies of Courts,  
Woe to the Monarch, who depends  
Too *much* on his red-coated friends;  
For even soldiers sometimes *think* —

Nay, Colonels have been known to  
*reason, —*

And reasoners, whether clad in pink  
Or red or blue, are on the brink  
(Nine cases out of ten) of treason.

Not many soldiers, I believe, are

As fond of liberty as Mina;

Else — woe to Kings! when Freedom's  
fever

Once turns into a *Scarletina*!

For then — but hold — 't is best to veil  
My meaning in the following tale:—

##### FABLE.

A Lord of Persia, rich and great,  
Just come into a large estate,  
Was shockt to find he had, for neigh-  
bors,

Close to his gate, some rascal Ghebers,  
Whose fires, beneath his very nose,  
In heretic combustion rose.

But Lords of Persia can, no doubt,

Do what they will — so, one fine  
morning,

He turned the rascal Ghebers out,

First giving a few kicks for warning.

Then, thanking Heaven most piously,

He knockt their Temple to the  
ground,

Blessing himself for joy to see

Such Pagan ruins strewed around.

But much it vext my Lord to find,

That, while all else obeyed his will,

The Fire these Ghebers left behind,

Do what he would, kept burning still.

Fiercely he stormed, as if his frown

Could scare the bright insurgent down;

But, no — such fires are headstrong  
things,

And care not much for Lords or Kings.

Scarce could his Lordship well contrive

The flashes in *one* place to smother,

Before — hey presto! — all alive,

They sprung up freshly in another.

At length when, spite of prayers and  
dams,

'T was found the sturdy flame defied  
him,

His stewards came, with low *salam*s,

Offering, by *contract*, to provide him

Some large Extinguishers, (a plan,

Much used, they said, at Ispahan,

Vienna, Petersburg — in short,



Wherever Light's forbid at court),  
 Machines no Lord should be without,  
 Which would at once put promptly out  
 All kinds of fires, — from staring, stark  
 Volcanoes to the tiniest spark;  
 Till all things slept as dull and dark,  
 As in a great Lord's neighborhood  
 'T was right and fitting all things  
 should.

Accordingly, some large supplies  
 Of these Extinguishers were furnisht  
 (All of the true Imperial size),  
 And there, in rows, stood black and  
 burnisht,  
 Ready, where'er a gleam but shone  
 Of light or fire, to be clapt on.

But ah! how lordly wisdom errs,  
 In trusting to extinguishers!  
 One day, when he had left all sure,  
 (At least, so thought he) dark, se-  
 cure —

The flame, at all its exits, entries,  
 Obstructed to his heart's content,  
 And black extinguishers, like sentries,  
 Placed over every dangerous vent —  
 Ye Gods, imagine his amaze,

His wrath, his rage, when, on return-  
 ing,  
 He found not only the old blaze,  
 Brisk as before, crackling and burn-  
 ing, —

Not only new, young conflagrations,  
 Popping up round in various stations —  
 But still more awful, strange and dire,  
 The Extinguishers themselves on fire!!<sup>1</sup>  
 They, they — those trusty, blind ma-  
 chines

His Lordship had so long been prais-  
 ing,

As, under Providence, the means  
 Of keeping down all lawless blazing,  
 Were now, themselves — alas, too true  
 The shameful fact — turned blazers too,  
 And by a change as odd as cruel  
 Instead of dampers, served for fuel!

<sup>1</sup> The idea of this Fable was caught from one of those brilliant *mots*, which abound in the conversation of my friend, the author of the "Letters to Julia," — a production which contains some of the happiest specimens of playful poetry that have appeared in this or any age.

Thus, of his only hope bereft,  
 "What," said the great man, "must  
 be done?" —

All that, in scrapes like this, is left  
 To great men is — to cut and run.  
 So run he did; while to their grounds,  
 The banisht Ghebers blest returned;  
 And, tho' their Fire had broke its  
 bounds,

And all abroad now wildly burned,  
 Yet well could they, who loved the  
 flame,

Its wandering, its excess reclaim;  
 And soon another, fairer Dome  
 Arose to be its sacred home,  
 Where, cherisht, guarded, not confined,  
 The living glory dwelt inshrined,  
 And, shedding lustre strong, but even,  
 Tho' born of earth, grew worthy heaven.

#### MORAL.

The moral hence my Muse infers  
 Is, that such Lords are simple elves,  
 In trusting to Extinguishers,  
 That are combustible themselves.

#### FABLE VIII.

##### LOUIS FOURTEENTH'S WIG.

THE money raised — the army ready —  
 Drums beating, and the Royal Neddy  
 Valiantly braying in the van,  
 To the old tune "*Eh, eh, Sire Âne!*"<sup>2</sup> —  
 Naught wanting, but some *coup* dramatic,  
 To make French *sentiment* explode,  
 Bring in, at once, the *gout* fanatic,  
 And make the war "*la dernière*  
*mode*" —

Instantly, at the *Pavillon Marsan*,  
 Is held an Ultra consultation —  
 What's to be done, to help the farce on?  
 What stage-effect, what decoration,  
 To make this beauteous France forget,  
 In one, grand, glorious *pirouette*,  
 All she had sworn to but last week,  
 And, with a cry of "*Magnifique!*"  
 Rush forth to this, or any war,  
 Without inquiring once — "What for?"

<sup>2</sup> They celebrated in the dark ages, at many churches, particularly at Rouen, what was called the Feast of the Ass. On this occasion the ass, finely drest, was brought before the altar, and they sung before him this elegant anthem, "*Eh, eh, eh, Sire Âne, eh, eh, eh, Sire Âne.*" — WARTON'S *Essay on Pope*.

After some plans proposed by each,  
Lord Chateaubriand made a speech,  
(Quoting, to show what men's rights  
are,

Or rather what men's rights *should be*,  
From Hobbes, Lord Castlereagh, the  
Tsar,

And other friends to Liberty,)

Wherein he — having first protested  
'Gainst humoring the mob — suggested  
(As the most high-bred plan he saw  
For giving the new War *éclat*)

A grand, Baptismal Melo-drame,  
To be got up at Notre Dame,  
In which the Duke (who, bless his High-  
ness!

Had by his *hilt* acquired such fame,  
'T was hoped that he as little shyness  
Would show, when to *the point* he  
came,)

Should, for his deeds so lion-hearted,  
Be christened *Hero*, ere he started;  
With power, by Royal Ordonnance,  
To bear that name — at least in France.  
Himself — the Viscount Chateaubriand —  
(To help the affair with more *esprit* on)  
Offering, for this baptismal rite,

Some of his own famed Jordan  
water<sup>1</sup> —

(Marie Louise not having quite  
Used all that, for young Nap, he  
brought her,)

The baptism, in *this* case, to be  
Applied to that extremity,  
Which Bourbon heroes most expose;  
And which (as well all Europe knows)  
Happens to be, in this Defender  
Of the true Faith, extremely tender.<sup>2</sup>

Or if (the Viscount said) this scheme  
Too rash and premature should seem —  
If thus discounting heroes, *on tick* —

This glory, by anticipation,  
Was too much in the *genre romantique*  
For such a highly classic nation,  
He begged to say, the Abyssinians  
A practice had in their dominions,

<sup>1</sup> Brought from the river Jordan by M. Chateaubriand, and presented to the French Empress for the christening of young Napoleon.

<sup>2</sup> See the Duke's celebrated letter to madame, written during his campaign in 1815, in which he says, "*J'ai le postérieur légèrement endommagé.*"

Which, if at Paris got up well,  
In full *costume*, was sure to tell.  
At all great epochs, good or ill,

They have, says BRUCE (and BRUCE  
ne'er budes

From the strict truth), a Grand Quadrille  
In public danced by the Twelve  
Judges<sup>3</sup> —

And, he assures us, the grimaces,  
The *entre-chats*, the airs and graces  
Of dancers, so profound and stately,  
Divert the Abyssinians greatly.

"Now (said the Viscount), there's but  
few

"Great Empires where this plan would  
do:

"For instance, England; — let them take

"What pains they would — 't were  
vain to strive —

"The twelve stiff Judges there would  
make

"The worst Quadrille-set now alive.

"One must have seen them, ere one  
could

"Imagine properly JUDGE WOOD,

"Performing, in his wig, so gayly,

"A *queue-de-chat* with JUSTICE BAILLY!

"*French* Judges, tho', are, by no means,

"This sort of stiff, be-wigged machines;

"And we, who've seen them at *Saumur*

"And *Poitiers* lately, may be sure

"They'd dance quadrilles or any thing,

"That would be pleasing to the King —

"Nay, stand upon their heads, and more  
do,

"To please the little Duc de Bordeaux!"

After these several schemes there came  
Some others — needless now to name,  
Since that, which Monsieur planned,  
himself,

Soon doomed all others to the shelf,  
And was received *par acclamation*,  
As truly worthy the *Grande Nation*.

It seems (as Monsieur told the story)  
That LOUIS the Fourteenth, — that glory,  
That *Coryphée* of all crowned pates, —  
That pink of the Legitimates —

<sup>3</sup> "On certain great occasions, the twelve Judges (who are generally between sixty and seventy years of age) sing the song and dance the figure-dance," etc. — Book v.

Had, when, with many a pious prayer, he  
Bequeathed unto the Virgin Mary  
His marriage deeds, and *cordon bleu*,<sup>1</sup>  
Bequeathed to her his State Wig too —  
(An offering which, at Court, 't is  
thought,

The Virgin values as she ought) —  
That Wig, the wonder of all eyes,  
The Cynosure of Gallia's skies,  
To watch and tend whose curls adored,  
Re-build its towering roof, when flat,  
And round its rumpled base, a Board

Of sixty barbers daily sat,<sup>2</sup>  
With Subs, on State-Days, to assist,  
Well pensioned from the Civil List: —  
That wondrous Wig, arrayed in which,  
And formed alike to awe or witch,  
He beat all other heirs of crowns,  
In taking mistresses and towns,  
Requiring but a shot at *one*,  
A smile at *t'other*, and 't was done! —

"That Wig (said Monsieur, while his  
brow  
Rose proudly,) "is existing now; —  
"That Grand Perruque, amid the fall  
"Of every other Royal glory,  
"With curls erect survives them all,  
"And tells in every hair their story.  
"Think, think, how welcome at this  
time  
"A relic, so beloved, sublime!  
"What worthier standard of the Cause  
"Of Kingly Right can France demand?

1 "*Louis XIV. fit présent à la Vierge de son cordon bleu, que l'on conserve soigneusement, et lui envoya ensuite, son Contrat de Mariage et le Traité des Pyrénées, magnifiquement relié.*" — *Mémoires, Anecdotes pour servir, etc.*

2 The learned author of *Recherches Historiques sur les Perruques* says that the Board consisted but of Forty — the same number as the Academy. "*Le plus beau tems des perruques fut celui où Louis XIV. commença à porter, lui-même, perruque; . . . On ignore l'époque où se fit cette révolution; mais on sait qu'elle engagea Louis le Grand à y donner ses soins paternels, en créant, en 1656, quarante charges de perruquiers, suivant la cour; et en 1673, il forma un corps de deux cents perruquiers pour la Ville de Paris.*" — P. III.

"Or who among our ranks can pause  
"To guard it, while a curl shall stand?  
"Behold, my friends" — (while thus he  
cried,

A curtain, which concealed this pride  
Of Princely Wigs was drawn aside)  
"Behold that grand Perruque — how big  
"With recollections for the world —  
"For France — for us — Great LOUIS's  
Wig,  
"By HIPPOLYTE<sup>3</sup> new frizzed and  
curled —

"*New frizzed!* alas, 't is but too true,  
"Well may you start at that word *new* —  
"But such the sacrifice, my friends,  
"The Imperial Cossack recommends;  
"Thinking such small concessions sage,  
"To meet the spirit of the age,  
"And do what best that spirit flatters,  
"In Wigs — if not in weightier matters.  
"Wherefore to please the Tsar, and show  
"That *we* too, much-wronged Bourbons,  
know

"What liberalism in Monarchs is,  
"We have conceded the New Friz!  
"Thus armed, ye gallant Ultras, say,  
"Can men, can Frenchmen, fear the  
fray?

"With this proud relic in our van,  
"And D'ANGOULÊME our worthy  
leader,

"Let rebel Spain do all she can,  
"Let recreant England arm and feed  
her, —

"Urged by that pupil of HUNT's school,  
"That Radical, Lord LIVERPOOL —

"France can have naught to fear — far  
from it —

"When once astounded Europe sees

"The Wig of LOUIS, like a Comet,

"Streaming above the Pyrénées,

"All's o'er with Spain — then on, my  
sons,

"On, my incomparable Duke,

"And, shouting for the Holy Ones,

"Cry *Vive la Guerre — et la Per-  
ruque!*"

3 A celebrated *Coiffeur* of the present day.



# THE FUDGE FAMILY IN PARIS.

*Le Leggi della Maschera richiedono che una persona mascherata non sia salutata per nome da uno che la conosce malgrado il suo travestimento.*

CASTIGLIONE.

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## PREFACE.

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IN what manner the following Epistles came into my hands, it is not necessary for the public to know. It will be seen by Mr. FUDGE's Second Letter, that he is one of those gentlemen whose *Secret Services* in Ireland, under the mild ministry of my Lord CASTLEREAGH, have been so amply and gratefully remunerated. Like his friend and associate, THOMAS REYNOLDS, Esq., he had retired upon the reward of his honest industry; but has lately been induced to appear again in active life, and superintend the training of that *Delatorian Cohort*, which Lord SIDMOUTH, in his wisdom and benevolence, has organized.

Whether Mr. FUDGE, himself, has yet made any discoveries, does not appear from the following pages. But much may be expected from a person of his zeal and sagacity, and, indeed, to *him*, Lord SIDMOUTH, and the Greenland-bound ships, the eyes of all lovers of *discoveries* are now most anxiously directed.

I regret much that I have been obliged to omit Mr. BOB FUDGE's Third Letter, concluding the adventures of his Day with the Dinner, Opera, etc.; — but, in consequence of some remarks upon Marinette's thin drapery, which, it was thought, might give offence to certain well-meaning persons, the manuscript was sent back to Paris for his revision and had not returned when the last sheet was put to press.

It will not, I hope, be thought presumptuous, if I take this opportunity of complaining of a very serious injustice I have suffered from the public. Dr. KING wrote a treatise to prove that BENTLEY "was not the author of his own book," and a similar absurdity has been asserted of *me*, in almost all the best-informed literary circles. With the name of the real author staring them in the face, they have yet persisted in attributing my works to other people; and the fame of the "Two-penny Post-Bag" — such as it is — having hovered doubtfully over various persons, has at last settled upon the head of a certain little gentleman, who wears it, I understand, as complacently as if it actually belonged to him; without even the honesty of avowing, with his own favorite author, (he will excuse the pun)

ἐγὼ δ' Ὁ ΜΟΡΟΣ ἀπὸς  
ἐδῆσάμην μετώπῳ.

I can only add, that if any lady or gentleman, curious in such matters, will take the trouble of calling at my lodgings, 245 Piccadilly, I shall have the honor of assuring them, *in propria persona*, that I am — his, or her,

Very obedient and very humble Servant,

THOMAS BROWN, THE YOUNGER,

April 17, 1818.

# THE FUDGE FAMILY IN PARIS.

## LETTER I.

FROM

MISS BIDDY FUDGE TO MISS DOROTHY  
—, OF CLONKILTY, IN IRELAND.

Amiens.

DEAR DOLL, while the tails of our horses  
are plaiting,

The trunks tying on, and Papa, at the  
door,

Into very bad French is as usual trans-  
lating

His English resolve not to give a *sou*  
more,

I sit down to write you a line — only  
think! —

A letter from France, with French pens  
and French ink,

How delightful! tho,' would you be-  
lieve it, my dear?

I have seen nothing yet *very* wonderful  
here;

No adventure, no sentiment, far as  
we've come,

But the corn-fields and trees quite as  
dull as at home;

And *but* for the post-boy, his boots and  
his queue,

I might *just* as well be at Clonkilty with  
you!

In vain, at DESSEIN'S, did I take from  
my trunk

That divine fellow, STERNE, and fall  
reading "The Monk;"

In vain did I think of his charming Dead  
Ass,

And remember the crust and the wallet  
— alas!

No monks can be had now for love or  
for money,

(All owing, Pa says, to that infidel  
BONEY;)

And, tho' *one* little Neddy we saw in  
our drive

Out of classical Nampont, the beast was  
alive!

By the by, tho' at Calais, Papa *had* a  
touch

Of romance on the pier, which affected  
me much.

At the sight of that spot, where our dar-  
ling DIXHUIT

Set the first of his own dear legitimate  
feet,<sup>1</sup>

(Modelled out so exactly, and — God  
bless the mark!

'T is a foot, DOLLY, worthy so *Grand a*  
*Monarque*),

He exclaimed, "*Oh, mon Roi!*" and,  
with tear-dropping eye,

Stood to gaze on the spot — while some  
Jacobin, nigh,

Muttered out with a shrug (what an in-  
solent thing!)

"*Ma foi*, he be right — 't is de English-  
man's King;

And dat *gros pied de cochon* — begar, me  
vil say

Dat de foot look mosh better, if turned  
toder way."

There 's the pillar, too — Lord! I had  
nearly forgot —

What a charming idea! — raised close  
to the spot;

The mode being now, (as you've heard,  
I suppose,)

To build tombs over legs<sup>2</sup> and raise pil-  
lars to toes.

This is all that 's occurred sentimental  
as yet;

Except indeed some little flower-nymphs  
we've met,

Who disturb one's romance with pecu-  
niary views,

<sup>1</sup> To commemorate the landing of Louis le  
Désiré from England, the impression of his foot  
is marked out on the pier at Calais, and a pillar  
with an inscription raised opposite to the spot.

<sup>2</sup> *Ci-gît la jambe de, etc.*

Flinging flowers in your path, and then  
 —bawling for *sous*!  
 And some picturesque beggars, whose  
 multitudes seem  
 To recall the good days of the *ancien*  
*régime*,  
 All as ragged and brisk, you 'll be  
 happy to learn,  
 And as thin as they were in the time of  
 dear STERNE.

Our party consists (in a neat Calais job)  
 Of Papa and myself, Mr. CONNOR and  
 BOB.

You remember how sheepish BOB lookt  
 at Kilrandy,

But, Lord! he 's quite altered —  
 they 've made him a Dandy;

A thing, you know, whiskered, great-  
 coated, and laced,

Like an hour-glass, exceedingly small in  
 the waist:

Quite a new sort of creatures, unknown  
 yet to scholars,

With heads so immovably stuck in shirt-  
 collars,

That seats, like our music-stools, soon  
 must be found them,

To twirl, when the creatures may wish to  
 look round them.

In short, dear, "a Dandy" describes  
 what I mean,

And BOB 's far the best of the *genus*  
 I 've seen:

An improving young man, fond of learn-  
 ing, ambitious,

And goes now to Paris to study French  
 dishes,

Whose names — think, how quick! he  
 already knows pat,

*À la braise, petits pâtés*, and — what  
 d' ye call that

They inflict on potatoes? — oh! *maitre*  
*d'hôtel* —

I assure you, dear DOLLY, he knows them  
 as well

As if nothing else all his life he had eat,  
 Tho' a bit of them BOBBY has never  
 touched yet;

But just knows the names of French  
 dishes and cooks,

As dear Pa knows the titles of authors  
 and books.

As to Pa, what d' ye think? — mind,  
 it 's all *entre nous*,

But you know, love, I never keep se-  
 crets from you —

Why, he 's writing a book — what! a  
 tale? a romance?

No, ye Gods, would it were! — but his  
 Travels in France;

At the special desire (he let out t'other  
 day)

Of his great friend and patron, my Lord  
 CASTLEREAGH,

Who said, "My dear FUDGE" — I for-  
 get the exact words,

And, it 's strange, no one ever remem-  
 bers my Lord's;

But 't was something to say that, as all  
 must allow

A good orthodox work is much wanting  
 just now,

To expound to the world the new — thing-  
 ummie — science,

Found out by the — what's-its-name —  
 Holy Alliance,

And prove to mankind that their rights  
 are but folly,

Their freedom a joke (which it *is*, you  
 know, DOLLY),

"There 's none," said his Lordship, "if  
 I may be judge,

Half so fit for this great undertaking as  
 FUDGE!"

The matter 's soon settled — Pa flies to  
*the Row*

(The *first* stage your tourists now usu-  
 ally go),

Settles all for his quarto — advertise-  
 ments, praises —

Starts post from the door, with his tab-  
 lets — French phrases —

"SCOTT'S Visit," of course — in short,  
 every thing he has

An author can want, except words and  
 ideas: —

And, lo! the first thing, in the spring of  
 the year,

Is PHIL. FUDGE at the front of a Quarto,  
 my dear!

But, bless me, my paper 's near out, so  
 I 'd better

Draw fast to a close: — this exceeding  
 long letter



You owe to a *déjeuner à la fourchette*,  
Which BOBBY would have, and is hard  
at it yet. —  
What 's next? oh! the tutor, the last of  
the party,  
Young CONNOR: — they say he 's so like  
BONAPARTE,  
His nose and his chin — which Papa  
rather dreads,  
As the Bourbons, you know, are suppress-  
ing all heads  
That resemble old NAP's, and who knows  
but their honors  
May think, in their fright, of suppressing  
poor CONNOR'S?  
*Au reste* (as we say), the young lad 's  
well enough,  
Only talks much of Athens, Rome, virtue  
and stuff;  
A third cousin of ours, by the way —  
poor as Job  
(Tho' of royal descent by the side of  
Mamma),  
And for charity made private tutor to BOB;  
*Entre nous*, too, a Papist — how lib-  
eral of Pa!

This is all, dear, — forgive me for break-  
ing off thus,  
But BOB's *déjeuner*'s done, and Papa's  
in a fuss.

P. S.

B. F.

How provoking of Pa! he will not let  
me stop  
Just to run in and rummage some mil-  
liner's shop;  
And my *début* in Paris, I blush to think  
on it,  
Must now, DOLL, be made in a hideous  
low bonnet.  
But Paris, dear Paris! — oh, *there* will  
be joy,  
And romance, and high bonnets, and  
Madame Le Roi!<sup>1</sup>

## LETTER II.

FROM PHIL. FUDGE, ESQ., TO THE LORD  
VISCOUNT CASTLEREAGH.

Paris.

At length, my Lord, I have the bliss  
To date to you a line from this

1 A celebrated mantua-maker in Paris.

“Demoralized” metropolis;  
Where, by plebeians low and scurvy,  
The throne was turned quite topsy-turvy,  
And Kingship, tumbled from its seat,  
“Stood prostrate” at the people's feet;  
Where (still to use your Lordship's  
tropes)

The *level* of obedience *slopes*  
Upward and downward, as the *stream*  
Of *hydra* faction *kicks the beam*!<sup>2</sup>

Where the poor Palace changes masters  
Quicker than a snake its skin,  
And LOUIS is rolled out on castors,  
While BONEY's borne on shoulders  
in: —

But where, in every change, no doubt,  
One special good your Lordship  
traces, —

That 't is the *Kings* alone turn out,  
The *Ministers* still keep their places.

How oft, dear Viscount CASTLEREAGH,  
I've thought of thee upon the way,  
As in my *job* (what place could be  
More apt to wake a thought of thee?) —  
Or, oftener far, when gravely sitting  
Upon my dicky, (as is fitting  
For him who writes a Tour, that he  
May more of men and manners see,)  
I've thought of thee and of thy glories,  
Thou guest of Kings and King of Tories!  
Reflecting how thy fame has grown

And spread, beyond man's usual share,  
At home, abroad, till thou art known,

Like Major SEMPLE, every where!  
And marvelling with what powers of  
breath

Your Lordship, having speech'd to death  
Some hundreds of your fellow-men,  
Next speech'd to Sovereign's ears, — and  
when

All Sovereigns else were dozed, at last  
Speech'd down the Sovereign<sup>3</sup> of Bel-  
fast.

2 This excellent imitation of the noble Lord's style shows how deeply Mr. Fudge must have studied his great original. Irish oratory, indeed, abounds with such startling peculiarities. Thus the eloquent Counsellor B——, in describing some hypocritical pretender to charity, said, “He put his hand in his breeches-pocket, like a crocodile, and,” etc.

3 The title of the chief magistrate of Belfast, before whom his Lordship (with the “*studium immane loquendi*” attributed by Ovid to that

Oh! mid the praises and the trophies  
Thou gain'st from Morosophs and So-  
phis;

Mid all the tributes to thy fame,  
There's one thou shouldst be chiefly  
pleased at —

That Ireland gives her snuff thy name,  
And CASTLEREAGH's the thing now  
sneezed at!

But hold, my pen! — a truce to praising —  
Tho' even your Lordship will allow  
The theme's temptations are amazing;  
But time and ink run short, and now,  
(As *thou* wouldst say, my guide and  
teacher

In these gay metaphoric fringes,  
I must *embark* into the *feature*

On which this letter chiefly *hinges*;) <sup>1</sup>  
My Book, the Book that is to prove —  
And *will*, (so *help* ye Sprites above,  
That sit on clouds, as grave as judges,  
Watching the labors of the FUDGES!)  
*Will* prove that all the world, at  
present,

Is in a state extremely pleasant;  
That Europe — thanks to royal swords  
And bayonets, and the Duke com-  
manding —

Enjoys a peace which, like the Lord's,  
Passeth all human understanding:  
That France prefers her go-cart King  
To such a coward scamp as BONEY;  
Tho' round, with each a leading-string,  
There standeth many a Royal crony,  
For fear the chubby, tottering thing  
Should fall, if left there *loney-poney*; —  
That England, too, the more her debts,  
The more she spends, the richer gets;  
And that the Irish, grateful nation!

Remember when by *thee* reigned over,  
And bless thee for their flagellation,  
As HELOISA did her lover! <sup>2</sup> —

chattering and rapacious class of birds, the pies)  
delivered sundry long and self-congratulatory  
orations, on his return from the Continent. It  
was at one of these Irish dinners that his gallant  
brother, Lord S., proposed the health of "The  
best cavalry officer in Europe — the Regent!"

1 Verbatim from one of the noble Viscount's  
Speeches — "And now, Sir, I must embark into  
the feature on which this question chiefly  
*hinges*."

2 See her Letters.

That Poland, left for Russia's lunch  
Upon the side-board, snug reposes:  
While Saxony's as pleased as Punch,  
And Norway "on a bed of roses!"  
That, as for some few million souls,  
Transferred by contract, bless the  
clods!

If half were strangled — Spaniards, Poles,  
And Frenchmen — 't would n't make  
much odds,

So Europe's goodly Royal ones  
Sit easy on their sacred thrones;  
So FERDINAND embroiders gayly,<sup>3</sup>  
And Louis eats his *salmi*,<sup>4</sup> daily;  
So time is left to Emperor SANDY  
To be *half* Cæsar and *half* Dandy;  
And GEORGE the REGENT (who'd forget  
That doughtiest chieftain of the set?)

Hath wherewithal for trinkets new,  
For dragons, after Chinese models,  
And chambers where Duke Ho and Soo  
Might come and nine times knock their  
noddles! —

All this my Quarto 'll prove — much  
more

Than Quarto ever proved before: —  
In reasoning with the *Post* I 'll vie,  
My facts the *Courier* shall supply,  
My jokes VANSITTART, PEELE my sense,  
And thou, sweet Lord, my eloquence!

My Journal, penned by fits and starts,  
On BIDDY's back or BOBBY's shoulder,  
(My son, my Lord, a youth of parts,  
Who longs to be a small place-holder,)  
Is — tho' I say 't, that should n't say —  
Extremely good; and, by the way,  
*One* extract from it — *only* one —  
To show its spirit, and I've done.

"*Jul. thirty-first.* — Went, after snack,  
"To the Cathedral of St. Denny;  
"Sighed o'er the Kings of ages back,  
"And — gave the old Concierge a  
penny.

3 It would be an edifying thing to write a his-  
tory of the private amusements of sovereigns,  
tracing them down from the fly-sticking of Domi-  
tian, the mole-catching of Artabanus, the hog-  
mimicking of Parmenides, the horse-currying of  
Aretas, to the petticoat-embroidering of Ferdi-  
nand, and the patience-playing of the Prince  
Regent!

4 ὀψά τε, οἷα ἔδουσι διωτρεφέες βασιλῆες.  
HOMER, *Odys.* 3.

“(Mem.—Must see *Rheims*, much famed, ’t is said,  
 “For making Kings and gingerbread.)  
 “Was shown the tomb where lay, so stately,  
 “A little Bourbon, buried lately,  
 “Thrice high and puissant, we were told,  
 “Tho’ only twenty-four hours old! <sup>1</sup>  
 “Hear this, thought I, ye Jacobins:  
 “Ye Burdetts, tremble in your skins!  
 “If Royalty, but aged a day,  
 “Can boast such high and puissant sway,  
 “What impious hand its power would fix,  
 “Full fledged and wigged <sup>2</sup> at fifty-six!”

The argument ’s quite new, you see,  
 And proves exactly Q. E. D.  
 So now, with duty to the REGENT,  
 I am, dear Lord,

Your most obedient,  
 P. F.

*Hôtel Breteuil, Rue Rivoli.*

Neat lodgings — rather dear for me;  
 But BIDDY said she thought ’t would look  
 Genteeler thus to date my Book;  
 And BIDDY ’s right — besides, it carries  
 Some favor with our friends at MURRAY’S,  
 Who scorn what any man can say,  
 That dates from Rue St. Honoré! <sup>3</sup>

### LETTER III.

FROM MR. BOB FUDGE TO RICHARD  
 —, ESQ.

OH Dick! you may talk of your writing  
 and reading,  
 Your Logic and Greek, but there ’s  
 nothing like feeding;  
 And *this* is the place for it, DICKY, you  
 dog,  
 Of all places on earth — the head-quar-  
 ters of Prog!

<sup>1</sup> So described on the coffin: “*très-haute et puissante Princesse, âgée d’un jour.*”

<sup>2</sup> There is a fulness and breadth in this portrait of Royalty, which reminds us of what Pliny says, in speaking of Trajan’s great qualities: — “*nonne longè lateque Principem ostentant?*”

<sup>3</sup> See the *Quarterly Review* for May, 1816, where Mr. Hobhouse is accused of having written his book “in a back street of the French capital.”

Talk of England — her famed *Magna Charta*, I swear, is  
 A humbug, a flam, to the Carte <sup>4</sup> at old VÉRY’S;  
 And as for your Juries — *who* would not set o’er ’em  
 A Jury of Tasters, <sup>5</sup> with woodcocks before ’em?  
 Give CARTWRIGHT his Parliaments, fresh every year;  
 But those friends of *short Commons* would never do here;  
 And, let ROMILLY speak as he will on the question,  
 No Digest of Law ’s like the laws of digestion!

By the by, DICK, I fatten — but *n’importe* for that,  
 ’T is the mode — your Legitimates always get fat.  
 There ’s the REGENT, there ’s LOUIS — and BONEY tried too,  
 But, tho’ somewhat imperial in paunch, ’t would n’t do: —  
 He improved indeed much in this point when he wed,  
 But he ne’er grew right royally fat *in the head*.

DICK, DICK, what a place is this Paris! — but stay —  
 As my raptures may bore you, I’ll just sketch a Day,  
 As we pass it, myself and some comrades I’ve got,  
 All thorough-bred *Gnostics*, who know what is what.

After dreaming some hours of the land of Coccagne, <sup>6</sup>  
 That Elysium of all that is *friand* and nice,

<sup>4</sup> The Bill of Fare. — Véry, a well-known Restaurateur.

<sup>5</sup> Mr. Bob alludes particularly, I presume, to the famous Jury Dégustateur, which used to assemble at the Hôtel of M. Grimod de la Reynière, and of which this modern Arcestratus has given an account in his “*Almanach des Gourmands*,” cinquième année, p. 78.

<sup>6</sup> The fairy-land of cookery and gourmandise; “*Pais, où le ciel offre les viandes toutes cuites, et où, comme on parle, les alouettes tombent toutes roties. Du Latin, coquere.*” — Duchat.



Where for hail they have *bon-bons*, and  
 claret for rain,  
 And the skaters in winter show off on  
*cream-ice*;  
 Where so ready all nature its cookery  
 yields,  
*Macaroni au parmesan* grows in the  
 fields;  
 Little birds fly about with the true pheas-  
 ant taint,  
 And the geese are all born with a liver  
 complaint!<sup>1</sup>  
 I rise — put on neck-cloth — stiff, tight,  
 as can be —  
 For a lad who goes into the world, DICK,  
 like me,  
 Should have his neck tied up, you know  
 — there 's no doubt of it —  
 Almost as tight as some lads who go out  
 of it.  
 With whiskers well oiled; and with boots  
 that "hold up  
 "The mirror to nature" — so bright you  
 could sup  
 Off the leather like china; with coat, too,  
 that draws  
 On the tailor, who suffers, a martyr's  
 applause! —  
 With head bridled up, like a four-in-  
 hand leader,  
 And stays — devil 's in them — too tight  
 for a feeder,  
 I strut to the old Café Hardy, which yet  
 Beats the field at a *déjeuner à la four-  
 chette*.  
 There, DICK, what a breakfast! — oh!  
 not like your ghost  
 Of a breakfast in England, your curst tea  
 and toast;<sup>2</sup>

1 The process by which the liver of the unfor-  
 tunate goose is enlarged, in order to produce that  
 richest of all dainties, the *foie gras*, of which such  
 renowned *pâtés* are made at Strasbourg and Tou-  
 louse, is thus described in the *Cours Gastronomi-  
 que*: — "On dépouille l'estomac des oies; on  
*attache ensuite ces animaux aux chenets d'une*  
*cheminée, et on les nourrit devant le feu. La*  
*captivité et la chaleur donnent à ces volatiles, une*  
*maladie hépatique, qui fait gonfler leur foie,*"  
*etc.*, p. 206.

2 Is Mr. Bob aware that his contempt for tea  
 renders him liable to a charge of *atheism*? Such,  
 at least, is the opinion cited in *Christian. Fal-  
 ster. Amentat. Philolog.* — "*atheum interpre-  
 tabatur hominem ad herbâ The aversum.*" He  
 would not, I think, have been so irreverent to

But a side-board, you dog, where one's  
 eye roves about,  
 Like a turk's in the Haram, and thence  
 singles out  
 One's *pâté* of larks, just to tune up the  
 throat,  
 One's small limbs of chickens, done *en*  
*papillote*,  
 One's erudite cutlets, drest all ways but  
 plain,  
 Or one's kidneys — imagine, DICK —  
 done with champagne!  
 Then, some glasses of *Beaune*, to dilute  
 — or, mayhap,  
*Chambertin*,<sup>3</sup> which you know 's the pet  
 tittle of NAP,  
 And which Dad, by the by, that legiti-  
 mate stickler,  
 Much scruples to taste, but I 'm not so  
 partic'lar. —  
 Your coffee comes next, by prescription:  
 and then, DICK, 's  
 The coffee's ne'er-failing and glorious  
 appendix,  
 (If books had but such, my old Grecian,  
 depend on 't,  
 I 'd swallow e'en Watkins', for sake of  
 the end on 't,)  
 A neat glass of *parfait-amour*, which  
 one sips

this beverage of scholars, if he had read *Peter*  
*Petit's* Poem in praise of Tea, addressed to the  
 learned *Huet* — or the Epigraphe which *Pechli-  
 nus* wrote for an altar he meant to dedicate to  
 this herb — or the Anacreontics of *Peter Fran-  
 cius*, in which he calls Tea

θεαν, θεην, θέαναν.

The following passage from one of these Ana-  
 creontics will, I have no doubt, be gratifying to  
 all true Theists.

θεοῖς, θεῶν τε πατρί,  
 ἐν χρυσεῖς σκύφοισι  
 δίδου τὸ νέκταρ. Ἥβη.  
 σέ μοι διακονοῖτο  
 σκύφος ἐν μυρρίνοισι,  
 τῷ κάλλει πρέπονται  
 καλάϊς χερέσσι κοῦραι.

Which may be thus translated: —

Yes, let Hebe, ever young,  
 High in heaven her nectar hold,  
 And to Jove's immortal throng  
 Pour the tide in cups of gold —  
 I'll not envy heaven's Princes,  
 While, with snowy hands, for me,  
 ΚΑΤΕ the china tea-cup rinses,  
 And pours out her best Bohea!

3 The favorite wine of Napoleon.

Just as if bottled velvet<sup>1</sup> tipt over one's lips.

This repast being ended, and *paid for* — (how odd!

Till a man's used to paying, there's something so queer in 't!) —

The sun now well out, and the girls all abroad,

And the world enough aired for us Nobs to appear in 't,

We lounge up the boulevards, where — oh! DICK, the phizzes,

The turn-outs, we meet — what a nation of quizzes!

Here toddles along some old figure of fun, With a coat you might date Anno Domini 1.;

A laced hat, worsted stockings, and — noble old soul!

A fine ribbon and cross in his best button-hole;

Just such as our PRINCE, who nor reason nor fun dreads,

Inflicts, without even a court-martial on hundreds.<sup>2</sup>

Here trips a *grisette*, with a fond, roguish eye,

(Rather eatable things these *grisettes* by the by);

And there an old *demoiselle*, almost as fond,

In a silk that has stood since the time of the Fronde.

There goes a French Dandy — ah, DICK! unlike some ones

We've seen about WHITE'S — the Mounseers are but rum ones;

Such hats! — fit for monkeys — I'd back Mrs. DRAPER

To cut neater weather-boards out of brown paper:

And coats — how I wish, if it would n't distress 'em,

They'd club for old BRUMMEL, from Calais, to dress 'em!

The collar sticks out from the neck such a space,

That you'd swear 't was the plan of this head-opping nation,

1 *Velours en bouteille*.

2 It was said by Wicquefort, more than a hundred years ago, "*Le Roi d'Angleterre fait seul plus de chevaliers que tous les autres Rois de la Chrétienté ensemble*." — What would he say now?

To leave there behind them a snug little place

For the head to drop into, on decapitation.

In short, what with mountebanks, counts and friseurs,

Some nummers by trade and the rest amateurs —

What with captains in new jockey-boots and silk breeches,

Old dustmen with swinging great opera-hats,

And shoeblacks reclining by statues in niches,

There never was seen such a race of Jack Sprats!

From the Boulevards — but hearken! — yes — as I'm a sinner,

The clock is just striking the half-hour to dinner:

So *no* more at present — short time for adorning —

My Day must be finisht some other fine morning.

Now, hey for old BEAUVILLIERS'S<sup>3</sup> larder, my boy!

And, once *there*, if the Goddess of Beauty and Joy

Were to write "Come and kiss me, dear BOB!" I'd not budge —

Not a step, DICK, as sure as my name is R. FUDGE.

#### LETTER IV.

FROM PHELM CONNOR TO —.

"RETURN!" — no, never, while the withering hand

Of bigot power is on that hapless land; While, for the faith my fathers held to God,

Even in the fields where free those fathers trod,

I am proscribed, and — like the spot left bare

In Israel's halls, to tell the proud and fair Amidst their mirth, that Slavery had been there<sup>4</sup> —

3 A celebrated restaurateur.

4 "They used to leave a square yard of the wall of the house unplastered, on which they write, in large letters, either the fore-mentioned

On all I love, home, parents, friends, I  
trace  
The mournful mark of bondage and disgrace!  
No! — let *them* stay, who in their country's pangs  
See naught but food for factions and harangues;  
Who yearly kneel before their masters' doors,  
And hawk their wrongs, as beggars do their sores:  
Still let your<sup>1</sup> . . . . .  
Still hope and suffer, all who can! — but I,  
Who durst not hope, and cannot bear, must fly.

But whither? — every where the scourge pursues —  
Turn where he will, the wretched wanderer views,  
In the bright, broken hopes of all his race,  
Countless reflections of the Oppressor's face.  
Every where gallant hearts and spirits true,  
Are served up victims to the vile and few;  
While England, every where — the general foe  
Of Truth and Freedom, wheresoe'er they glow —  
Is first, when tyrants strike, to aid the blow.

Oh, England! could such poor revenge atone  
For wrongs, that well might claim the deadliest one;  
Were it a vengeance, sweet enough to save  
The wretch who flies from thy intolerant hate,

verse of the Psalmist ('If I forget thee, O Jerusalem,' etc.) or the words — 'The memory of the desolation.' — *Leo of Modena*.

<sup>1</sup> I have thought it prudent to omit some parts of Mr. Phelim Connor's letter. He is evidently an intemperate young man, and has associated with his cousins, the Fudges, to very little purpose.

To hear his curses on such barbarous sway  
Echoed, where'er he bends his cheerless way; —  
Could *this* content him, every lip he meets  
Teems for his vengeance with such poisonous sweets;  
Were *this* his luxury, never is thy name  
Pronounced, but he doth banquet on thy shame;  
Hears maledictions ring from every side  
Upon that grasping power, that selfish pride,  
Which vaunts its own and scorns all rights beside;  
That low and desperate envy which to blast  
A neighbor's blessings risks the few thou hast; —  
That monster, Self, too gross to be concealed,  
Which ever lurks behind thy proffered shield; —  
That faithless craft, which, in thy hour of need,  
Can court the slave, can swear he shall be freed,  
Yet basely spurns him, when thy point is gained,  
Back to his masters, ready gagged and chained!  
Worthy associate of that band of Kings,  
That royal, ravening flock, whose vampire wings  
O'er sleeping Europe treacherously brood,  
And fan her into dreams of promised good,  
Of hope, of freedom — but to drain her blood!  
If *thus* to hear thee branded be a bliss  
That Vengeance loves, there's yet more sweet than this,  
That 't was an Irish head, an Irish heart,  
Made thee the fallen and tarnisht thing thou art;  
That, as the centaur<sup>2</sup> gave the infected vest  
In which he died, to rack his conqueror's breast,

2 *membra et Herculeos toros  
urit lues Nessea.* . . . .  
*ille, ille victor vincitur.*

SENEC. "*Hercul. Cets*



We sent thee CASTLEREAGH: — as heaps  
of dead  
Have slain their slayers by the pest they  
spread,  
So hath our land breathed out, thy fame  
to dim,  
Thy strength to waste and rot thee soul  
and limb,  
Her worst infections all condensed in  
him!

When will the world shake off such  
yokes? oh, when  
Will that redeeming day shine out on  
men,  
That shall behold them rise, erect and  
free  
As Heaven and Nature meant mankind  
should be!  
When Reason shall no longer blindly  
bow  
To the vile pagod things, that o'er her  
brow,  
Like him of Jaghernaut, drive trampling  
now;  
Nor Conquest dare to desolate God's  
earth;  
Nor drunken Victory, with a NERO'S  
mirth,  
Strike her lewd harp amidst a people's  
groans;—  
But, built on love, the world's exalted  
thrones  
Shall to the virtuous and the wise be  
given —  
Those bright, those sole Legitimates of  
Heaven!

When will this be?—or, oh! is it, in  
truth,  
But one of those sweet, day-break dreams  
of youth,  
In which the Soul, as round her morning  
springs,  
'Twixt sleep and waking, sees such daz-  
zling things!  
And must the hope, as vain as it is bright,  
Be all resigned?—and are *they* only  
right,  
Who say this world of thinking souls  
was made  
To be by Kings partitioned, truckt and  
weighed

In scales that, ever since the world be-  
gun,  
Have counted millions but as dust to one?  
Are *they* the only wise, who laugh to  
scorn  
The rights, the freedom to which man  
was born?

Who . . . . .  
Who, proud to kiss each separate rod of  
power,  
Bless, while he reigns, the minion of the  
hour;  
Worship each would-be god, that o'er  
them moves,  
And take the thundering of his brass for  
JOVE'S!  
If *this* be wisdom, then farewell, my  
books,  
Farewell, ye shrines of old, ye classic  
brooks,  
Which fed my soul with currents, pure  
and fair,  
Of living Truth that now must stagnate  
there!—  
Instead of themes that touch the lyre  
with light,  
Instead of Greece and her immortal fight  
For Liberty which once awaked my  
strings,  
Welcome the Grand Conspiracy of Kings,  
The High Legitimates, the Holy Band,  
Who, bolder even than He of Sparta's  
land,  
Against whole millions, panting to be free,  
Would guard the pass of right line tyr-  
anny.  
Instead of him, the Athenian bard whose  
blade  
Had stood the onset which his pen por-  
trayed,  
Welcome . . . . .  
And, 'stead of ARISTIDES—woe the day  
Such names should mingle!—welcome  
Castlereagh!

Here break we off, at this unhallowed  
name,<sup>1</sup>  
Like priests of old, when words ill-  
omened came.

<sup>1</sup> The late Lord C. of Ireland had a curious  
theory about names;—he held that every man

My next shall tell thee, bitterly shall tell,  
Thoughts that . . . . .

Thoughts that — could patience hold —  
't were wiser far

To leave still hid and burning where they  
are.

### LETTER V.

FROM MISS BIDDY FUDGE TO MISS  
DOROTHY —.

WHAT a time since I wrote! — I 'm a  
sad, naughty girl —

For, tho', like a tee-totum, I 'm all in a  
twirl; —

Yet even (as you wittily say) a tee-totum  
Between all its twirls gives a *letter* to  
note 'em.

But, Lord, such a place! and then,  
DOLLY, my dresses,

My gowns, so divine! — there 's no lan-  
guage expresses,

Except just the *two* words "*superbe*,"  
"*magnifique*,"

The trimmings of that which I had home  
last week!

It is called — I forget — *à la* — some-  
thing which sounded

Like *alicampagne* — but in truth I 'm con-  
founded

And bothered, my dear, 'twixt that trou-  
blesome boy's

(BOB's) cookery language, and Madame  
LE ROI's :

What with fillets of roses, and fillets of  
veal,

Things *garni* with lace, and things *garni*  
with eel,

One's hair and one's cutlets both *en*  
*papillote*,

with *three* names was a jacobin. His instances  
in Ireland were numerous: — viz. Archibald Ham-  
ilton Rowan, Theobald Wolfe Tone, James Nap-  
per Tandy, John Philpot Curran, etc., and, in  
England, he produced as examples Charles James  
Fox, Richard Brinsley Sheridan, John Horne  
Tooke, Francis Burdett Jones, etc.

The Romans call a thief "*homo trium liti-  
rarum*."

*tun' trium literarum homo  
me vituperas? Fur.\**

PLAUTUS, "*Aulular*." Act ii. Scene 4.

\* *Dissaldeus* supposes this word to be a *glos-  
sema*: — that is, he thinks "*fur*" has made his  
escape from the margin into the text.

And a thousand more things I shall ne'er  
have by rote,

I can scarce tell the difference, at least  
as to phrase.

Between beef *à la Psyche* and curls *à la*  
*braise*. —

But in short, dear, I 'm trickt out quite  
*à la Française*,

With my bonnet — so beautiful! — high  
up and poking,

Like things that are put to keep chim-  
neys from smoking.

Where *shall* I begin with the endless de-  
lights

Of this Eden of milliners, monkeys and  
sights —

This dear busy place, where there 's  
nothing transacting

But dressing and dinnering, dancing and  
acting?

Imprimis, the Opera — mercy, my ears!  
Brother BOBBY's remark, t'other night,

was a true one; —

"This *must* be the music," said he, "of  
the *spears*,"

"For I 'm curst if each note of it does  
n't run thro' one!"

Pa says (and you know, love, his Book 's  
to make out

'T was the Jacobins brought every mis-  
chief about)

That this passion for roaring has come in  
of late,

Since the rabble all tried for a *voice* in  
the State. —

What a frightful idea, one's mind to  
o'erwhelm!

What a chorus, dear DOLLY, would  
soon be let loose of it,

If, when of age, every man in the realm  
Had a voice like old LAÏS,<sup>1</sup> and chose  
to make use of it!

No — never was known in this riotous  
sphere

Such a breach of the peace as their sing-  
ing, my dear.

So bad too, you 'd swear that the God  
of both arts,

Of Music and Physic, had taken a  
frolic

1 The oldest, most celebrated, and most noisy  
of the singers at the French Opera.

For setting a loud fit of asthma in parts,  
And composing a fine rumbling bass  
to a cholic!

But, the dancing — *ah parlez-moi,*  
DOLLY, *de ça* —

There, *indeed*, is a treat that charms all  
but Papa.

Such beauty — such grace — oh ye sylphs  
of romance!

Fly, fly to TITANIA, and ask her if *she*  
has

One light-footed nymph in her train, that  
can dance

Like divine BIGOTTINI and sweet  
FANNY BIAS!

FANNY BIAS in FLORA — dear creature!  
— you 'd swear,

When her delicate feet in the dance  
twinkle round,

That her steps are of light, that her home  
is the air,

And she only *par complaisance* touches  
the ground.

And when BIGOTTINI in PSYCHE di-  
shevels

Her black flowing hair, and by  
dæmons is driven,

Oh! who does not envy those rude little  
devils,

That hold her and hug her, and keep  
her from heaven?

Then, the music — so softly its cadences  
die,

So divinely — oh, DOLLY! between you  
and I,

It's as well for my peace that there's  
nobody nigh

To make love to me then — *you've* a  
soul, and can judge

What a crisis 't would be for your friend  
BIDDY FUDGE!

The next place (which BOBBY has near  
lost his heart in)

They call it the Play-house — I think —  
of St. Martin;<sup>1</sup>

<sup>1</sup> The Théâtre de la Porte St. Martin, which was built when the Opera House in the Palais Royal was burned down, in 1781. — A few days after this dreadful fire, which lasted more than a week, and in which several persons perished, the Parisian *élégantes* displayed flame-colored dresses, "*couteur de feu d'Opéra!*" — *Dulaure, Curiosités de Paris.*

Quite charming — and *very* religious —  
what folly

To say that the French are not pious,  
dear DOLLY,

Where here one beholds, so correctly  
and rightly,

The Testament turned into melo-drames  
nightly;<sup>2</sup>

And doubtless so fond they're of scrip-  
tural facts,

They will soon get the Pentateuch up in  
five acts.

Here DANIEL, in pantomime,<sup>3</sup> bids bold  
defiance

To NEBUCHADNEZZAR and all his stuff  
lions,

While pretty young Israelites dance  
round the Prophet,

In very thin clothing, and *but* little of  
it; —

Here BÉGRAND,<sup>4</sup> who shines in this  
scriptural path,

As the lovely SUSANNA, without even  
a relic

Of drapery round her, comes out of the  
bath

In a manner that, BOB says, is quite  
*Eve-angelic!*

But in short, dear, 't would take me a  
month to recite

All the exquisite places we're at, day  
and night;

And, besides, ere I finish, I think you'll  
be glad

Just to hear one delightful adventure  
I've had.

<sup>2</sup> "The Old Testament," says the theatrical Critic in the *Gazette de France*, "is a mine of gold for the managers of our small play-houses. A multitude crowd round the Théâtre de la Gaîté every evening to see the Passage of the Red Sea."

In the play-bill of one of these sacred melo-dramas at Vienna, we find "The Voice of God, by M. Schwartz."

<sup>3</sup> A piece very popular last year, called "*Daniel, ou La Fosse aux Lions.*" The following scene will give an idea of the daring sublimity of these scriptural pantomimes. "*Scene 20. — La fournaise devient un berceau de nuages azurés, au fond duquel est un groupe de nuages plus lumineux, et au milieu 'Jehovah' au centre d'un cercle de rayons brillans, qui annonce la présence de l'Eternel.*"

<sup>4</sup> Madame Bégrand, a finely formed woman, who acts in "Susanna and the Elders," — "*L'Amour et la Folie,*" etc.



Last night, at the Beaujon,<sup>1</sup> a place where  
 — I doubt  
 If its charms I can paint — there are  
 cars, that set out  
 From a lighted pavilion, high up in the  
 air,  
 And rattle you down, DOLL — you hardly  
 know where.  
 These vehicles, mind me, in which you  
 go thro'  
 This delightfully dangerous journey, hold  
*two.*  
 Some cavalier asks, with humility,  
 whether  
 You 'll venture down *with* him — you  
 smile — 't is a match;  
 In an instant you 're seated, and down  
 both together  
 Go thundering, as if you went post to  
 old scratch!<sup>2</sup>  
 Well, it was but last night, as I stood  
 and remarkt  
 On the looks and odd ways of the girls  
 who embarkt,  
 The impatience of some for the perilous  
 flight,  
 The forced giggle of others, 'twixt pleas-  
 ure and fright, —  
 That there came up — imagine, dear  
 DOLL, if you can —  
 A fine sallow, sublime, sort of Werter-  
 faced man,  
 With mustachios that gave (what we  
 read of so oft)  
 The dear Corsair expression, half savage,  
 half soft,  
 As Hyenas in love may be fancied to  
 look, or  
 A something between ABELARD and old  
 BLUCHER!  
 Up he came, DOLL, to me, and uncover-  
 ing his head,  
 (Rather bald, but so warlike!) in bad  
 English said,  
 "Ah! my dear — if Ma'mselle vil be so  
 very good —

Just for von littel course" — tho' I scarce  
 understood  
 What he wisht me to do, I said, thank  
 him, I would.  
 Off we set — and, tho' 'faith, dear, I  
 hardly knew whether  
 My head or my heels were the upper-  
 most then,  
 For 't was like heaven and earth, DOLLY,  
 coming together, —  
 Yet, spite of the danger, we dared it  
 again.  
 And oh! as I gazed on the features and  
 air  
 Of the man, who for me all this peril  
 defied,  
 I could fancy almost he and I were a pair  
 Of unhappy young lovers, who thus,  
 side by side,  
 Were taking, instead of rope, pistol, or  
 dagger, a  
 Desperate dash down the falls of Niagara!

This achieved, thro' the gardens<sup>3</sup> we  
 sauntered about,  
 Saw the fire-works, exclaimed "*mag-  
 nifique!*" at each cracker,  
 And, when 't was all o'er, the dear man  
 saw us out  
 With the air I *will* say, of a Prince,  
 to our *fiacre*.

Now, hear me — this Stranger — it may  
 be mere folly —  
 But *who* do you think we all think it is,  
 DOLLY?  
 Why, bless you, no less than the great  
 King of Prussia,  
 Who's here now incog.<sup>4</sup> — he, who made  
 so much fuss, you  
 Remember, in London, with BLUCHER  
 and PLATOF,  
 When SAL was near kissing old BLU-  
 CHER's cravat off!

<sup>3</sup> In the Café attached to these gardens there  
 are to be (as Doctor Cotterel informs us) "*douze  
 nègres, très-alertes, qui contrasteront par l'ébène  
 de leur peau avec le teint de lis et de roses de nos  
 belles. Les glaces et les sorbets, servis par une  
 main bien noire, fera davantage ressortir l'al-  
 bâtre des bras arrondis de celles-ci.*" — P. 22.

<sup>4</sup> His Majesty, who was at Paris under the  
 travelling name of Count Ruppín, is known to  
 have gone down the Beaujon very frequently.

<sup>1</sup> The *Promenades Aériennes*, or French  
 Mountains. — See a description of this singular  
 and fantastic place of amusement in a pamphlet,  
 truly worthy of it, by "F. F. Cotterel, Médecin,  
 Docteur de la Faculté de Paris," etc.

<sup>2</sup> According to Dr. Cotterel the cars go at the  
 rate of forty-eight miles an hour.

Pa says he 's come here to look after his money,  
(Not taking things now as he used under BONEY,)

Which suits with our friend, for BOB saw him, he swore,

Looking sharp to the silver received at the door.

Besides, too, they say that his grief for his Queen

(Which was plain in this sweet fellow's face to be seen)

Requires such a stimulant dose as this car is,

Used three times a day with young ladies in Paris.

Some Doctor, indeed, has declared that such grief

Should — unless 't would to utter despairing its folly push —

Fly to the Beaujon, and there seek relief By rattling, as BOB says, "like shot thro' a holly-bush."

I must now bid adieu; — only think, DOLLY, think

If this *should* be the King — I have scarce slept a wink

With imagining how it will sound in the papers,

And how all the Misses my good luck will grudge,

When they read that Count RUPPIN, to drive away vapors,

Has gone down the Beaujon with Miss BIDDY FUDGE.

*Nota Bene.* — Papa's almost certain 't is he —

For he knows the Legitimate cut and could see,

In the way he went poisoning and managed to tower

So erect in the car, the true *Balance of Power*.

## LETTER VI.

FROM

PHIL. FUDGE, ESQ., TO HIS BROTHER TIM FUDGE, ESQ., BARRISTER AT LAW.

YOURS of the 12th received just now —

Thanks for the hint, my trusty brother!

'Tis truly pleasing to see how

We, FUDGES, stand by one another.

But never fear — I know my chap,

And he knows *me* too — *verbum sap.*

My Lord and I are kindred spirits,

Like in our ways as two young ferrets;

Both fashioned, as that supple race is,

To twist into all sorts of places; —

Creatures lengthy, lean and hungering,

Fond of blood and *burrow*-mongering.

As to my Book in 91,

Called "Down with Kings, or, Who 'd have thought it?"

Bless you! the Book's long dead and gone, —

Not even the Attorney-General bought it.

And tho' some few seditious tricks

I played in '95 and '6,

As you remind me in your letter,

His Lordship likes me all the better; —

We proselytes, that come with news full,

Are, as he says, so vastly useful!

REYNOLDS and I — (you know TOM REYNOLDS —

Drinks his claret, keeps his chaise —

Lucky the dog that first unkennels

Traitors and Luddites now-a-days;

Or who can help to *bag* a few,

When SIDMOUTH wants a death or two;)

REYNOLDS and I and some few more,

All men like us of *information*,

Friends whom his Lordship keeps in store,

As *under*-saviors of the nation<sup>1</sup> —

Have formed a Club this season, where

His Lordship sometimes takes the chair,

And gives us many a bright oration

In praise of our sublime vocation;

Tracing it up to great King MIDAS,

Who, tho' in fable typified as

A royal Ass, by grace divine

And right of ears, most asinine,

Was yet no more, in fact historical,

Than an exceeding well-bred tyrant;

<sup>1</sup> Lord C.'s tribute to the character of his friend, Mr. Reynolds, will long be remembered with equal credit to both.

And these, his *ears*, but allegorical,  
Meaning Informers, kept at high  
rent<sup>1</sup>—

Gem'men, who touched the Treasury  
glisteners,

Like us, for being trusty listeners;  
And picking up each tale and frag-  
ment,

For royal MIDAS's Green Bag meant.

"And wherefore," said this best of  
Peers,

"Should not the REGENT too have  
ears,<sup>2</sup>

"To reach as far, as long and wide as  
"Those of his model, good King  
MIDAS?"

This speech was thought extremely good,  
And (rare for him) was understood—

Instant we drank "The REGENT's  
Ears,"

With three times three illustrious cheers,  
Which made the room resound like  
thunder—

"The REGENT's Ears, and may he  
ne'er

"From foolish shame, like MIDAS, wear  
"Old paltry wigs to keep them<sup>3</sup> un-  
der!"

This touch at our old friends, the Whigs,  
Made us as merry all as grigs.

In short (I'll thank you not to men-  
tion

These things again), we get on gayly;  
And thanks to pension and Suspension,  
Our little Club increases daily.

1 This interpretation of the fable of Midas's ears seems the most probable of any, and is thus stated in Hoffmann:— "*hæc allegoriâ significatum, Midam, utpote tyrannum, subanscultatores dimittere solitum, per quos, quacunque per omnem regionem vel fierent, vel dicerentur, cognosceret, nimirum illis utens aurium vice.*"

2 Brossette, in a note on this line of Boileau, "*Midas, le Roi Midas, a des oreilles d'Âne,*" tells us, that "*M. Perrault le Médecin voulut faire à notre auteur un crime d'état de ce vers, comme d'une maligne allusion au Roi.*" I trust, however, that no one will suspect the line in the text of any such indecorous allusion.

3 It was not under wigs, but tiaras, that King Midas endeavored to conceal these appendages: *tempora purpureis tentat velare tiaris.*

OVID.

The Noble Giver of the toast, however, had evidently, with his usual clearness, confounded King Midas, Mr. Liston, and the Prince Regent together.

CASTLES, and OLIVER, and such,  
Who don't as yet full salary touch,  
Nor keep their chaise and pair, nor buy  
Houses and lands, like TOM and I,  
Of course don't rank with us, *salvators*,<sup>4</sup>  
But merely serve the Club as waiters.  
Like Knights, too, we've our *collar*  
days,

(For *us*, I own, an awkward phrase,)  
When, in our new costume adorned,—  
The REGENT's buff-and-blue coats  
*turned*—

We have the honor to give dinners  
To the chief Rats in upper stations;<sup>5</sup>  
Your WEMYS, VAUGHANS, — half-  
fledged sinners,

Who shame us by their imitations;  
Who turn, 't is true—but what of that?  
Give me the useful *peaching* Rat;  
*Not* things as mute as Punch, when  
bought,

Whose wooden heads are all they've  
brought;

Who, false enough to shirk their friends,  
But too faint-hearted to betray,  
Are, after all their twists and bends,  
But souls in Limbo, damned half  
way.

No, no, we nobler vermin are  
A *genus* useful as we're rare;  
Midst all the things miraculous

Of which your natural histories brag,  
The rarest must be Rats like us,  
Who *let the cat out of the bag.*

Yet still these Tyros in the cause  
Deserve, I own, no small applause;  
And they're by us received and treated  
With all due honors—only seated  
In the inverse scale of their reward,  
The merely *promised* next my Lord;  
Small pensions then, and so on, down,

Rat after rat, they graduate  
Thro' job, red ribbon and silk gown,  
To Chancellorship and Marquisate.  
This serves to nurse the ratting spirit;  
The less the bribe the more the merit.

4 Mr. Fudge and his friends ought to go by this name—as the man who, some years since, saved the late Right Hon. George Rose from drowning, was ever after called *Salvator Rosa.*

5 This intimacy between the Rats and Informers is just as it should be—"*verè dulce sodalitiū.*"



Our music 's good, you may be sure;  
 My Lord, you know, 's an amateur<sup>1</sup> —  
 Takes every part with perfect ease,  
 Tho' to the Base by nature suited;  
 And, formed for all, as best may please,  
 For whips and bolts, or chords and keys,  
 Turns from his victims to his glees,  
 And has them both well *executed*.<sup>2</sup>  
 HERTFORD, who, tho' no Rat himself,  
 Delights in all such liberal arts,  
 Drinks largely to the House of Guelf,  
 And superintends the *Corni* parts.  
 While CANNING,<sup>3</sup> who 'd be *first* by  
 choice,  
 Consents to take an *under* voice;  
 And GRAVES,<sup>4</sup> who well that signal  
 knows,  
 Watches the *Voliti Subitos*.<sup>5</sup>

In short, as I 've already hinted,  
 We take of late prodigiously;  
 But as our Club is somewhat stunted  
 For *Gentlemen*, like TOM and me,  
 We 'll take it kind if you 'll provide  
 A few *Squireens*,<sup>6</sup> from t'other side; —  
 Some of those loyal, cunning elves  
 (We often tell the tale with laughter),  
 Who used to hide the pikes themselves,  
 Then hang the fools who found them  
 after.  
 I doubt not you could find us, too,  
 Some Orange Parsons that might do;

1 His Lordship, during one of the busiest periods of his Ministerial career, took lessons three times a week from a celebrated music-master, in glee-singing.

2 How amply these two propensities of the Noble Lord would have been gratified among that ancient people of Etruria, who, as Aristotle tells us, used to whip their slaves once a year to the sound of flutes!

3 This Right Hon. Gentleman ought to give up his present alliance with Lord C., if upon no other principle than that which is inculcated in the following arrangement between two Ladies of Fashion: —

Says Clarinda, "tho' tears it may cost,  
 It is time we should part, my dear Sue;  
 For your character 's totally lost,  
 And I have not sufficient for *rituvo*!"

4 The rapidity of this Noble Lord's transformation, at the same instant, into a Lord of the Bed-chamber and an opponent of the Catholic Claims, was truly miraculous.

5 Turn instantly — a frequent direction in music-books.

6 The Irish diminutive of *Squire*.

Among the rest, we 've heard of one,  
 The Reverend — something — HAMIL-  
 TON,  
 Who stuff a figure of himself  
 (Delicious thought!) and had it shot  
 at,  
 To bring some Papists to the shelf,  
 That could n't otherwise be got at —  
 If *he* 'll but join the Association,  
 We 'll vote him in by acclamation.

And now, my brother, guide and friend,  
 This somewhat tedious scrawl must end.  
 I 've gone into this long detail,  
 Because I saw your nerves were shaken  
 With anxious fears lest I should fail  
 In this new, *loyal*, course I 've taken.  
 But, bless your heart! you need not  
 doubt —

We FUDGES know what we 're about.  
 Look round and say if you can see  
 A much more thriving family.  
 There's JACK, the Doctor — night and  
 day

Hundreds of patients so besiege him,  
 You 'd swear that all the rich and gay  
 Fell sick on purpose to oblige him.  
 And while they think, the precious  
 minnies,

He 's counting o'er their pulse so  
 steady,  
 The rogue but counts how many guineas  
 He 's fobbed for that day's work al-  
 ready.

I 'll ne'er forget the old maid's alarm,  
 When, feeling thus Miss Sukey Flirt,  
 he  
 Said, as he dropt her shrivelled arm,  
 "Damned bad this morning — only  
 thirty!"

Your dowagers, too, every one,  
 So generous are, when they call *him*  
 in,  
 That he might now retire upon  
 The rheumatisms of three old women.  
 Then whatsoe'er your ailments are,  
 He can so learnedly explain ye 'em —  
 Your cold of course is a *catarrh*,  
 Your headache is a *hemi-cranium*: —  
 His skill too in young ladies' lungs,  
 The grace with which, most mild of  
 men,

He begs them to put out their tongues,  
Then bids them — put them in again:  
In short, there 's nothing now like  
JACK! —

Take all your doctors great and small,  
Of present times and ages back,  
Dear Doctor FUDGE is worth them all.

So much for physic — then, in law too,  
Counsellor TIM, to thee we bow;  
Not one of us gives more éclat to  
The immortal name of FUDGE than  
thou.

Not to expatiate on the art  
With which you played the patriot's part,  
Till something good and snug should  
offer; —

Like one, who, by the way he acts  
The *enlightening* part of candle-snuffer,  
The manager's keen eye attracts,  
And is promoted thence by him  
To strut in robes, like thee, my TIM! —

Who shall describe thy powers of face,  
Thy well-feed zeal in every case,  
Or wrong or right — but ten times warmer  
(As suits thy calling) in the former —  
Thy glorious, lawyer-like delight  
In puzzling all that 's clear and right,  
Which, tho' conspicuous in thy youth,

Improves so with a wig and band on,  
That all thy pride 's to waylay Truth,  
And leave her not a leg to stand on.

Thy patent prime morality, —  
Thy cases cited from the Bible —  
Thy candor when it falls to thee

To help in trouncing for a libel; —  
"God knows, I, from my soul, profess  
"To hate all bigots and benighters!  
"God knows, I love, to even excess,  
"The sacred Freedom of the Press,  
"My only aim 's to — crush the  
writers."

These are the virtues, TIM, that draw  
The briefs into thy bag so fast;  
And these, oh TIM — if Law be Law —  
Will raise thee to the Bench at last.

I blush to see this letter's length —

But 't was my wish to prove to thee  
How full of hope, and wealth, and  
strength,

Are all our precious family.  
And, should affairs go on as pleasant

As, thank the Fates, they do at present —  
Should we but still enjoy the sway  
Of SIDMOUTH and of CASTLEREAGH,  
I hope, ere long, to see the day  
When England's wisest statesmen, judges,  
Lawyers, peers, will all be — FUDGES!

Good-by — my paper 's out so nearly,  
I've room only for

Yours sincerely.

## LETTER VII.

FROM PHELM CONNOR TO —.

BEFORE we sketch the Present — let us  
cast

A few, short, rapid glances to the Past.

When he, who had defied all Europe's  
strength,  
Beneath his own weak rashness sunk at  
length; —

When, loosed as if by magic from a  
chain

That seemed like Fate's the world was  
free again,

And Europe saw, rejoicing in the sight,  
The cause of Kings, *for once*, the cause  
of Right; —

Then was, indeed, an hour of joy to  
those

Who sighed for justice — liberty — re-  
pose,

And hoped the fall of *one* great vulture's  
nest

Would ring its warning round, and scare  
the rest.

All then was bright with promise; —  
Kings began

To own a sympathy with suffering Man,  
And man was grateful; Patriots of the  
South

Caught wisdom from a Cossack Em-  
peror's mouth,

And heard, like accents thawed in  
Northern air,

Unwonted words of freedom burst forth  
there!

Who did not hope, in that triumphant  
time,

When monarchs, after years of spoil and  
crime,

Met round the shrine of Peace, and  
 Heaven lookt on; —  
*Who* did not hope the lust of spoil was  
 gone;  
 That that rapacious spirit, which had  
 played  
 The game of Pilnitz o'er so oft, was laid;  
 And Europe's Rulers, conscious of the  
 past,  
 Would blush and deviate into right at  
 last?  
 But no — the hearts, that nurst a hope so  
 fair,  
 Had yet to learn what men on thrones  
 can dare;  
 Had yet to know, of all earth's ravening  
 things,  
 The only *quite* untameable are Kings!  
 Scarce had they met when, to its nature  
 true,  
 The instinct of their race broke out anew;  
 Promises, treaties, charters, all were  
 vain,  
 And "Rapine! rapine!" was the cry  
 again.  
 How quick they carved their victims,  
 and how well,  
 Let Saxony, let injured Genoa tell; —  
 Let all the human stock that, day by day,  
 Was, at that Royal slave-mart, truckt  
 away, —  
 The million souls that, in the face of  
 heaven,  
 Were split to fractions,<sup>1</sup> bartered, sold or  
 given  
 To swell some despot Power, too huge  
 before,  
 And weigh down Europe with one Mam-  
 moth more.  
 How safe the faith of Kings let France  
 decide; —  
 Her charter broken, ere its ink had  
 dried; —  
 Her Press enthralled — her Reason  
 mockt again

1 "Whilst the Congress was re-constructing Europe — not according to rights, natural affiances, language, habits, or laws; but by tables of finance, which divided and subdivided her population into *souls*, *demi-souls*, and even *fractions*, according to a scale of the direct duties or taxes, which could be levied by the acquiring state," etc. — *Sketch of the Military and Political Power of Russia*. The words on the protocol are *âmes*, *demi-âmes*, etc.

With all the monkery it had spurned in  
 vain;  
 Her crown disgraced by one, who dared  
 to own  
 He thankd not France but England for  
 his throne;  
 Her triumphs cast into the shade by  
 those,  
 Who had grown old among her bitterest  
 foes,  
 And now returned, beneath her con-  
 queror's shields,  
 Unblushing slaves! to claim her heroes'  
 fields;  
 To tread down every trophy of her fame,  
 And curse that glory which to them was  
 shame! —  
 Let these — let all the damning deeds,  
 that then  
 Were dared thro' Europe, cry aloud to  
 men,  
 With voice like that of crashing ice that  
 rings  
 Round Alpine huts, the perfidy of  
 Kings;  
 And tell the world, when hawks shall  
 harmless bear  
 The shrinking dove, when wolves shall  
 learn to spare  
 The helpless victim for whose blood they  
 lusted,  
 Then and then only monarchs may be  
 trusted.

It could not last — these horrors *could*  
 not last —  
 France would herself have risen in might  
 to cast  
 The insulters off — and oh! that then as  
 now,  
 Chained to some distant islet's rocky  
 brow,  
 NAPOLEON ne'er had come to force, to  
 blight,  
 Ere half matured, a cause so proudly  
 bright; —  
 To palsy patriot arts with doubt and  
 shame,  
 And write on Freedom's flag a despot's  
 name; —  
 To rush into the list, unaskt, alone,  
 And make the stake of *all* the game of  
 one!



Then would the world have seen again  
what power

A people can put forth in Freedom's  
hour;

Then would the fire of France once more  
have blazed; —

For every single sword, reluctant raised  
In the stale cause of an oppressive throne,  
Millions would then have leaped forth  
in her own;

And never, never had the unholy stain  
Of Bourbon feet disgraced her shores  
again.

But fate decreed not so — the Imperial  
Bird,

That, in his neighboring cage, unfeared,  
unstirred,

Had seemed to sleep with head beneath  
his wing,

Yet watched the moment for a daring  
spring; —

Well might he watch, when deeds were  
done, that made

His own transgressions whiten in their  
shade;

Well might he hope a world thus trampled  
o'er

By clumsy tyrants would be his once  
more: —

Forth from his cage the eagle burst to  
light,

From steeple on to steeple<sup>1</sup> winged his  
flight,

With calm and easy grandeur, to that  
throne

From which a Royal craven just had  
flown;

And resting there, as in his eyry, furred  
Those wings, whose very rustling shook  
the world!

What was your fury then, ye crowned  
array,

Whose feast of spoil, whose plundering  
holiday

Was thus broke up, in all its greedy  
mirth,

By one bold chieftain's stamp on Gallic  
earth!

Fierce was the cry, and fulminant the  
ban, —

"Assassinate, who will — enchain, who  
can,

"The vile, the faithless, outlawed, low-  
born man!"

"Faithless!" — and this from *you* —  
from *you*, forsooth,

Ye pious Kings, pure paragons of truth,  
Whose honesty all knew, for all had  
tried;

Whose true Swiss zeal had served on  
every side;

Whose fame for breaking faith so long  
was known,

Well might ye claim the craft as all your  
own,\*

And lash your lordly tails and fume to  
see

Such low-born apes of Royal perfidy!

Yes — yes — to you alone did it belong

To sin for ever, and yet ne'er do wrong, —

The frauds, the lies of Lords legitimate

Are but fine policy, deep strokes of  
state;

But let some upstart dare to soar so  
high

In Kingly craft, and "outlaw" is the  
cry!

What, tho' long years of mutual treachery

Had peopled full your diplomatic shelves

With ghosts of treaties, murdered 'mong  
yourselves;

Tho' each by turns was knave and dupe  
— what then?

A Holy League would set all straight  
again;

Like JUNO's virtue, which a dip or two

In some blest fountain made as good  
as new!<sup>2</sup>

Most faithful Russia — faithful to who-  
e'er

Could plunder best and give him amplest  
share;

Who, even when vanquished, sure to gain  
his ends,

For want of *foes* to rob, made free with  
*friends*,<sup>3</sup>

<sup>2</sup> *2 singulis annis in quodam Atticæ fonte lota  
virginitatem recuperâsse fingitur.*

<sup>3</sup> At the Peace of Tilsit, where he abandoned  
his ally, Prussia, to France, and received a por-  
tion of her territory.

<sup>1</sup> "*L'aigle volera de clocher en clocher, jus-  
qu'aux tours de Notre-Dame.*" — Napoleon's  
Proclamation on landing from Elba.

And, deepening still by amiable gradations,  
 When foes were stript of all, then fleeced relations!<sup>1</sup>  
 Most mild and saintly Prussia — steeped to the ears  
 In persecuted Poland's blood and tears,  
 And now, with all her harpy wings outspread  
 O'er severed Saxony's devoted head!  
 Pure Austria too — whose history naught repeats  
 But broken leagues and subsidized defeats;  
 Whose faith, as Prince, extinguisht Venice shows,  
 Whose faith, as man, a widowed daughter knows!  
 And thou, oh England — who, tho' once as shy  
 As cloistered maids, of shame or perfidy,  
 Art now *broke in*, and, thanks to CASTLEREAGH,  
 In all that's worst and falsest lead'st the way!

Such was the pure divan, whose pens and wits  
 The escape from Elba frightened into fits; —  
 Such were the saints, who doomed NAPOLEON's life,  
 In virtuous frenzy, to the assassin's knife,  
 Disgusting crew! — *who* would not gladly fly  
 To open, downright, bold-faced tyranny,  
 To honest guilt, that dares do all but lie,  
 From the false, juggling craft of men like these,  
 Their canting crimes and varnisht villainies; —  
 These Holy Leaguers, who then loudest boast  
 Of faith and honor, when they've stained them most;  
 From whose affection men should shrink as loath  
 As from their hate, for they'll be fleeced by both;  
 Who, even while plundering, forge Religion's name

To frank their spoil, and without fear or shame  
 Call down the Holy Trinity<sup>2</sup> to bless  
 Partition leagues and deeds of devilishness!  
 But hold — enough — soon would this swell of rage  
 O'erflow the boundaries of my scanty page; —  
 So, here I pause — farewell — another day,  
 Return we to those Lords of prayer and prey,  
 Whose loathsome cant, whose frauds by right divine,  
 Deserve a lash — oh! weightier far than mine!

## LETTER VIII.

FROM MR BOB FUDGE TO RICHARD  
 ———, ESQ.

DEAR DICK, while old DONALDSON's<sup>3</sup> mending my stays, —  
 Which I *knew* would go smash with me one of these days,  
 And, at yesterday's dinner, when, full to the throttle,  
 We lads had begun our dessert with a bottle  
 Of neat old Constantia, on *my* leaning back  
 Just to order another, by Jove, I went crack! —  
 Or, as honest TOM said, in his nautical phrase,  
 "Damn my eyes, BOB, in *doubling* the *Cape* you've missed stays."<sup>4</sup>  
 So, of course, as no gentleman's seen out without them,  
 They're now at the *Schneider's*<sup>5</sup> — and, while he's about them,

<sup>2</sup> The usual preamble of these flagitious compacts. In the same spirit, Catherine, after the dreadful massacre of Warsaw, ordered a solemn "thanksgiving to God in all the churches, for the blessings conferred upon the Poles;" and commanded that each of them should "swear fidelity and loyalty to her, and to shed in her defence the last drop of their blood, as they should answer for it to God, and his terrible judgment, kissing the holy word and cross of their Saviour!"

<sup>3</sup> An English tailor at Paris.

<sup>4</sup> A ship is said to miss stays, when she does not obey the helm in tacking.

<sup>5</sup> The dandy term for a tailor.

<sup>1</sup> The seizure of Finland from his relative of Sweden.

Here goes for a letter, post-haste, neck  
and crop.

Let us see — in my last I was — where  
did I stop?

Oh! I know — at the Boulevards, as  
motley a road as

Man ever would wish a day's lounging  
upon;

With its cafés and gardens, hotels and  
pagodas,

Its founts and old Counts sipping beer  
in the sun:

With its houses of all architectures you  
please,

From the Grecian and Gothic, DICK,  
down by degrees

To the pure Hottentot or the Brighton  
Chinese;

Where in temples antique you may  
breakfast or dinner it,

Lunch at a mosque and see Punch from  
a minaret.

Then, DICK, the mixture of bonnets and  
bowers,

Of foliage and frippery, *fiacres* and  
flowers,

Green-grocers, green gardens — one  
hardly knows whether

'T is country or town, they're so messed  
up together!

And there, if one loves the romantic, one  
sees

Jew clothes-men, like shepherds, re-  
clined under trees;

Or Quidnuncs, on Sunday, just fresh  
from the barber's,

Enjoying their news and *groseille*<sup>1</sup> in  
those arbors;

While gayly their wigs, like the tendrils,  
are curling,

And founts of red currant-juice<sup>2</sup> round  
them are purling.

Here, DICK, arm in arm as we chattering  
stray,

And receive a few civil "God-dems"  
by the way, —

1 "Lemonade and *eau-de-groseille* are measured out at every corner of every street, from fantastic vessels, jingling with bells, to thirsty tradesmen or wearied messengers." — See Lady Morgan's lively description of the streets of Paris, in her very amusing work upon France, book vi.

2 These gay, portable fountains, from which

For, 't is odd, these mounseers, — tho'  
we've wasted our wealth

And our strength, till we've thrown  
ourselves into a phthisic,

To cram down their throats an old King  
for their health,

As we whip little children to make  
them take physic; —

Yet, spite of our good-natured money  
and slaughter,

They hate us, as Beelzebub hates holy-  
water!

But who the deuce cares, DICK, as long  
as they nourish us

Neatly as now, and good cookery flour-  
ishes —

Long as, by bayonets protected, we  
Natties

May have our full fling at their *salmis*  
and *pâtés*?

And, truly, I always declared 't would  
be pity

To burn to the ground such a choice-  
feeding city.

Had *Dad* but his way, he'd have long  
ago blown

The whole batch to old Nick — and the  
*people*, I own,

If for no other cause than their curst  
monkey looks,

Well deserve a blow-up — but then,  
damn it, their Cooks!

As to Marshals, and Statesmen, and all  
their whole lineage,

For aught that *I* care, you may knock  
them to spinage;

But think, DICK, their Cooks — what a  
loss to mankind!

What a void in the world would their  
art leave behind!

Their chronometer spits — their intense  
salamanders —

Their ovens — their pots, that can soften  
old ganders,

All vanish for ever — their miracles o'er,  
And the *Marmite Perpétuelle*<sup>3</sup> bubbling  
no more!

the *groseille* water is administered, are among the most characteristic ornaments of the streets of Paris.

3 "Cette merveilleuse *Marmite Perpétuelle*, sur le feu depuis près d'un siècle; qui a donné le jour à plus de 300,000 chapons." — "Alman. de Gourmands," Quatrième Année, p. 152.



Forbid it, forbid it, ye Holy Allies!

Take whatever ye fancy—take statues, take money—

But leave them, oh leave them, their Perigueux pies,

Their glorious goose-livers and high pickled tunny!<sup>1</sup>

Tho' many, I own, are the evils they've brought us,

Tho' Royalty's here on her very last legs,

Yet who can help loving the land that has taught us

Six hundred and eighty-five ways to dress eggs?<sup>2</sup>

You see, DICK, in spite of their cries of "God-dam,"

"*Coquin Anglais*," *et cætera*—how generous I am!

And now (to return, once again, to my "Day,"

Which will take us all night to get thro' in this way,)

From the Boulevards we saunter thro' many a street,

Crack jokes on the natives—mine, all very neat—

Leave the Signs of the Times to political fops,

And find *twice* as much fun in the Signs of the Shops;—

Here, a Louis Dix-huit—there, a Martinmas goose,

(Much in vogue since your eagles are gone out of use)—

Henri Quatres in shoals, and of Gods a great many,

But Saints are the most on hard duty of any:—

St. TONY, who used all temptations to spurn,

Here hangs o'er a beer-shop, and tempts in his turn;

1 *Le thon mariné*, one of the most favourite and indigestible *hors-d'œuvres*. This fish is taken chiefly in the Golfe de Lyon. "*La tête et le dessous du ventre sont les parties les plus recherchées des gourmets.*"—"Cours Gastronomique," p. 252.

2 The exact number mentioned by M. de la Reynière—"On connoît en France 685 manières différentes d'accommoder les œufs; sans compter celles que nos savans imaginent chaque jour."

While *there* St. VENECIA<sup>3</sup> sits hemming and frilling her

Holy *mouchoir* o'er the door of some milliner;—

Saint AUSTIN's the "outward and visible sign

"Of an inward" cheap dinner, and pint of small wine;

While St. DENYS hangs out o'er some hatter of *ton*,

And possessing, good bishop, no head of his own,<sup>4</sup>

Takes an interest in Dandies, who've got—next to none!

Then we stare into shops—read the evening's *affiches*—

Or, if some, who're Lotharios in feeding, should wish

Just to flirt with a luncheon, (a devilish bad trick,

As it takes off the bloom of one's appetite, DICK,)

To the *Passage des*—what d'ye call 't—*des Panoramas*<sup>5</sup>

We quicken our pace, and there heartily cram as

Seducing young *pâtés*, as ever could cozen

One out of one's appetite, down by the dozen.

We vary, of course—*petits pâtés* do one day,

The *next* we've our lunch with the Gaufrier Hollandais,<sup>6</sup>

That popular artist, who brings out, like SCOTT,

His delightful productions so quick, hot and hot;

Not the worse for the exquisite comment that follows,—

Divine *maresquino*, which—Lord, how one swallows!

3 Veronica, the Saint of the Holy Handkerchief, is also, under the name of Venisse or Venecia, the tutelary saint of milliners.

4 St. Denys walked three miles after his head was cut off. The *mot* of a woman of wit upon this legend is well known:—"Je le crois bien; en pareil cas, il n'y a que le premier pas qui coûte."

5 Off the Boulevards Italiens.

6 In the Palais Royal; successor, I believe, to the Flamand, so long celebrated for the *moëlleux* of his Gaufres.

Once more, then, we saunter forth after  
 our snack, or  
 Subscribe a few francs for the price of a  
*fiacre*,  
 And drive far away to the old *Montagnes*  
*Russes*,  
 Where we find a few twirls in the car of  
 much use  
 To regenerate the hunger and thirst of  
 us sinners,  
 Who've lapped into snacks — the perdi-  
 tion of dinners.  
 And here, DICK — in answer to one of  
 your queries,  
 About which we Gourmands have  
 had much discussion —  
 I've tried all these mountains, Swiss,  
 French, and Ruggieri's,  
 And think, for *digestion*,<sup>1</sup> there's none  
 like the Russian;  
 So equal the motion — so gentle, tho'  
 fleet —  
 It in short such a light and salubrious  
 scamper is,  
 That take whom you please — take old  
 LOUIS DIX-HUIT,  
 And stuff him — ay, up to the neck —  
 with stewed lampreys,<sup>2</sup>  
 So wholesome these Mounts, such a  
*solvent* I've found them,  
 That, let me but rattle the Monarch well  
 down them,  
 The fiend, Indigestion, would fly far away,  
 And the regicide lampreys<sup>3</sup> be foiled of  
 their prey!

1 Doctor Cottrel recommends, for this purpose, the Beaujon or French Mountains, and calls them "*une médecine aérienne, couleur de rose*;" but I own I prefer the authority of Mr. Bob, who seems, from the following note found in his own hand-writing, to have studied all these mountains very carefully: —

*Memoranda* — The Swiss little notice deserves, While the fall at Ruggieri's is death to weak nerves;

And (whate'er Doctor Cott'rel may write on the question)

The turn at the Beaujon's too sharp for digestion. I doubt whether Mr. Bob is quite correct in accenting the second syllable of Ruggieri.

2 A dish so indigestible, that a late novelist, at the end of his book, could imagine no more summary mode of getting rid of all his heroes and heroines than by a hearty supper of stewed lampreys.

3 They killed Henry I. of England: — "a

Such, DICK, are the classical sports that content us,  
 Till five o'clock brings on that hour so momentous,<sup>4</sup>  
 That epoch — but whoa! my lad — here comes the *Schneider*,  
 And, curse him, has made the stays three inches wider —  
 Too wide by an inch and a half — what a Guy!  
 But, no matter — 't will all be set right by-and-by.  
 As we've MASSINOT's<sup>5</sup> eloquent *carte* to eat still up,  
 An inch and a half 's but a trifle to fill up.  
 So — not to lose time, DICK — here goes for the task;  
*Au revoir*, my old bow — of the Gods I but ask,  
 That my life, like "the Leap of the German,"<sup>6</sup> may be,  
 "*Du lit à la table, d'la table au lit!*"  
 R. F.

#### LETTER IX.

FROM PHIL. FUDGE, ESQ., TO THE  
 LORD VISCOUNT CASTLEREAGH.

My Lord, the Instructions, brought to-day,  
 "I shall in all my best obey."

food [says Hume, gravely], which always agreed better with his palate than his constitution.<sup>5</sup>

Lampreys, indeed, seem to have been always a favorite dish with kings — whether from some congeniality between them and that fish, I know not; but *Dio Cassius* tells us that Pollio fattened his lampreys with human blood. St. Louis of France was particularly fond of them. — See the anecdote of Thomas Aquinas eating up his majesty's lamprey, in a note upon *Rabelais*, liv. iii. chap. 2.

4 Had Mr. Bob's *Dinner Epistle* been inserted, I was prepared with an abundance of learned matter to illustrate it, for which, as, indeed, for all my "*scientia popina*,"\* I am indebted to a friend in the Dublin University, — whose reading formerly lay in the *magic line*; but, in consequence of the Provost's enlightened alarm at such studies, he has taken to the authors, "*de re cibaria*" instead; and has left *Bodin*, *Remigius*, *Agrippa* and his little dog *Filiolus*, for *Apicius*, *Nonius*, and that most learned and savory Jesuit, *Bulengerus*.

5 A famous Restaurateur — now Dupont.

6 An old French saying; — "*Faire le saut de l'Allemand, du lit à la table et de la table au lit.*"

\* Seneca.

Your Lordship talks and writes so sensibly!

And — whatsoe'er some wags may say —  
Oh! not at *all* incomprehensibly.

I feel the inquiries in your letter

About my health and French most  
flattering;

Thank ye, my French, tho' somewhat  
better,

Is, on the whole, but weak and smat-  
tering: —

Nothing, of course, that can compare  
With his who made the Congress stare  
(A certain Lord we need not name),

Who even in French, would have his  
trope,

And talk of "*batir un système*"

"*Sur l'équilibre de l'Europe!*"

Sweet metaphor! — and then the Epistle,  
Which bid the Saxon King go whistle, —

That tender letter to "*Mon Prince*,"<sup>1</sup>  
Which showed alike thy French and  
sense; —

Oh no, my Lord — there's none can do  
Or say *un-English* things like you;

And, if the schemes that fill thy breast  
Could but a vent congenial seek,

And use the tongue that suits them best,  
What charming Turkish wouldst thou  
speak!

But as for *me*, a Frenchless grub,

At Congress never born to stammer,  
Nor learn like thee, my Lord, to snub

Fallen Monarchs, out of CHAMBAUD'S  
grammar —

Bless you, you do not, *can not* know

How far a little French will go;

For all one's stock, one need but draw

On some half-dozen words like these —

*Comme ça — par-là — là-bas — ah ha!*

They'll take you all thro' France with  
ease.

Your Lordship's praises of the scraps

I sent you from my Journal lately,

<sup>1</sup> The celebrated letter to Prince Hardenburgh (written, however, I believe, originally in English), in which his Lordship, professing to see "no moral or political objection" to the dismemberment of Saxony, denounced the unfortunate King as "not only the most devoted, but the most favored of Bonaparte's vassals."

(Enveloping a few laced caps

For Lady C.), delight me greatly.

Her flattering speech — "What pretty  
things

"One finds in Mr. FUDGE's pages!"

Is praise which (as some poet sings)

Would pay one for the toils of ages.

Thus flattered, I presume to send

A few more extracts by a friend;

And I should hope they'll be no less

Approved of than my last MS. —

The former ones, I fear, were creased,

As BIDDY round the caps *would* pin  
them;

But these will come to hand, at least

Unrumpled; for there's — nothing in  
them.

*Extracts from Mr. Fudge's Journal,  
addressed to Lord C.*

*August 10.*

Went to the Mad-house — saw the man,<sup>2</sup>

Who thinks, poor wretch, that, while  
the Fiend

Of Discord here full riot ran,

*He*, like the rest, was guillotined; —

But that when, under BONEY's reign,

(A more discreet, tho' quite as strong  
one,)

The heads were all restored again,

He, in the scramble, got a *wrong one*.

Accordingly, he still cries out

This strange head fits him most un-  
pleasantly;

And always runs, poor devil, about,

Inquiring for his own incessantly!

While to his case a tear I dropt,

And sauntered home, thought I — ye  
Gods!

How many heads might thus be swopt,

And, after all, not make much odds!

For instance, there's VANSITTART'S  
head —

("Tam carum"<sup>3</sup> it may well be said)

<sup>2</sup> This extraordinary madman is, I believe, in the Bicêtre. He imagines, exactly as Mr. Fudge states it, that when the heads of those who had been guillotined were restored, he by mistake got some other person's instead of his own.

<sup>3</sup> *tam cari capitis.* — HORAT.



If by some curious chance it came  
To settle on BILL SOAMES's<sup>1</sup> shoulders,  
The effect would turn out much the same  
On all respectable cash-holders:  
Except that while, in its *new* socket,  
The head was planning schemes to win  
A zig-zag way into one's pocket,  
The hands would plunge *directly* in.

Good Viscount SIDMOUTH, too, instead  
Of his own grave, respected head,  
Might wear (for aught I see that bars)  
Old Lady WILHELMINA FRUMP's —  
So while the hand signed *Circulars*,  
The head might lisp out "What is trumps?" —  
The REGENT's brains could we transfer  
To some robust man-milliner,  
The shop, the shears, the lace, and ribbon  
Would go, I doubt not, quite as glib on;  
And, *vice versa*, take the pains  
To give the PRINCE the shopman's brains,  
One only change from thence would flow,  
*Ribbons* would not be wasted so.

'T was thus I pondered on, my Lord;  
And, even at night, when laid in bed,  
I found myself, before I snored,  
Thus chopping, swopping head for head.  
At length I thought, fantastic elf!  
How such a change would suit *myself*.  
'Twixt sleep and waking, one by one,  
With various pericraniums saddled,  
At last I tried your Lordship's on,  
And then I grew completely addled —  
Forgot all other heads, od rot 'em!  
And slept, and dreamt that I was — BOT-  
TOM.

August 21.

Walked out with daughter BID — was shown  
The House of Commons and the Throne,  
Whose velvet cushion 's just the same<sup>2</sup>  
NAPOLEON sat on — what a shame!

1 A celebrated pickpocket.

2 The only change, if I recollect right, is the substitution of lilies for bees. This war upon the

Oh! can we wonder, best of speachers,  
When LOUIS seated thus we see,  
That France's "fundamental features"  
Are much the same they used to be?  
However, — God preserve the Throne,  
And *cushion* too — and keep them free  
From accidents, which *have* been known  
To happen even to Royalty!<sup>3</sup>

August 28.

Read, at a stall (for oft one pops  
On something at these stalls and shops,  
That does to *quote* and gives one's Book  
A classical and knowing look. —  
Indeed, I 've found, in Latin, lately,  
A course of stalls improves me greatly) —  
'T was thus I read that in the East  
A monarch's *fat* 's a serious matter;  
And once in every year, at least,  
He 's weighed — to see if he gets fatter:<sup>4</sup>  
Then, if a pound or two he be  
Increased, there 's quite a jubilee!<sup>5</sup>  
Suppose, my Lord — and far from me  
To treat such things with levity —  
But just suppose the Regent's weight  
Were made thus an affair of state;  
And, every sessions, at the close, —  
'Stead of a speech, which, all can see, is  
Heavy and dull enough, God knows —  
We were to try how heavy *he* is.  
Much would it glad all hearts to hear  
That, while the Nation's Revenue

bees is, of course, universal; "*exitium misere apibus*," like the angry nymphs in Vergil: — but may not *new swarms* arise out of the *victims* of Legitimacy yet?

3 I am afraid that Mr. Fudge alludes here to a very awkward accident, which is well known to have happened to poor Louis le Désiré, some years since, at one of the Regent's Fêtes. He was sitting next our gracious Queen at the time.

4 "The third day of the Feast the King causeth himself to be weighed with great care." — *F. Bernier's "Voyage to Surat,"* etc.

5 "I remember," says Bernier, "that all the Omrahs expressed great joy that the King weighed two pounds more now than the year preceding." — Another author tells us that "Fatness, as well as a very large head, is considered, throughout India, as one of the most precious gifts of heaven. An enormous skull is absolutely revered, and the happy owner is looked up to as a superior being. To a Prince a joulter head is invaluable." — *Oriental Field Sports*,

Loses so many pounds a year,  
The PRINCE, God bless him! *gains* a few.

With bales of muslin, chintzes, spices,  
I see the Easterns weigh their Kings;—  
But, for the REGENT, my advice is,  
We should throw in much *heavier* things:

For instance ———'s quarto volumes,  
Which, tho' not spices, serve to wrap them;

*Dominie* STODDART'S Daily columns,  
"Prodigious!"—in, of course, we 'd clap them—

Letters, that CARTWRIGHT'S<sup>1</sup> pen indites,

In which, with logical confusion,  
The *Major* like a *Minor* writes,

And never comes to a *Conclusion*:—  
Lord SOMERS'S pamphlet—or his head—

(Ah! *that* were worth its weight in lead!)

Along with which we *in* may whip, sly,  
The Speeches of Sir JOHN COX HIPPISLY;  
That Baronet of many words,  
Who loves so, in the House of Lords,

To whisper Bishops—and so nigh  
Unto their wigs in whispering goes,  
That you may always know him by

A patch of powder on his nose!—

If this won't do, we in must cram  
The "Reasons" of Lord BUCKINGHAM;

(A Book his Lordship means to write,  
Entitled "Reasons for my Ratting:")  
Or, should these prove too small and light,

His rump's a host—we 'll bundle *that* in!

And, *still* should all these masses fail

To stir the REGENT'S pondrous scale,

Why, then, my Lord, in heaven's name,  
Pitch in, without reserve or stint,

The whole of RAGLEY'S beauteous  
If Dame—

*that* won't raise him, devil's in it!

August 31.

Consulted MURPHY'S TACITUS

About those famous spies at Rome,<sup>2</sup>

1 Major Cartwright.

2 The name of the first worthy who set up the trade of informer at Rome (to whom our Oliver's

Whom certain Whigs—to make a fuss—

Describe as much resembling us,<sup>3</sup>

Informing gentlemen, at home.

But, bless the fools, they *can't* be serious,

To say Lord SIDMOUTH's like TIBERIUS!

What! *he*, the Peer, that injures no man,

Like that severe, blood-thirsty Roman!—

'T is true, the Tyrant lent an ear to

All sorts of spies—so doth the Peer, too.

'T is true, my Lord's elect tell fibs,

And deal in perjury—*ditto* TIB's.

'T is true, the Tyrant screened and hid

His rogues from justice<sup>4</sup>—*ditto* SID.

'T is true the Peer is grave and glib

At moral speeches—*ditto* TIB.<sup>5</sup>

'T is true the feats the tyrant did

Were in his dotage—*ditto* SID.

So far, I own, the parallel

'Twixt TIB and SID goes vastly well;

But there are points in TIB that strike

My humble mind as much more like

*Yourself*, my dearest Lord, or him,

Of the India Board—that soul of whim!

Like him, TIBERIUS loved his joke,<sup>6</sup>

On matters, too, where few can bear one;

*E.g.* a man cut up, or broke

Upon the wheel—a devilish fair one!

and Castleses ought to erect a statue) was Romanus Hispo;—"qui formam vitæ iniiit quam postea celebrem miseriæ temporum et audaciæ hominum fecerunt."—TACIT. "Annal." i. 74.

3 They certainly possessed the same art of *instigating* their victims, which the Report of the Secret Committee attributes to Lord Sidmouth's agents:—"socius [says Tacitus of one of them] libidinum et necessitatum, quo pluribus indicibus inligaret."

4 "*Neque tamen id Sereno noxæ fuit, quem odium publicum tutiorem faciebat. Nam ut quis districtior accusator velut sacrosanctus erat.*"—"Annal." lib. iv. 36.—Or, as it is translated by Mr. Fudge's friend, Murphy:—"This daring accuser had the *curses* of the *people*, and the *protection* of the *Emperor*. *Informers*, in proportion as they rose in guilt, became *sacred* characters."

5 Murphy even confers upon one of his speeches the epithet "constitutional." Mr. Fudge might have added to his parallel, that Tiberius was a *good private* character:—"egregium vitæ famâque quoad privatus."

6 "*Ludibria seriis permiscere solitus.*"

Your common fractures, wounds and fits,  
Are nothing to such wholesale wits;  
But, let the sufferer gasp for life,

The joke is then worth any money;  
And, if he writhe beneath a knife, —

Oh dear, that 's something *quite* too  
funny.

In this respect, my Lord, you see  
The Roman wag and ours agree:

Now as to *your* resemblance — mum —

This parallel we need not follow; <sup>1</sup>  
Tho' 't is, in Ireland, said by some

Your Lordship beats TIBERIUS hollow;  
Whips, chains — but these are things too  
serious

For me to mention or discuss;  
Whene'er your Lordship acts TIBERIUS,  
PHIL. FUDGE's part is *Tacitus*!

September 2.

Was thinking, had Lord SIDMOUTH got  
Any good decent sort of Plot  
Against the winter-time — if not,  
Alas, alas, our ruin 's fated;  
All done up and *spiflicated*!  
Ministers and all their vassals,  
Down from CASTLEREAGH to CASTLES, —  
Unless we can kick up a riot,  
Ne'er can hope for peace or quiet!  
What 's to be done? — Spa-Fields was  
clever;

But even *that* brought gibes and mock-  
ings

Upon our heads — so, *mem.* — must never  
Keep ammunition in old stockings;  
For fear some wag should in his curst  
head

Take it to say our force was *worsted*.  
*Mem.* too — when SID an army raises,  
It must not be "*incog.*" like *Bayes's*:  
Nor must the General be a hobbling  
Professor of the art of cobbling;

Lest men, who perpetrate such puns,  
Should say, with Jacobinic grin,  
He felt, from *soleing* *Wellingtons*,<sup>2</sup>

A *Wellington's* great soul within!

Nor must an old Apothecary

Go take the Tower, for lack of pence,

<sup>1</sup> There is one point of resemblance between Tiberius and Lord C. which Mr. Fudge *might* have mentioned — "*suspensa semper et obscura verba.*"

<sup>2</sup> Short boots, so called.

With (what these wags would call, so  
merry,)

*Physical* force and *phial-ence*!

No — no — our Plot, my Lord, must be  
Next time contrived more skilfully.

John Bull, I grieve to say, is growing  
So troublesomely sharp and knowing,  
So wise — in short, so Jacobin —

'T is monstrous hard to *take him in*.

September 6.

Heard of the fate of our Ambassador  
In China, and was sorely nettled;  
But think, my Lord, we should not pass  
it o'er

Till all this matter 's fairly settled;  
And here 's the mode occurs to *me*: —  
As none of our Nobility,  
Tho' for their *own* most gracious King  
(They would kiss hands, or — any thing),  
Can be persuaded to go thro'

This farce-like trick of the *Ko-tou*;  
And as these Mandarins *won't* bend,  
Without some mumming exhibition,

Suppose, my Lord, you were to send  
GRIMALDI to them on a mission:

As *Legate*, JOE could play his part,  
And if, in diplomatic art,  
The "*volto sciolto*" <sup>3</sup> 's meritorious,  
Let JOE but grin, he has it, glorious!

A *title* for him 's easily made;

And, by the by, one Christmas time,  
If I remember right, he played

Lord MORLEY in some pantomime; <sup>4</sup> —  
As Earl of MORLEY then gazette him,

If *t'* other Earl of MORLEY 'll let him.  
(And why should not the world be blest  
With *two* such stars, for East and West?)

Then, when before the Yellow Screen  
He 's brought — and, sure, the very  
essence

Of etiquette would be that scene

Of JOE in the Celestial Presence! —

<sup>3</sup> The *open countenance*, recommended by Lord Chesterfield.

<sup>4</sup> Mr. Fudge is a little mistaken here. It was *not* Grimaldi, but some very inferior performer, who played this part of "Lord Morley" in the pantomime, — so much to the horror of the distinguished Earl of that name. The expostulatory letters of the Noble Earl to Mr. Harris, upon this vulgar profanation of his spick-and-span new title, will, I trust, some time or other, be given to the world.



He thus should say: — "Duke Ho and Soo,  
 "I'll play what tricks you please for you,  
 "If you'll, in turn, but do for me  
 "A few small tricks you now shall see.  
 "If I consult *your* Emperor's liking,  
 "At least you'll do the same for *my* King."

He then should give them nine such grins,  
 As would astound even Mandarins;  
 And throw such somersets before

The picture of King GEORGE (God bless him!)  
 As, should Duke Ho but try them o'er,  
 Would, by CONFUCIUS, *much* distress him!

I start this merely as a hint,  
 But think you'll find some wisdom in 't;  
 And, should you follow up the job,  
 My son, my Lord (you *know* poor BOB),  
 Would in the suite be glad to go  
 And help his Excellency, JOE; —  
 At least, like noble AMHERST's son,  
 The lad will do to *practise* on.<sup>1</sup>

## LETTER X.

FROM MISS BIDDY FUDGE TO MISS DOROTHY —.

WELL, it *is n't* the King, after all, my dear creature!

But *don't* you go laugh, now — there's nothing to quiz in 't —

For grandeur of air and for grimness of feature,

He *might* be a King, DOLL, tho', hang him, he is n't.

At first, I felt hurt, for I wisht it, I own,  
 If for no other cause but to vex Miss MALONE, —

(The great heiress, you know, of Shandangan, who's here,

Showing off with *such* airs, and a real Cashmere,<sup>2</sup>

While mine's but a paltry, old rabbit-skin, dear!)

But Pa says, on deeply considering the thing,

"I am just as well pleased it should *not* be the King;

"As I think for my BIDDY, so *gentille* and *jolie*,

"Whose charms may their price in an *honest* way fetch,

"That a Brandenburg?" — (what *is* a Brandenburg, DOLLY?) —

"Would be, after all, no such very great catch.

"If the REGENT indeed?" — added he, looking sly —

(You remember that comical squint of his eye)

But I stopt him with "La, Pa, how *can* you say so,

"When the REGENT loves none but old women, you know!"

Which is fact, my dear DOLLY — we, girls of eighteen,

And so slim — Lord, he'd think us not fit to be seen;

And would like us much better as old — ay, as old

As that Countess of DESMOND, of whom I've been told

That she lived to much more than a hundred and ten,

And was killed by a fall from a cherry-tree then!

What a frisky old girl! but — to come to my lover,

Who, tho' not a King, is a *hero* I'll swear, —

You shall hear all that's happened, just briefly run over,

Since that happy night, when we whisht thro' the air!

Let me see — 't was on Saturday — yes, DOLLY, yes —

From that evening I date the first dawn of my bliss;

When we both rattled off in that dear little carriage,

Whose journey, BOB says, is so like Love and Marriage,

young gentleman whose love was cured by finding that his mistress wore a *shawl* "*peau de lapin*."

1 See Mr. Ellis's account of the Embassy.

2 See Lady Morgan's "France" for the anecdote, told her by Madame de Genlis, of the

"Beginning gay, desperate, dashing,  
down-hilly,

"And ending as dull as a six-inside  
Dilly!"<sup>1</sup>

Well, scarcely a wink did I sleep the  
night thro';

And, next day, having scribbled my letter  
to you,

With a heart full of hope this sweet fel-  
low to meet,

I set out with Papa, to see LOUIS DIX-  
HUIT

Make his bow to some half-dozen women  
and boys,

Who get up a small concert of shrill  
*Vive le Roi* —

And how vastly genteeler, my dear, even  
this is,

Than vulgar Pall-Mall's oratorio of hisses!  
The gardens seemed full — so, of course,

we walkt o'er 'em,  
'Mong orange-trees, clipt into town-bred  
decorum,

And daphnes and vases and many a  
statue

There staring, with not even a stitch on  
them, at you!

The ponds, too, we viewed — stood  
awhile on the brink

To contemplate the play of those pretty  
gold fishes —

"Live bullion," says merciless BOB,  
"which, I think,

"Would, if coined, with a little mint  
sauce, be delicious!"<sup>2</sup>

1 The cars, on the return, are dragged up  
slowly by a chain.

2 Mr. Bob need not be ashamed of his cook-  
ery jokes, when he is kept in countenance by such  
men as *Cicero*, *St. Augustine*, and that jovial  
bishop, *Venantius Fortunatus*. The pun of the  
great orator upon the "*jus Verrinum*," which  
he calls bad *hog-broth*, from a play upon both the  
words, is well known; and the Saint's puns upon  
the conversion of Lot's wife into salt are equally  
ingenious: — *In salem conversa hominibus fidelibus  
quoddam præstitit condimentum, quo sapient  
aliquid, unde illud caveatur exemplum.*" — "*De  
Civitat. Dei*," lib. xvi. cap. 39. — The jokes of  
the pious favorite of Queen Radagunda, the con-  
vivial Bishop *Venantius*, may be found among  
his poems, in some lines against a cook who had  
robbed him. The following is similar to *Cicero's*  
pun: —

*plus juscella Coci quam mea jura valent.*  
See his poems, "*Corpus Poetar. Latin.*" tom.  
ii. p. 1732. — Of the same kind was *Montmaur's*

But *what*, DOLLY, what, is the gay  
orange-grove,

Or gold fishes, to her that's in search of  
her love?

In vain did I wildly explore every  
chair

Where a thing *like* a man was — no lover  
sat there!

In vain my fond eyes did I eagerly cast  
At the whiskers, mustachios and wigs

that went past,  
To obtain if I could but a glance at that  
curl, —

A glimpse of those whiskers, as sacred,  
my girl,

As the lock that, Pa says,<sup>3</sup> is to Mussul-  
men given,

For the angel to hold by that "lugs them  
to heaven!"

Alas, there went by me full many a  
quiz,

And mustachios in plenty, but nothing  
like his!

Disappointed, I found myself sighing out  
"well-a-day," —

Thought of the words of TOM MOORE'S  
Irish Melody,

Something about the "green spot of  
delight"<sup>4</sup>

(Which, you know, Captain MACKIN-  
TOSH sung to us one day):

joke, when a dish was spilt over him — "*sum-  
mum jus, summa injuria*;" and the same cele-  
brated parasite, in ordering a sole to be placed  
before him, said, —

*eligi cui dicas, tu mihi sola places.*

The reader may likewise see, among a good  
deal of *kitchen* erudition, the learned *Lipsius's*  
jokes on cutting up a capon in his *Saturnal. Ser-  
mon.*" lib. ii. cap. 2.

3 For this scrap of knowledge "Pa" was, I  
suspect, indebted to a note upon Volney's  
"Ruins;" a book which usually forms part of  
a Jacobin's library, and with which Mr. Fudge  
must have been well acquainted at the time when  
he wrote his "Down with Kings," etc. The  
note in Volney is as follows: — "It is by this  
tuft of hair (on the crown of the head), worn by  
the majority of Mussulmans, that the Angel of  
the Tomb is to take the elect and carry them to  
Paradise."

4 The young lady, whose memory is not very  
correct, must allude, I think, to the following  
lines: —

Oh that fairy form is ne'er forgot,  
Which First Love traced;  
Still it lingering haunts the greenest spot  
On Memory's waste!

Ah DOLLY, my "spot" was that Saturday night,

And its verdure, how fleeting, had withered by Sunday!

We dined at a tavern—La, what do I say?

If BOB was to know!—a *Restaurateur's*, dear;

Where your *properest* ladies go dine every day,

And drink Burgundy out of large tumblers, like beer,

Fine BOB (for he's really grown *superfine*)

Condescended for once to make one of the party;

Of course, tho' but three, we had dinner for nine,

And in spite of my grief, love, I own I ate hearty.

Indeed, DOLL, I know not how 't is, but, in grief,

I have always found eating a wondrous relief;

And BOB, who's in love, said he felt the same, *quite*—

"My sighs," said he, "ceased with the first glass I drank you;

"The *lamb* made me tranquil, the *puffs* made me light,

"And—now that all's o'er—why, I'm—pretty well, thank you!"

To my great annoyance, we sat rather late;

For BOBBY and Pa had a furious debate About singing and cookery—BOBBY, of course,

Standing up for the latter Fine Art in full force;<sup>1</sup>

And Pa saying, "God only knows which is worst,

"The French Singers or Cooks, but I wish us well over it—

<sup>1</sup> Cookery has been dignified by the researches of a Bacon; (see his "*Natural History*," *Receipts*, etc.) and takes its station as one of the Fine Arts in the following passage of Mr. Dugald Stewart:—"Agreeably to this view of the subject *sweet* may be said to be *intrinsically* pleasing, and *bitter* to be relatively pleasing; which both are, in many cases, equally essential to those effects, which, in the art of cookery, correspond to that *composite beauty*, which it is the object of the painter and of the poet to create.—"*Philosophical Essays*."

"What with old LAÏS and VÉRY, I'm curs't

"If my head or my stomach will ever recover it!"

'T was dark, when we got to the Boulevards to stroll,

And in vain did I look 'mong the street Macaronis,

When, sudden it struck me—last hope of my soul—

That some angel might take the dear man to TORTONI'S!<sup>2</sup>

We entered—and, scarcely had BOB, with an air,

For a *grappe à la jardinière* called to the waiters,

When, oh DOLL! I saw him—my hero was there

(For I knew his white small-clothes and brown leather gaiters),

A group of fair statues from Greece smiling o'er him,<sup>3</sup>

And lots of red currant-juice sparkling before him!

Oh! DOLLY, these heroes—what creatures they are;

In the *boudoir* the same as in fields full of slaughter!

As cool in the Beaujon's precipitous car, As when safe at TORTONI'S, o'er iced currant water!

He joined us—imagine, dear creature, my ecstasy—

Joined by the man I'd have broken ten necks to see!

BOB wished to treat him with Punch à la *glace*,

But the sweet fellow swore that my *beauté*, my *grâce*,

And my *je-ne-sais-quoi* (then his whiskers he twirled)

Were, to him, "on de top of all Ponch in de world."—

How pretty!—tho' oft (as of course it must be)

Both his French and his English are Greek, DOLL, to me.

<sup>2</sup> A fashionable *café glacier* on the Italian Boulevards.

<sup>3</sup> "You eat your ice at Tortoni's," says Mr. Scott, "under a Grecian group."



But, in short, I felt happy as ever fond  
heart did;  
And happier still, when 't was fixt, ere  
we parted,  
That, if the next day should be *pastoral*  
weather,  
We all would set off, in French buggies,  
together,  
To see *Montmorency* — that place which,  
you know,  
Is so famous for cherries and JEAN  
JACQUES ROUSSEAU.  
His card then he gave us — the *name*,  
rather creased —  
But 't was CALICOT — something — a  
Colonel, at least!  
After which — sure there never was hero  
so civil — he  
Saw us safe home to our door in *Rue*  
*Rivoli*,  
Where his *last* words, as, at parting,  
he threw  
A soft look o'er his shoulders, were —  
“How do you do!”<sup>1</sup>  
But, lord! — there 's Papa for the post  
— I 'm so vext —  
*Montmorency* must now, love, be kept  
for my next.  
That dear Sunday night! — I was charm-  
ingly drest,  
And — *so* providential! — was looking  
my best;  
Such a sweet muslin gown, with a flounce  
— and my frills,  
You 've no notion how rich — (tho'  
Pa has by the bills)  
And you 'd smile had you seen, when  
we sat rather near,  
Colonel CALICOT eying the cambric, my  
dear.  
Then the flowers in my bonnet — but,  
la! it 's in vain —  
So, good-by, my sweet DOLL — I shall  
soon write again. (blows) B. F.

*Nota bene* — our love to all neighbors  
about —

Your Papa in particular — how is his gout?

P.S. — I 've just opened my letter to say,  
In your next you must tell me, (now  
do, DOLLY, pray,

1 Not an unusual mistake with foreigners.

For I hate to ask BOB, he 's so ready  
to quiz,)   
What sort of a thing, dear, a *Branden-  
burgh* is.

## LETTER XI.

FROM PHELM CONNOR TO — .

YES, 't was a cause, as noble and as  
great  
As ever hero died to vindicate —  
A Nation's right to speak a Nation's  
voice,  
And own no power but of the Nation's  
choice!  
Such was the grand, the glorious cause  
that now  
Hung trembling on NAPOLEON's single  
brow;  
Such the sublime arbitrament, that  
poured,  
In patriot eyes, a light around his sword,  
A hallowing light, which never, since the  
day  
Of his young victories, had illumed its  
way!

Oh 't was not then the time for tame  
debates,  
Ye men of Gaul, when chains were at  
your gates;  
When he, who late had fled your Chief-  
tain's eye,  
As geese from eagles on Mount Taurus  
fly,<sup>2</sup>  
Denounced against the land, that spurned  
his chain,  
Myriads of swords to bind it fast again —  
Myriads of fierce invading swords, to  
track  
Thro' your best blood his path of ven-  
geance back;  
When Europe's Kings, that never yet  
combined  
But (like those upper Stars, that, when  
conjoined,  
Shed war and pestilence,) to scourge  
mankind,

2 See *Ælian, lib v. cap. 29.* — who tells us  
that these geese, from a consciousness of their  
own loquacity, always cross Mount Taurus with  
stones in their bills, to prevent any unlucky  
cackle from betraying them to the eagles —  
*διαπέτονται σιωνώρες.*

Gathered around, with hosts from every shore,  
 Hating NAPOLEON much, but Freedom more,  
 And, in that coming strife, appalled to see  
 The world yet left one chance for liberty! —  
 No, 't was not *then* the time to weave a net  
 Of bondage round your Chief; to curb and fret  
 Your veteran war-horse, pawing for the fight,  
 When every hope was in his speed and might —  
 To waste the hour of action in dispute,  
 And coolly plan how freedom's *boughs* should shoot,  
 When your Invader's axe was at the *root*!  
 No sacred Liberty! that God, who throws,  
 Thy light around, like his own sunshine, knows  
 How well I love thee and how deeply hate  
*All* tyrants, upstart and Legitimate —  
 Yet, in that hour, were France my native land,  
 I would have followed, with quick heart and hand,  
 NAPOLEON, NERO — ay, no matter whom —  
 To snatch my country from that damning doom,  
 That deadliest curse that on the conquered waits —  
 A Conqueror's satrap, throned within her gates!

True, he was false — despotic — all you please —  
 Had trampled down man's holiest liberties —  
 Had, by a genius, formed for nobler things  
 Than lie within the grasp of *vulgar* Kings,  
 But raised the hopes of men — as eaglets fly  
 With tortoises aloft into the sky —

To dash them down again more shatteringly!  
 All this I own — but still <sup>1</sup>

## LETTER XII.

FROM MISS BIDDY FUDGE TO MISS DOROTHY —.

At last, DOLLY, — thanks to a potent emetic,  
 Which BOBBY and Pa, with grimace sympathetic,  
 Have swallowed this morning, to balance the bliss,  
 Of an eel *matelote* and a *bisque d'écrevisses* —  
 I've a morning at home to myself, and sit down  
 To describe you our heavenly trip out of town.  
 How agog you must be for this letter, my dear!  
 Lady JANE, in the novel, less languisht to hear  
 If that elegant cornet she met at Lord NEVILLE'S  
 Was actually dying with love or — blue devils.  
 But Love, DOLLY, Love is the theme I pursue;  
 With Blue Devils, thank heaven, I have nothing to do —  
 Except, indeed, dear Colonel CALICOT spies  
 Any imps of that color in *certain* blue eyes,  
 Which he stares at till I, DOLL, at *his* do the same;  
 Then he simpers — I blush — and would often exclaim,  
 If I knew but the French for it, "Lord, Sir, for shame!"

Well, the morning was lovely — the trees in full dress  
 For the happy occasion — the sunshine *express* —

1 Somebody (Fontenelle, I believe,) has said, that if he had his hand full of truths, he would open but one finger at a time; and the same sort of reserve I find to be necessary with respect to Mr. Connor's very plain-spoken letters. The remainder of this Epistle is so full of unsafe matter-of-fact, that it must, for the present at least, be withheld from the public.

Had we ordered it, dear, of the best poet going,  
 It scarce could be furnisht more golden and glowing.  
 Tho' late when we started, the scent of the air  
 Was like GATTIE'S rose-water, — and, bright, here and there,  
 On the grass an odd dew-drop was glittering yet,  
 Like my aunt's diamond pin on her green tabinet!  
 While the birds seemed to warble as blest on the boughs,  
 As if *each* a plumed Calicot had for her spouse;  
 And the grapes were all blushing and kissing in rows,  
 And — in short, need I tell you, wherever one goes  
 With the creature one loves, 't is *couleur de rose*;  
 And ah! I shall ne'er, lived I ever so long, see  
 A day such as that at divine Montmorency!

There was but *one* drawback — at first when we started,  
 The Colonel and I were inhumanly parted;  
 How cruel — young hearts of such moments to rob!  
 He went in Pa's buggy, and I went with BOB;  
 And, I own, I felt spitefully happy to know  
 That Papa and his comrade agreed but *so-so*.  
 For the Colonel, it seems, is a stickler of BONEY'S —  
 Served *with* him of course — nay, I'm sure they were cronies.  
 So martial his features! dear DOLL, you can trace  
 Ulm, Austerlitz, Lodi, as plain in his face  
 As you do on that pillar of glory and brass,<sup>1</sup>  
 Which the poor Duc DE BERRI must hate so to pass!  
 It appears, too, he made — as most foreigners do —

About English affairs an odd blunder or two.  
 For example — misled by the names, I dare say —  
 He confounded JACK CASTLES with Lord CASTLEREAGH;  
 And — sure such a blunder no mortal hit ever on —  
 Fancied the *present* Lord CAMDEN the *clever* one!

But politics ne'er were the sweet fellow's trade;  
 'T was for war and the ladies my Colonel was made.  
 And oh! had you heard, as together we walkt  
 Thro' that beautiful forest, how sweetly he talkt;  
 And how perfectly well he appeared, DOLL, to know  
 All the life and adventures of JEAN JACQUES ROUSSEAU! —  
 " 'T was there," said he — not that his *words* I can state —  
 'T was a gibberish that Cupid alone could translate; —  
 But "there," said he, (pointing where, small and remote,  
 The dear Hermitage rose), "there his JULIE he wrote, —  
 "Upon paper gilt-edged,<sup>2</sup> without blot or erasure;  
 "Then sanded it over with silver and azure,  
 "And — oh, what will genius and fancy not do? —  
 "Tied the leaves up together with *nompareille* blue!"  
 What a trait of Rousseau! what a crowd of emotions  
 From sand and blue ribbons are conjured up here!  
 Alas, that a man of such exquisite<sup>3</sup> notions  
 Should send his poor brats to the Foundling, my dear!

<sup>2</sup> "Employant pour cela le plus beau papier doré séchant l'écriture avec de la poudre d'azur et d'argent, et cousant mes cahiers avec de la *nompareille* bleue." — "Les Confessions," part ii. liv. 9.

<sup>3</sup> This word, "exquisite," is evidently a favorite of Miss Fudge's; and I understand she was

<sup>1</sup> The column in the Place Vendôme.



"'T was here too perhaps," Colonel CALICOT said —  
As down the small garden he pensively led —

(Tho' once I could see his sublime forehead wrinkle  
With rage not to find there the loved periwinkle)<sup>1</sup>

"'T was here he received from the fair D'ÉPINAY

"(Who called him so sweetly *her Bear*,<sup>2</sup> every day),

"That dear flannel petticoat, pulled off to form

"A waistcoat, to keep the enthusiast warm!"<sup>3</sup>

Such, DOLL, were the sweet recollections we pondered,

As, full of romance, thro' that valley we wandered.

The flannel (one's train of ideas, how odd it is!)

Led us to talk about other commodities, Cambric, and silk, and — I ne'er shall forget,

For the sun was then hastening in pomp to its set,

And full on the Colonel's dark whiskers shone down,

When he askt me, with eagerness, — who made my gown?

The question confused me — for, DOLL, you must know,

And I ought to have told my best friend long ago,

not a little angry when her brother Bob committed a pun on the last two syllables of it in the following couplet: —

"I'd fain praise your Poem — but tell me, how is it

When I cry out "Exquisite," *Echo* cries "qu'is it?"

1 The flower which Rousseau brought into such fashion among the Parisians, by exclaiming one day, "*Ah, voilà de la pervenche!*"

2 "Mon ours, voilà votre asyle — et vous, mon ours, ne viendrez vous pas aussi?" — etc.

3 "Un jour, qu'il geloit très fort, en ouvrant un paquet qu'elle m'envoyoit, je trouvai un petit jupon de flanelle d'Angleterre, qu'elle me marquoit avoir porté, et dont elle vouloit que je me tisse faire un gilet. Ce soin, plus qu'amical, me parut si tendre, comme si elle se fût dévouillée pour me vêtir, que, dans mon émotion, je baisai vingt fois en pleurant le billet et le jupon."

That, by Pa's strict command, I no longer employ<sup>4</sup>

That enchanting *couturière*, Madame LE ROI;

But am forced now to have VICTORINE, who — deuce take her! —

It seems is, at present, the King's mantua-maker —

I mean of *his party* — and, tho' much the smartest,

LE ROI is condemned as a rank Bonapartist.<sup>5</sup>

Think, DOLL, how confounded I lookt — so well knowing

The Colonel's opinions — my cheeks were quite glowing;

I stammered out something — nay, even half named

The *legitimate* sempstress, when, loud, he exclaimed,

"Yes, yes, by the stitching 't is plain to be seen

"It was made by that Bourbonite bitch, VICTORINE!"

What a word for a hero! — but heroes will err,

And I thought, dear, I'd tell you things just as they were.

Besides, tho' the word on good manners intrench,

I assure you 't is not *half* so shocking in French.

But this cloud, tho' embarrassing, soon past away,

And the bliss altogether, the dreams of that day,

The thoughts that arise, when such dear fellows woo us, —

The *nothings* that then, love, are *every thing* to us —

That quick correspondence of glances and sighs,

And what BOB calls the "Twopenny-post of the Eyes" —

Ah, DOLL! tho' I *know* you've a heart, 't is in vain

4 Miss Biddy's notions of French pronunciation may be perceived in the rhymes which she always selects for "*Le Roi*."

5 LE ROI, who was the *Couturière* of the Empress Maria Louisa, is at present, of course, out of fashion, and is succeeded in her station by the Royalist mantua-maker, VICTORINE.

To a heart so unpractised these things to explain.

They can only be felt, in their fulness divine,

By her who has wandered at evening's decline,

Thro' a valley like that, with a Colonel like mine!

But here I must finish — for BOB, my dear DOLLY,

Whom physic, I find, always makes melancholy,

Is seized with a fancy for church-yard reflections;

And, full of all yesterday's rich recollections,

Is just setting off for Montmartre — “for there is,”

Said he, looking solemn, “the tomb of the VÉRYS!”<sup>1</sup>

“Long, long have I wisht as a votary true,

“O'er the grave of such talents to utter my moans;

“And, to-day — as my stomach is not in good cue

“For the *flesh* of the VÉRYS — I'll visit their *bones*!”

He insists upon *my* going with him — how teasing!

This letter, however, dear DOLLY, shall lie

Unsealed in my drawer, that, if any thing pleasing

Occurs while I'm out, I may tell you — good-by.

B. F.

*Four o'clock.*

Oh, DOLLY, dear DOLLY, I'm ruined for ever —

I ne'er shall be happy again, DOLLY, never!

To think of the wretch — what a victim was I!

'Tis too much to endure — I shall die, I shall die —

“My brain's in a fever — my pulses beat quick —

I shall die or at least be exceedingly sick!

Oh! what do you think? after all my romancing,

My visions of glory, my sighing, my glancing,

This Colonel — I scarce can commit it to paper —

This Colonel's no more than a vile linen-draper!!

'Tis true as I live — I had coaxed brother BOB so,

(You'll hardly make out what I'm writing, I sob so,)

For some little gift on my birth-day — September

The thirtieth, dear, I'm eighteen, you remember —

That BOB to a shop kindly ordered the coach,

(Ah! little I thought who the shopman would prove,)

To bespeak me a few of those *mouchoirs de poche*,

Which, in happier hours, I have sighed for, my love —

(The most beautiful things — two Napoleons the price —

And one's name in the corner embroidered so nice!)

Well, with heart full of pleasure, I entered the shop,

But — ye Gods, what a phantom! — I thought I should drop —

There he stood, my dear DOLLY — no room for a doubt —

There, behind the vile counter, these eyes saw him stand,

With a piece of French cambric, before him rolled out,

And that horrid yard-measure upraised in his hand!

Oh! — Papa, all along, knew the secret, 'tis clear —

'T was a *shopman* he meant by a “Brandenburgh,” dear!

The man, whom I fondly had fancied a King,

And, when that too delightful illusion was past,

<sup>1</sup> It is the brother of the present excellent *Restaurateur* who lies entombed so magnificently in the *Cimetière Montmartre*. The in-

scription on the column at the head of the tomb concludes with the following words: — “*Toute sa vie fut consacrée aux arts utiles.*”

As a hero had worshipt — vile, treacherous thing —

To turn out but a low linen-draper at last!

My head swam around — the wretch smiled, I believe,

But his smiling, alas, could no longer deceive —

I fell back on BOB — my whole heart seemed to wither —

And, pale as a ghost, I was carried back hither!

I only remember that BOB, as I caught him,

With cruel facetiousness said, “Curse the Kiddy!

“A stanch Revolutionist always I’ve thought him,

“But now I find out he’s a *Counter* one, BIDDY!”

Only think, my dear creature, if this should be known

To that saucy, satirical thing, Miss MALONE!

What a story ’t will be at Shandangan for ever!

What laughs and what quizzing she ’ll have with the men!

It will spread thro’ the country — and never, oh! never

Can BIDDY be seen at Kilrandy again!

Farewell — I shall do something desperate, I fear —

And, ah! if my fate ever reaches your ear,

One tear of compassion my DOLL will not grudge

To her poor — broken-hearted — young friend,

BIDDY FUDGE.

*Nota bene* — I am sure you will hear, with delight,

That we ’re going, all three, to see BRUNET to-night.

A laugh will revive me — and kind Mr. COX

(Do you know him?) has got us the Governor’s box.



# THE FUDGES IN ENGLAND;

BEING A SEQUEL TO THE

“FUDGE FAMILY IN PARIS.”

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## PREFACE.

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THE name of the country town, in England — a well-known fashionable watering-place — in which the events that gave rise to the following correspondence occurred, is, for obvious reasons, suppressed. The interest attached, however, to the facts and personages of the story, renders it independent of all time and place; and when it is recollected that the whole train of romantic circumstances so fully unfolded in these Letters has passed during the short period which has now elapsed since the great Meetings in Exeter Hall, due credit will, it is hoped, be allowed to the Editor for the rapidity with which he has brought the details before the Public; while, at the same time, any errors that may have been the result of such haste will, he trusts, with equal consideration, be pardoned.

# THE FUDGES IN ENGLAND.

## LETTER I.

FROM PATRICK MAGAN, ESQ., TO THE  
REV. RICHARD —, CURATE OF —,  
IN IRELAND.

WHO d' ye think we 've got here? — quite  
reformed from the giddy,

Fantastic young thing, that once made  
such a noise —

Why, the famous Miss Fudge — that de-  
lectable Biddy,

Whom you and I saw once at Paris,  
when boys,

In the full blaze of bonnets, and rib-  
bands, and airs —

Such a thing as no rainbow hath colors  
to paint;

Ere time had reduced her to wrinkles  
and prayers,

And the Flirt found a decent retreat in  
the Saint.

Poor "Pa" hath popt off — gone, as  
charity judges,

To some choice Elysium reserved for the  
Fudges;

And Miss, with a fortune, besides ex-  
pectations

From some much revered and much pal-  
sied relations,

Now wants but a husband, with requisites  
meet, —

Age thirty, or thereabouts — stature six  
feet,

And warranted godly — to make all com-  
plete.

*Nota bene* — a Churchman would suit, if  
he 's *high*,

But Socinians or Catholics need not apply.

What say you, Dick? does n't this tempt  
your ambition?

The whole wealth of Fudge, that re-  
nowned man of pith,

All brought to the hammer, for Church  
competition, —

Sole encumbrance, Miss Fudge to be  
taken therewith.

Think, my boy, for a Curate how glori-  
ous a catch!

While, instead of the thousands of souls  
you *now* watch,

To save Biddy Fudge's is all you need do;  
And her purse will meanwhile be the  
saving of *you*.

You may ask, Dick, how comes it that I,  
a poor elf,

Wanting substance even more than your  
spiritual self,

Should thus generously lay my own claims  
on the shelf,

When, God knows! there ne'er was  
young gentleman yet

So much lackt an old spinster to rid him  
from debt,

Or had cogenter reasons than mine to  
assail her

With tender love-suit — at the suit of his  
tailor.

But thereby there hangs a soft secret, my  
friend,

Which thus to your reverend breast I  
commend:

Miss Fudge hath a niece — such a crea-  
ture! — with eyes

Like those sparklers that peep out from  
summer-night skies

At astronomers-royal, and laugh with de-  
light

To see elderly gentlemen spying all  
night.

While her figure — oh! bring all the  
gracefullest things

That are borne thro' the light air by feet  
or by wings,

Not a single new grace to that form  
 could they teach,  
 Which combines in itself the perfection  
 of each;  
 While, rapid or slow, as her fairy feet  
 fall,  
 The mute music of symmetry modulates  
 all.

Ne'er in short was there creature more  
 formed to bewilder

A gay youth like me, who of castles  
 aerial

(And *only* of such) am, God help me!  
 a builder;

Still peopling each mansion with lodgers  
 ethereal,

And now, to this nymph of the seraph-  
 like eye,

Letting out, as you see, my first floor  
 next the sky.<sup>1</sup>

But, alas! nothing 's perfect on earth—  
 even she,

This divine little gipsy, does odd things  
 sometimes;

Talks learning—looks wise (rather pain-  
 ful to see),

Prints already in two County papers  
 her rhymes;

And raves—the sweet, charming, ab-  
 surd little dear!

About *Amulets*, *Bijous*, and *Keepsakes*,  
 next year,

In a manner which plainly bad symp-  
 toms portends

Of that Annual *blue* fit, so distressing to  
 friends;

A fit which, tho' lasting but one short  
 edition,

Leaves the patient long after in sad in-  
 anition.

However, let 's hope for the best—and,  
 meanwhile,

Be it mine still to bask in the niece's  
 warm smile;

While you, if you're wise, Dick, will  
 play the gallant

(Uphill work, I confess,) to her Saint  
 of an Aunt.

<sup>1</sup> That floor which a facetious garreteer called  
*"le premier en descendant du ciel."*

Think, my boy, for a youngster like you,  
 who've a lack

*Not* indeed of rupees, but of all other  
 specie,

What luck thus to find a kind witch at  
 your back,

An old goose with gold eggs, from all  
 debts to release ye!

Never mind, tho' the spinster be rever-  
 end and thin,

What are all the Three Graces to her  
 Three per Cents?

While her acres!—oh Dick, it don't  
 matter one pin

How she touches the affections, so *you*  
 touch the rents;

And Love never looks half so pleased as  
 when, bless him, he

Sings to an old lady's purse "Open,  
 Sesame."

By the way, I've just heard in my walks,  
 a report,

Which, if true, will insure for your visit  
 some sport.

'T is rumored our Manager means to be-  
 speak

The Church tumblers from Exeter Hall  
 for next week;

And certainly ne'er did a queerer or rum-  
 mer set

Throw, for the amusement of Christians,  
 a summerset.

'T is feared their chief "Merriman,"  
 C—ke, cannot come,

Being called off, at present, to play  
 Punch at home;<sup>2</sup>

And the loss of so practised a wag in  
 divinity

Will grieve much all lovers of jokes on  
 the Trinity;—

His pun on the name Unigenitus, lately  
 Having pleased Robert Taylor, the *Reverend*, greatly.<sup>3</sup>

<sup>2</sup> See the Dublin *Evening Post*, of the 9th of  
 this month (July), for an account of a scene  
 which lately took place at a meeting of the Synod  
 of Ulster, in which the performance of the above-  
 mentioned part by the personage in question  
 appears to have been worthy of all his former  
 reputation in that line.

<sup>3</sup> "All are punsters if they have wit to be so;  
 and therefore when an Irishman has to commence  
 with a Bull, you will naturally pronounce 'it a  
*bull*.' (A laugh.) Allow me to bring before you



'T will prove a sad drawback, if absent  
 he be,  
 As a wag Presbyterian's a thing quite  
 to see;  
 And, 'mong the Five Points of the Cal-  
 vinists, none of 'em  
 Ever yet reckoned a point of wit one of  
 'em.  
 But even tho' deprived of this comical  
 elf,  
 We've a host of *buffoni* in Murtagh  
 himself,  
 Who of all the whole troop is chief  
 mummer and mime,  
 As Coke takes the *Ground* Tumbling, *he*  
 the *Sublime*; <sup>1</sup>  
 And of him we're quite certain, so  
 pray come in time.

## LETTER II.

FROM MISS BIDDY FUDGE, TO MRS.  
 ELIZABETH —.

JUST in time for the post, dear, and  
 monstrously busy,  
 With godly concernments—and worldly  
 ones, too;  
 Things carnal and spiritual mixt, my dear  
 Lizzy,  
 In this little brain till, bewildered and  
 dizzy,  
 'Twixt heaven and earth, I scarce  
 know what I do.

First, I've been to see all the gay fash-  
 ions from Town,  
 Which our favorite Miss Gimp for the  
 spring has had down.  
 Sleeves *still* worn (which *I* think is wise),  
*à la folle*,  
 Charming hats, *pou de soie*—tho' the  
 shape rather droll.  
 But you can't think how nicely the caps  
 of *tulle* lace,  
 With the *mentonnières*, look on this poor  
 sinful face;

the famous Bull that is called Unigenitus, refer-  
 ring to the only-begotten Son of God."—*Report*  
*of the Rev. Doctor's Speech, June 20, in the*  
*Record Newspaper.*

<sup>1</sup> In the language of the play-bills, "Ground  
 and *Lofty* Tumbling."

And I mean, if the Lord in his mercy  
 thinks right,  
 To wear<sup>o</sup>ne at Mrs. Fitz-wigram's to-  
 night.

The silks are quite heavenly:—I 'm  
 glad too to say  
 Gimp herself grows more godly and good  
 every day;  
 Hath had sweet experience—yea, even  
 doth begin  
 To turn from the Gentiles, and put away  
 sin—  
 And all since her last stock of goods  
 was laid in.  
 What a blessing one's milliner, careless  
 of pelf,  
 Should thus "walk in newness," as well  
 as one's self!

So much for the blessings, the comforts  
 of Spirit  
 I've had since we met, and they're  
 more than I merit!—  
 Poor, sinful, weak creature in every re-  
 spect,  
 Tho' ordained (God knows why) to be  
 one of the Elect.  
 But now for the picture's reverse.—You  
 remember  
 That footman and cook-maid I hired last  
 December;  
*He*, a Baptist Particular—*she*, of some  
 sect  
 Not particular, I fancy, in any respect;  
 But desirous, poor thing, to be fed with  
 the Word,  
 And "to wait," as she said, "on Miss  
 Fudge and the Lord."

Well, my dear, of all men, that Particu-  
 lar Baptist  
 At preaching a sermon, off hand, was the  
 aptest;  
 And, long as he staid, do him justice,  
 more rich in  
 Sweet savors of doctrine, there never  
 was kitchen.  
 He preached in the parlor, he preached  
 in the hall,  
 He preached to the chambermaids,  
 scullions and all.

All heard with delight his reprovings  
of sin,  
But above all, the cook-maid;—oh, ne'er  
would she tire—

Tho', in learning to save sinful souls from  
the fire

She would oft let the soles she was  
frying fall in.

(God forgive me for punning on points  
thus of piety!—

A sad trick I've learned in Bob's heathen  
society.)

But ah! there remains still the worst of  
my tale;

Come, Asterisks, and help me the sad  
truth to veil—

Conscious stars, that at even your own  
secret turn pale!

\* \* \* \* \*  
\* \* \* \* \*

In short, dear, this preaching and psalm-  
singing pair,

Chosen "vessels of mercy," as I thought  
they were,

Have together this last week eloped;  
making bold

To whip off as much goods as both ves-  
sels could hold—

Not forgetting some scores of sweet  
Tracts from my shelves,

Two Family Bibles as large as them-  
selves,

And besides, from the drawer—I neg-  
lecting to lock it—

My neat "Morning Manna, done up for  
the pocket."<sup>1</sup>

Was there e'er known a case so distress-  
ing, dear Liz?

It has made me quite ill:—and the  
worst of it is,

When rogues are *all* pious, 't is hard to  
detect

*Which* rogues are the reprobate, *which*  
the elect.

<sup>1</sup> "Morning Manna, or British Verse-book, neatly done up for the pocket," and chiefly intended to assist the members of the British Verse Association, whose design is, we are told, "to induce the inhabitants of Great Britain and Ireland to commit one and the same verse of Scripture to memory every morning. Already, it is known, several thousand persons in Scotland, besides tens of thousands in America and Africa, are every morning learning the same verse."

This man "had a *call*," he said—im-  
pudent mockery!  
What call had he to *my* linen and crock-  
ery?

I'm now and have been for this week  
past in chase

Of some godly young couple this pair to  
replace.

The enclosed two announcements have  
just met my eyes

In that venerable Monthly where Saints  
advertise

For such temporal comforts as this world  
supplies;<sup>2</sup>

And the fruits of the Spirit are properly  
made

An essential in every craft, calling and  
trade.

Where the attorney requires for his  
'prentice some youth

Who has "learned to fear God and to  
walk in the truth;"

Where the sempstress, in search of em-  
ployment, declares,

That pay is no object, so she can have  
prayers;

And the Establish Wine Company  
proudly gives out

That the whole of the firm, Co. and all,  
are devout.

Happy London, one feels, as one reads  
o'er the pages,

Where Saints are so much more abundant  
than sages;

Where Parsons may soon be all laid on  
the shelf,

As each Cit can cite chapter and verse  
for himself,

<sup>2</sup> The *Evangelical Magazine*.—A few specimens taken at random from the wrapper of this highly esteemed periodical will fully justify the character which Miss Fudge has here given of it. "Wanted, in a pious pawnbroker's family, an active lad as an apprentice." "Wanted, as housemaid, a young female who has been brought to a saving knowledge of the truth." "Wanted immediately, a man of decided piety, to assist in the baking business." "A gentleman who understands the Wine Trade is desirous of entering into partnership, etc. He is not desirous of being connected with any one whose system of business is not of the strictest integrity as in the sight of God, and seeks connection only with a truly pious man, either Churchman or Dissenter."

And the *serious* frequenters of market  
and dock  
All lay in religion as part of their  
stock.<sup>1</sup>

Who can tell to what lengths we may  
go on improving,  
When thus thro' all London the Spirit  
keeps moving,  
And heaven's so in vogue that each shop  
advertisement  
Is now not so much for the earth as the  
skies meant?

P. S.

Have mislaid the two paragraphs — can't  
stop to look,  
But both describe charming — both Foot-  
man and Cook.  
She, "decidedly pious" — with pathos  
deplores  
The increase of French cookery, and sin  
on our shores;  
And adds — (while for further accounts  
she refers  
To a great Gospel preacher, a cousin of  
hers,) —  
That "tho' *some* make their Sabbaths  
mere matter-of-fun days,  
She asks but for tea and the Gospel, on  
Sundays."  
The footman, too, full of the true saving  
knowledge; —  
Has late been to Cambridge — to Trinity  
College;

<sup>1</sup> According to the late Mr. Irving, there is even a peculiar form of theology got up expressly for the money-market. "I know how far wide," he says, "of the mark my views of Christ's work in the flesh will be viewed by those who are working with the stock-jobbing theology of the religious world." "Let these preachers," he adds, "(for I will not call them theologians), cry up, broker-like, their article." — "*Morning Watch*," — No. iii. 442, 443.

From the statement of another writer, in the same publication, it would appear that the stock-brokers have even set up a new Divinity of their own. "This shows," says the writer in question, "that the doctrine of the union between Christ and his members is quite as essential as that of substitution, by taking which latter alone the *Stock-Exchange Divinity* has been produced." — No. x., p. 375.

Among the ancients, we know the money-market was provided with more than one presiding Deity. "*Dea Pecuniæ* [says an ancient author] *commendabantur ut pecuniosi essent.*"

Served last a young gentleman, studying  
divinity,  
But left — not approving the morals of  
Trinity.

P. S.

I enclose, too, according to promise,  
some scraps  
Of my Journal — that Day-book I keep  
of my heart;  
Where, at some little items, (partaking,  
perhaps,  
More of earth than of heaven,) thy  
prudery may start,  
And suspect something tender, sly girl  
as thou art.  
For the present, I'm mute — but, what-  
e'er may befall,  
Recollect, dear, (in Hebrews, xiii. 4,) —  
St. Paul  
Hath himself declared, "marriage is  
honorable in all."

#### EXTRACTS FROM MY DIARY.

*Monday.*

TRIED a new châlê gown on — pretty.  
No one to see me in it — pity!  
Flew in a passion with Friz, my maid; —  
The Lord forgive me! — she lookt dis-  
mayed;  
But got her to sing the 100th Psalm,  
While she curled my hair, which made  
me calm.  
Nothing so soothes a Christian heart  
As sacred music — heavenly art!

*Tuesday.*

At two a visit from Mr. Magan —  
A remarkably handsome, nice young  
man;  
And, all Hibernian tho' he be,  
As civilized, strange to say, as we!

I own this young man's spiritual state  
Hath much engrossed my thoughts of  
late;  
And I mean, as soon as my niece is gone,  
To have some talk with him thereupon.  
At present I naught can do or say,  
But that troublesome child is in the way;  
Nor is there, I think, a doubt that he  
Would also her absence much prefer,



As oft, while listening intent to me,  
He 's forced, from politeness, to look  
at her.

Heigho! — what a blessing should Mr.  
Magan

Turn out, after all, a "renewed" young  
man;

And to me should fall the task, on earth,  
To assist at the dear youth's second birth.  
Blest thought! and ah! more blest the  
tie,

Were it Heaven's high will, that he and  
I —

But I blush to write the nuptial word —  
Should wed, as St. Paul says, "in the  
Lord; "

Not *this* world's wedlock — gross, gal-  
lant,

But pure — as when Amram married his  
aunt.

Our ages differ — but who would count  
One's natural sinful life's amount,  
Or look in the Register's vulgar page  
For a regular twice-born Christian's age,  
Who, blessed privilege! only then  
Begins to live when he 's born again.

And, counting in *this* way — let me see —  
I myself but five years old shall be,  
And dear Magan, when the event takes  
place,

An actual new-born child of grace —  
Should Heaven in mercy so dispose —  
A six-foot baby, in *swaddling* clothes.

*Wednesday.*

Finding myself, by some good fate,  
With Mr. Magan left *tête-a-tête*,  
Had just begun — having stirred the fire,  
And drawn my chair near his — to inquire  
What his notions were of Original Sin,  
When that naughty Fanny again bounced  
in;

And all the sweet things I had got to say  
Of the Flesh and the Devil were whiskt  
away!

Much grieved to observe that Mr. Magan  
Is actually pleased and amused with Fan!  
What charms any sensible man can see  
In a child so foolishly young as she —  
But just eighteen, come next May-day,

With eyes, like herself, full of naught  
but play —  
Is, I own, an exceeding puzzle to me.

### LETTER III.

FROM MISS FANNY FUDGE, TO HER  
COUSIN, MISS KITTY —.

STANZAS (INCLOSED)

TO MY SHADOW; OR, WHY? — WHAT?  
— HOW?

DARK comrade of my path! while earth  
and sky

Thou shedst their charms, in bridal light  
arrayed,

Why in this bright hour, walkst thou  
ever nigh,

Blackening my footsteps with thy  
length of shade —

Dark comrade, WHY?

Thou mimic Shape that, mid these  
flowery scenes,

Glidest beside me o'er each sunny spot,  
Saddening them as thou goest — say,  
what means

So dark an adjunct to so bright a lot —  
Grim goblin, WHAT?

Still, as to pluck sweet flowers I bend  
my brow,

Thou bendest, too — then risest when  
I rise; —

Say, mute, mysterious Thing! how is 't  
that thou

Thou comest between me and those  
blessed skies —

Dim shadow, How?

(ADDITIONAL STANZA, BY ANOTHER  
HAND.)

Thus said I to that Shape, far less in  
grudge

Than gloom of soul; while, as I eager  
cried,

Oh Why? What? How? — a Voice, that  
one might judge

To be some Irish echo's, faint replied,  
Oh fudge, fudge, fudge!

You have here, dearest Coz, my last  
lyric effusion;

And, with it, that odious "additional  
stanza,"

Which Aunt *will* insist I must keep, as  
conclusion,  
And which, you 'll *at once* see, is  
Mr. Magan's;—a  
Most cruel and dark-designed ex-  
travaganza,  
And part of that plot in which he and  
my Aunt are  
To stifle the flights of my genius by  
banter.

Just so 't was with Byron's young eagle-  
eyed strain,  
Just so did they taunt him;—but vain,  
critics, vain  
All your efforts to saddle Wit's fire with  
a chain!  
To blot out the splendor of Fancy's  
young stream,  
Or crop, in its cradle, her newly-fledged  
beam! ! !  
Thou perceivest, dear, that, even while  
these lines I indite,  
Thoughts burn, brilliant fancies break  
out, wrong or right,  
And I 'm all over poet, in Criticism's  
spite!

That my Aunt, who deals only in Psalms,  
and regards  
Messrs. Sternhold and Co. as the first of  
all bards—  
That *she* should make light of my works  
I can't blame;  
But that nice, handsome, odious Magan  
— what a shame!  
Do you know, dear, that, high as on  
most points I rate him,  
I 'm really afraid—after all, I—*must*  
hate him.  
He is *so* provoking—naught's safe from  
his tongue;  
He spares no one authoress, ancient or  
young.  
Were you Sappho herself, and in *Keep-  
sake* or *Bijou*  
Once shone as contributor, Lord! how  
he 'd quiz you!  
He laughs at *all* Monthlies—I 've  
actually seen  
A sneer on his brow at *The Court Maga-  
zine*!—

While of Weeklies, poor things, there 's  
but one he peruses,  
And buys every book which that Weekly  
abuses.  
But I care not how others such sarcasm  
may fear,  
One spirit, at least, will not bend to his  
sneer;  
And tho' tried by the fire, my young  
genius shall burn as  
Uninjured as crucified gold in the fur-  
nace!  
(I suspect the word "crucified" must  
be made "crucible,"  
Before this fine image of mine is produ-  
cible.)

And now, dear—to tell you a secret  
which, pray  
Only trust to such friends as with safety  
you may—  
You know and indeed the whole country  
suspects  
(Tho' the Editor often my best things  
rejects),  
That the verses signed *so*, ~~as~~, which you  
now and then see  
In our County *Gazette* (*vide last*) are by  
me.  
But 't is dreadful to think what provok-  
ing mistakes  
The vile country Press in one's prosody  
makes.  
For you know, dear—I may, without  
vanity, hint—  
Tho' an angel should write, still 't is  
*devils* must print;  
And you can't think what havoc these  
demons sometimes  
Choose to make of one's sense, and  
what 's worse, of one's rhymes.  
But a week or two since, in my Ode  
upon Spring,  
Which I *meant* to have made a most  
beautiful thing,  
Where I talkt of the "dewdrops from  
freshly-blown roses,"  
The nasty things made it "from freshly-  
blown noses!"  
And once when to please my cross Aunt,  
I had tried  
To commemorate some saint of her *clique*,  
who 'd just died,

Having said he "had taken up in heaven  
his position,"  
They made it, he 'd "taken up to heaven  
his physician!"

This is very disheartening;—but brighter  
days shine,

I rejoice, love, to say both for me and  
the Nine;

For what do you think?—so delightful!  
next year,

Oh, prepare, dearest girl, for the grand  
news prepare—

I'm to write in "*The Keepsake*"—yes,  
Kitty, my dear,

To write in "*The Keepsake*," as sure  
as you 're there!!

T' other night, at a Ball, 't was my for-  
tunate chance

With a very nice elderly Dandy to dance,  
Who, 't was plain, from some hints

which I now and then caught,

Was the author of *something*—one  
could n't tell what;

But his satisfied manner left no room to  
doubt

It was something that Colburn had lately  
brought out.

We conversed of *belles-lettres* thro' all the  
quadrille,—

Of poetry, dancing, of prose, standing  
still;

Talkt of Intellect's march—whether  
right 't was or wrong—

And then settled the point in a bold *en  
avant*.

In the course of this talk 't was that,  
having just hinted

That *I* too had Poems which—longed  
to be printed,

He protested, kind man! he had seen,  
at first sight,

I was actually *born* in "*The Keepsake*" to  
write.

"In the *Annals* of England let some,"  
he said, "shine,

"But a place in her *Annals*, Lady, be  
thine!

"Even now future '*Keepsakes*' seem  
brightly to rise,

"Thro' the vista of years, as I gaze on  
those eyes,—

"All lettered and prest, and of large-  
paper size!"

How *unlike* that Magan, who my genius  
would smother,

And how we true geniuses find out each  
other!

This and much more he said with that  
fine frenzied glance

One so rarely now sees, as we slid thro'  
the dance;

Till between us 't was finally fixt that,  
next year,

In this exquisite task I my pen should  
engage;

And, at parting, he stoopt down and  
lispt in my ear

These mystical words, which I could but  
*just* hear,

"Terms for rhyme—if it 's *prime*—  
ten and sixpence per page."

Think, Kitty, my dear, if I heard his  
words right,

What a mint of half-guineas this small  
head contains;

If for nothing to write is itself a delight,  
Ye Gods, what a bliss to be paid for  
one's strains!

Having dropt the dear fellow a courtesy  
profound,

Off at once, to inquire all about him,  
I ran;

And from what I could learn, do you  
know, dear, I've found

That he's quite a new species of liter-  
ary man;

One, whose task is—to what will not  
fashion accustom us?—

To *edit* live authors, as if they were  
posthumous.

For instance—the plan, to be sure, is  
the oddest!—

If any young he or she author feels  
modest

In venturing abroad, this kind gentle-  
man-usher

Lends promptly a hand to the interesting  
blusher;

Indites a smooth Preface, brings merit  
to light,

Which else might, by accident, shrink  
out of sight,



And, in short, renders readers and critics polite.

My Aunt says—tho' scarce on such points one can credit her—

He was Lady Jane Thingumbob's last novel's editor.

'T is certain the fashion 's but newly invented;

And quick as the change of all things and all names is,

Who knows but as authors like girls are *presented*,

We girls may be *edited* soon at St. James's?

I must now close my letter—there 's Aunt, in full screech,

Wants to take me to hear some great Irvingite preach.

God forgive me, I 'm not much inclined, I must say,

To go and sit still to be preached at to-day.

And besides—'t will be all against dancing, no doubt,

Which my poor Aunt abhors with such hatred devout,

That so far from presenting young nymphs with a head,

For their skill in the dance, as of Herod is said,

She 'd wish their own heads in the platter instead.

There again—coming, Ma'am!—I 'll write more, if I can,

Before the post goes,  
Your affectionate Fan.

*Four o'clock.*

Such a sermon!—tho' *not* about dancing, my dear;

'T was only on the end of the world being near.

Eighteen Hundred and Forty's the year that some state

As the time for that accident—some Forty Eight:<sup>1</sup>

1 With regard to the exact time of this event, there appears to be a difference only of about two or three years among the respective calculators. M. Alphonse Nicole, Docteur en Droit, et Avocat, merely doubts whether it is to be in 1846 or 1847. "A cette époque," he says, "*les fides peuvent espérer de voir s'effectuer la purification du Sanctuaire.*"

And I own, of the two, I 'd prefer much the latter,

As then I shall be an old maid, and 't won't matter.

Once more, love, good-by—I 've to make a new cap;

But am now so dead tired with this horrid mishap

Of the end of the world that I *must* take a nap.

#### LETTER IV.

FROM PATRICK MAGAN, ESQ., TO THE REV. RICHARD——.

HE comes from Erin's speechful shore  
Like fervid kettle, bubbling o'er

With hot effusions—hot and weak;  
Sound, Humbug, all your hollowest drums,

He comes, of Erin's martyrdoms  
To Britain's well-fed Church to speak.

Puff him, ye Journals of the Lord,<sup>2</sup>  
Twin prozers, *Watchman* and *Record*!  
Journals reserved for realms of bliss,  
Being much too good to sell in this,  
Prepare, ye wealthier Saints, your din-

ners,  
Ye Spinsters, spread your tea and crumpets;

And you, ye countless Tracts for Sinners,  
Blow all your little penny trumpets.

He comes, the reverend man, to tell  
To all who still the Church's part take,

Tales of parsonic woe, that well  
Might make even grim Dissenter's heart ache:—

Of ten whole bishops snatched away  
For ever from the light of day;  
(With God knows, too, how many more,  
For whom that doom is yet in store)—  
Of Rectors cruelly compelled

From Bath and Cheltenham to haste home,

Because the tithes, by Pat withheld,  
Will *not* to Bath or Cheltenham come;

Nor will the flocks consent to pay  
Their parsons thus to stay away;—  
Tho' with *such* parsons, one may doubt  
If 't is n't money well laid out;—

2 "Our anxious desire is to be found on the side of the Lord."—*Record Newspaper.*

Of all, in short, and each degree  
 Of that once happy Hierarchy,  
 Which used to roll in wealth so pleasantly;  
 But now, alas ! is doomed to see  
 Its surplus brought to nonplus presently !

Such are the themes this man of pathos,  
 Priest of prose and lord of bathos,  
 Will preach and preach t' ye, till  
 you're dull again ;  
 Then, hail him, Saints, with joint acclaim,  
 Shout to the stars his tuneful name,  
 Which Murtagh *was*, ere known to fame,  
 But now is *Mortimer* O'Mulligan !

All true, Dick, true as you're alive —  
 I've seen him, some hours since, arrive.  
 Murtagh is come, the great Itinerant —

And Tuesday, in the market-place,  
 Intends, to every saint and sinner in 't,  
 To state what *he* calls Ireland's Case ;  
 Meaning thereby the case of *his* shop, —  
 Of curate, vicar, rector, bishop,  
 And all those other grades seraphic,  
 That make men's souls their special traffic,

Tho' caring not a pin *which* way  
 The erratic souls go, so they *pay*. —  
 Just as some roguish country nurse,  
 Who takes a founding babe to suckle,  
 First pops the payment in her purse,  
 Then leaves poor dear to — suck its knuckle :

Even so these reverend rigmaroles  
 Pocket the money — starve the souls.  
 Murtagh, however, in his glory,  
 Will tell, next week a different story ;  
 Will make out all these men of barter,  
 As each a saint, a downright martyr,  
 Brought to the *stake* — i. e. a *beef* one,  
 Of all their martyrdoms the chief one ;  
 Tho' try them even at this, they'll bear it,  
 If tender and washt down with claret.

Meanwhile Miss Fudge, who loves all lions,  
 Your saintly, *next* to great and high 'uns —

(A Viscount, be he what he may,  
 Would cut a Saint out any day,)

Has just announced a godly rout,  
 Where Murtagh's to be first brought out,  
 And shown in his tame, *week-day* state : —  
 " Prayers, half-past seven, tea at eight." —  
 Even so the circular missive orders —  
 Pink cards, with cherubs round the borders.

Haste, Dick — you're lost, if you lose time ; —

Spinsters at forty-five grow giddy,  
 And Murtagh with his tropes sublime  
 Will surely carry off old Biddy,  
 Unless some spark at once propose,  
 And distance him by downright prose.  
 That sick, rich squire, whose wealth and lands

All pass, they say, to Biddy's hands,  
 (The patron, Dick, of three fat rectories !)

Is dying of *angina pectoris* ; —  
 So that, unless you're stirring soon,  
 Murtagh, that priest of puff and pelf,  
 May come in for a honey-moon,  
 And be the *man* of it, himself !

As for *me*, Dick — 't is whim, 't is folly,  
 But this young niece absorbs me wholly.  
 'T is true, the girl's a vile verse-maker —  
 Would rhyme all nature, if you'd let her ; —

But even her oddities, plague take her,  
 But made me love her all the better.  
 Too true it is, she's bitten sadly  
 With this new rage for rhyming badly,  
 Which late hath seized all ranks and classes,

Down to that new Estate, " the masses ;"  
 Till one pursuit all tastes combines —  
 One common railroad o'er Parnassus,  
 Where, sliding in those tuneful grooves,  
 Called couplets, all creation moves,  
 And the whole world runs mad *in lines*.

Add to all this — what's even still worse,

As rhyme itself, tho' still a curse,  
 Sounds better to a chinking purse —  
 Scarce sixpence hath my charmer got,  
 While I can muster just a groat ;  
 So that, computing self and Venus,  
 Tenpence would clear the amount between us.

However, things may yet prove better! —  
 Meantime, what awful length of letter!  
 And how, while heaping thus with gibes  
 The Pegasus of modern scribes,  
 My own small hobby of farrago  
 Hath beat the pace at which even *they*  
 go!

## LETTER V.

FROM LARRY O'BRANIGAN, IN ENGLAND,  
 TO HIS WIFE JUDY, AT MULLINAFAD.

DEAR JUDY, I sind you this bit of a letter,  
 By mail-coach conveyance — for want of  
 a better —

To tell you what luck in this world I  
 have had

Since I left the sweet cabin, at Mullina-  
 fad.

Och, Judy, that night! — when the pig  
 which we meant

To dry-nurse in the parlor, to pay off  
 the rent,

Julianna, the craythur — that name was  
 the death of her<sup>1</sup> —

Gave us the shlip and we saw the last  
 breath of her!

And *there* were the childher, six innocent  
 sows,

For their nate little play-fellow tuning  
 up howls;

While yourself, my dear Judy (tho'  
 grievin' 's a folly),

Stud over Julianna's remains, melan-  
 choly —

Cryin', half for the craythur and half  
 for the money,

"Arrah, why did ye die till we 'd  
 sowled you, my honey?"

But God's will be done! — and then,  
 faith, sure enough,

As the pig was desaiiced, 't was high  
 time to be off.

So we gotthered up all the poor duds we  
 could catch,

Lock the owld cabin-door, put the kay  
 in the thatch,

Then tuk laave of each other's sweet  
 lips in the dark,

And set off, like the Chrishtians turned  
 out of the Ark;

The six childher with you, my dear Judy,  
 ochone!

And pbor I wid myself, left condolin'  
 alone.

How I came to this England, o'er say  
 and o'er lands,

And what cruel hard walkin' I 've had  
 on my hands,

Is, at this present writin', too tadius to  
 speak,

So I 'll mintion it all in a postscript,  
 next week: —

Only starved I was, surely, as thin as a lath,  
 Till I came to an up-and-down place

they call Bath,

Where, as luck was, I managed to make  
 a meal's meat,

By dhraggin' owld ladies all day thro'  
 the street —

Which their docthors (who pocket, like  
 fun, the pound starlins,)

Have brought into fashion to plase the  
 owld darlins.

Divil a boy in all Bath, tho' I say it,  
 could carry

The grannies up hill half so handy as  
 Larry;

And the higher they lived, like owld  
 crows, in the air,

The more I was wanted to lug them up  
 there.

But luck has two handles, dear Judy,  
 they say,

And mine has *both* handles put on the  
 wrong way.

For, pondherin', one morn, on a drame  
 I'd just had

Of yourself and the babbies, at Mullina-  
 fad,

Och, there came o'er my sinses so plasin'  
 a flutter,

That I spilt an owld Countess right clane  
 in the gutther,

Muff, feathers and all! — the descint  
 was most awful,

And — what was still worse, faith — I  
 knew 't was unlawful:

<sup>1</sup> The Irish peasantry are very fond of giving fine names to their pigs. I have heard of one instance in which a couple of young pigs were named, at their birth, Abelard and Eloisa.



For, tho', with mere *women*, no very  
great evil,  
T' upset an owld *Countess* in Bath is the  
divil!  
So, liftin' the chair, with herself safe  
upon it,  
(For nothin' about her was *kilt*, but her  
bonnet,)  
Without even mentionin' "By your lave,  
ma'am,"  
I tuk to my heels and — here, Judy, I  
am!

What 's the name of this town I can't  
say very well,  
But your heart sure will jump when you  
hear what befell  
Your own beautiful Larry, the very first  
day,  
(And a Sunday it was, shinin' out  
mighty gay,)  
When his brogues to this city of luck  
found their way.  
Bein' hungry, God help me, and hap-  
penin' to stop,  
Just to dine on the shmeel of a pasthry-  
cook's shop,  
I saw, in the window, a large printed  
paper,  
And read there a name, och! that made  
my heart caper —  
Though printed it was in some quare  
A B C,  
That might bother a schoolmaster, let  
alone *me*.  
By gor, you 'd have laughed, Judy, could  
you 've but listened,  
As, doubtin', I cried, "why it *is*! — no,  
it *is n't*."  
But it *was*, after all — for, by spellin'  
quite slow,  
First I made out "Rev. Mortimer" —  
then a great "O;"  
And, at last, by hard readin' and rackin'  
my skull again,  
Out it came, nate as imported, "O'Mul-  
ligan!"

Up I jumpt like a sky-lark, my jewel, at  
that name, —  
Divil a doubt on my mind, but it *must*  
be the same.

"Masther Murthagh, himself," says I,  
"all the world over!  
My own foster-brother — by jinks, I 'm  
in clover.  
Tho' *there*, in the play-bill, he figures so  
grand,  
One wet-nurse it was brought us *both* up"  
by hand,  
And he 'll not let me shtarve in the  
inemy's land!"

Well, to make a long hishtory short,  
niver doubt  
But I managed, in no time, to find the  
lad out;  
And the joy of the meetin' bethuxt him  
and me,  
Such a pair of owld cumrogues — was  
charmin' to see.  
Nor is Murthagh less plased with the  
evint than *I* am.  
As he just then was wantin' a Valley-dé-  
sham;  
And, for *dressin'* a gintleman, one way  
or t' other,  
Your nate Irish lad is beyant every  
other.

But now, Judy, comes the quare part of  
the case;  
And, in throth, it 's the only drawback  
on my place.  
'T was Murthagh's ill luck to be crost,  
as you know,  
With an awkward mishfortune some  
short time ago;  
That 's to say, he turned Protestant —  
*why*, I can't larn;  
But, of coorse, he knew best, an' it 's  
not *my* consarn.  
All I know is, we both were good Cath-  
olics, at nurse,  
And myself am so still — nayther bet-  
ther nor worse.  
Well, our bargain was all right and tight  
in a jiffy,  
And lads more contint never yet left the  
Liffey,  
When Murthagh — or Morthimer, as  
he 's *now* chrishened,  
His *name* being convarted, at laist, if *he*  
is n't —

Lookin' sly at me (faith, 't was divartin' to see)

"Of coorse, you're a Protestant, Larry," says he.

Upon which says myself, wid a wink just as shly,

"Is 't a Protestant? — oh yes, *I am*, sir," says I; —

And there the chat ended, and divil a more word

Controversial between us has since then occurred.

What Murthagh could mane, and, in troth, Judy dear,

What *I myself* meant, does n't seem mighty clear;

But the thruth is, tho' still for the Owld Light a stickler,

I was just then too shtarved to be over partic'lar: —

And, God knows, between us, a comic'-ler pair

Of twin Protestants could n't be seen any where.

Next Tuesday (as towld in the play-bills I mintioned,

Address to the loyal and godly intintioned,) —

His Riverence, my master, comes forward to preach, —

Myself does n't know whether sarmon or speech,

But it's all one to him, he's a dead hand at each;

Like us Paddys in gin'ral, whose skill in orations

Quite bothers the blarney of all other nations.

But, whisht! — there's his Riverence, shoutin' out "Larry,"

And sorra a word more will this shmall paper carry;

So, here, Judy, ends my short bit of a letther,

Which, faix, I'd have made a much bigger and better,

But divil a one Post-office hole in this town

Fit to swallow a dacent sized billy-dux down.

So good luck to the childer! — tell Molly, I love her;

Kiss Oonagh's sweet mouth, and kiss Katty all over —

Not forgettin' the mark of the red-currant whiskey

She got at the fair when yourself was so frisky.

The heavens be your bed! — I will write, when I can again,

Yours to the world's end,

LARRY O'BRANIGAN.

## LETTER VI.

FROM MISS BIDDY FUDGE, TO MRS.

ELIZABETH —.

How I grieve you're not with us! — pray, come, if you can,

Ere we're robbed of this dear, oratorical man,

Who combines in himself all the multiple glory

Of Orangeman, Saint, *quondam* Papist and Tory; —

(Choice mixture! like that from which, duly confounded,

The best sort of *brass* was, in old times, compounded) —

The sly and the saintly, the worldly and godly,

All fussed down in brogue so deliciously oddly!

In short, he's a *dear* — and *such* audiences draws,

Such loud peals of laughter and shouts of applause,

As *can't* but do good to the Protestant cause.

Poor dear Irish Church! — he to-day sketched a view

Of her history and prospects, to *me* at least new,

And which (if it *takes* as it ought) must arouse

The whole Christian world her just rights to espouse.

As to *reasoning* — you know, 'dear, that's now of no use,

People still will their *facts* and dry *figures* produce,

As if saving the souls of a Protestant flock were

A thing to be managed "according to Cocker!"

In vain do we say, (when rude radicals  
 hector  
 At paying some thousands a year to a  
 Rector,  
 In places where Protestants *never yet*  
*were*,)  
 "Who knows but young Protestants  
*may* be born there?"  
 And granting such accident, think, what  
 a shame,  
 If they did n't find Rector and Clerk  
 when they came!  
 It is clear that, without such a staff on  
 full pay,  
 These little Church embryos *must* go  
 astray;  
 And, while fools are computing what  
 Parsons would cost,  
 Precious souls are meanwhile to the  
 Establishment lost!

In vain do we put the case sensibly  
 thus;—  
 They'll still with their figures and facts  
 make a fuss,  
 And ask "if, while all, choosing each  
 his own road,  
 Journey on, as we can, towards the  
 Heavenly Abode,  
 It is right that *seven* eighths of the travel-  
 lers should pay  
 For *one* eighth that goes quite a differ-  
 ent way?" —  
 Just as if, foolish people, this was n't, in  
 reality,  
 A proof of the Church's extreme liber-  
 ality,  
 That tho' hating Popery in *other* respects,  
 She to Catholic *money* in no way ob-  
 jects;  
 And so liberal her very best Saints, in  
 this sense,  
 That they even go to heaven at the  
 Catholic's expense.

But tho' clear to *our* minds all these  
 arguments be,  
 People can not or *will* not their cogency  
 see;  
 And I grieve to confess, did the poor  
 Irish Church  
 Stand on reasoning alone, she'd be left  
 in the lurch.

It was therefore, dear Lizzy, with joy  
 most sincere,  
 That I heard this nice Reverend O'  
*something* we've here,  
 Produce, from the depths of his knowl-  
 edge and reading,  
 A view of that marvellous Church, far  
 exceeding,  
 In novelty, force, and profoundness of  
 thought,  
 All that Irving himself in his glory e'er  
 taught.

Looking thro' the whole history, present  
 and past,  
 Of the Irish Law Church, from the first  
 to the last;  
 Considering how strange its original  
 birth —  
 Such a thing having *never* before been  
 on earth —  
 How opposed to the instinct, the law  
 and the force  
 Of nature and reason has been its whole  
 course;  
 Thro' centuries encountering repugnance,  
 resistance,  
 Scorn, hate, execration — yet still in ex-  
 istence!  
 Considering all this, the conclusion he  
 draws  
 Is that Nature exempts this one Church  
 from her laws —  
 That Reason, dumb-founded, gives up  
 the dispute,  
 And before the portentous anomaly  
 stands mute; —  
 That in short 't is a Miracle! — and,  
*once* begun,  
 And transmitted thro' ages, from father  
 to son,  
 For the honor of miracles, *ought to go*  
*on.*

Never yet was conclusion so cogent and  
 sound,  
 Or so fitted the Church's weak foes to  
 confound.  
 For observe the more low all her merits  
 they place,  
 The more they make out the miraculous  
 case,



And the more all good Christians must  
deem it profane  
To disturb such a prodigy's marvellous  
reign.

As for scriptural proofs, he quite placed  
beyond doubt

That the whole in the Apocalypse may  
be found out,

As clear and well-proved, he would venture  
to swear,

As any thing else has been *ever* found  
there:—

While the mode in which, bless the dear  
fellow, he deals

With that whole lot of vials and trum-  
pets and seals,

And the ease with which vial on vial he  
strings,

Shows him quite a *first-rate* at all these  
sort of things.

So much for theology:—as for the af-  
fairs

Of this temporal world—the light,  
drawing-room cares

And gay toils of the toilet, which, God  
knows, I seek,

From no love of such things, but in hum-  
bleness meek,

And to be, as the Apostle was, “weak  
with the weak,”

Thou wilt find quite enough (till I'm  
somewhat less busy)

In the extracts inclosed, my dear news-  
loving Lizzy.

#### EXTRACTS FROM MY DIARY.

*Thursday.*

LAST night, having naught more holy to  
do,

Wrote a letter to dear Sir Andrew Ag-  
new,

About the “Do-nothing-on-Sunday-  
Club,”

Which we wish by some shorter name  
to dub:—

As the use of more vowels and conso-  
nants

Than a Christian on Sunday *really* wants,  
Is a grievance that ought to be done  
away,

And the Alphabet left to rest, that day.

*Sunday.*

Sir Andrew's answer!—but, shocking  
to say,

Being franked unthinkingly yesterday,  
To the horror of Agnews yet unborn,

It arrived on this blessed Sunday  
morn!!—

How shocking!—the postman's self  
cried “shame on 't,”

Seeing the immaculate Andrew's name  
on 't!!

What will the Club do?—meet, no  
doubt.

'T is a matter that touches the Class De-  
vout,

And the friends of the Sabbath *must*  
speak out.

*Tuesday.*

Saw to-day, at the raffle—and saw it  
with pain—

That those stylish Fitzwigrams begin to  
dress plain.

Even gay little Sophy smart trimmings  
renounces—

She who long has stood by me thro' all  
sorts of flounces,

And showed by upholding the toilet's  
sweet rites,

That we girls may be Christians without  
being frights.

This, I own, much alarms me; for tho'  
one's religious,

And strict and—all that, there's no  
need to be hideous;

And why a nice bonnet should stand in  
the way

Of one's going to heaven, 't is n't easy  
to say.

Then, there's Gimp, the poor thing—  
if her custom we drop,

Pray what's to become of her soul and  
her shop?

If by saints like ourselves no more orders  
are given,

She'll lose all the interest she now takes  
in heaven;

And this nice little “fire-brand, pluckt  
from the burning,”

May fall in again at the very next turn-  
ing.

Wednesday.

Mem. — To write to the India-Mission Society;  
And send £20 — heavy tax upon piety!

Of all Indian luxuries we now-a-days boast,

Making "Company's Christians"<sup>1</sup> perhaps costs the most.

And the worst of it is, that these converts full grown,

Having lived in *our* faith mostly die in their *own*,<sup>2</sup>

Praying hard, at the last, to some god who, they say,

When incarnate on earth, used to steal curds and whey.<sup>3</sup>

Think, how horrid, my dear! — so that all 's thrown away;

And (what is still worse) for the rum and the rice

They consumed, while believers, we saints pay the price.

Still 't is cheering to find that we *do* save a few —

The Report gives six Christians for Cunnangadoo;

Doorkotchum reckons seven, and four Trevandrum,

While but one and a half 's left at Cooropadum.

In this last-mentioned place 't is the barbers enslave 'em,

For once they turn Christians no barber will shave 'em.<sup>4</sup>

To atone for this rather small Heathen amount,

Some Papists, turned Christians,<sup>5</sup> are tackt to the account.

1 The title given by the natives to such of their countrymen as become converts.

2 Of such relapses we find innumerable instances in the accounts of the Missionaries.

3 The god Krishna, one of the incarnations of the god Vishnu. "One day [says the Bhagavata] Krishna's play-fellows complained to Tasuda that he had pilfered and ate their curds."

4 "Roteen wants shaving; but the barber here will not do it. He is run away lest he should be compelled. He says he will not shave Yesoo Kreest's people." — *Bapt. Mission Society*, vol. ii. p. 493.

5 In the Reports of the Missionaries, the Roman Catholics are almost always classed along

And tho', to catch Papists, one need n't go so far,  
Such fish are worth hooking, wherever they are;  
And *now*, when so great of such converts the lack is,  
*One* Papist well caught is worth millions of Blackies.

Friday.

Last night had a dream so odd and funny,  
I cannot resist recording it here. —

Methought that the Genius of Matrimony  
Before me stood with a joyous leer,

Leading a husband in each hand,  
And both for *me*, which lookt rather queer; —

*One* I could perfectly understand,  
But why there were *two* was n't quite so clear.

'T was meant however, I soon could see,  
To afford me a *choice* — a most excellent plan;

And — who should this brace of candidates be,

But Messrs. O'Mulligan and Magan: —  
A thing, I suppose, unheard of till then,  
To dream, at once, of *two* Irishmen! —  
That handsome Magan, too, with wings on his shoulders

(For all this past in the realms of the Blest,)

And quite a creature to dazzle beholders;  
While even O'Mulligan, feathered and drest

As an elderly cherub, was looking his best.

Ah Liz, you, who know me, scarce can doubt

As to *which* of the two I singled out.  
But — awful to tell — when, all in dread

Of losing so bright a vision's charms,  
I graspt at Magan, his image fled,  
Like a mist, away, and I found but the head

Of O'Mulligan, wings and all, in my arms!

with the Heathen. "I have extended my labors, [says James Venning, in a Report for 1831,] to the Heathen, Mahomedans, and Roman Catholics." "The Heathen and Roman Catholics in this neighborhood [says another missionary for the year 1832] are not indifferent, but withstand, rather than yield to, the force of truth."

The Angel had flown to some nest divine,  
 And the elderly Cherub alone was mine !  
 Heigho ! — it is certain that foolish Magan  
 Either can't or *won't* see that he *might*  
     be the man;  
 And, perhaps, dear — who knows? — if  
 naught better befall  
 But — O' Mulligan *may* be the man, after  
     all.

N. B.

Next week mean to have my first scrip-  
 tural rout,  
 For the special discussion of matters de-  
     vout; —  
 Like those *soirées*, at Powerscourt,<sup>1</sup> so  
     justly renowned,  
 For the zeal with which doctrine and  
     negus went round;  
 Those theology-routs which the pious  
     Lord Roden,  
 That pink of Christianity, first set the  
     mode in;  
 Where, blessed down-pouring !<sup>2</sup> from tea  
     until nine,

1 An account of these Powerscourt Conversa-  
 ziones (under the direct presidency of Lord  
 Roden), as well as a list of the subjects discussed  
 at the different meetings, may be found in *The*  
*Christian Herald* for the month of December,  
 1832. The following is a specimen of the nature  
 of the questions submitted to the company : —  
 "Monday Evening, Six o'clock, September 24,  
 1832. — 'An examination into the quotations  
 given in the New Testament from the Old, with  
 their connection and explanation, viz.' etc. —  
*Wednesday*. — 'Should we expect a personal  
 Antichrist? and to whom will he be revealed?'  
 etc. — *Friday*. — 'What light does Scripture throw  
 on present events, and their moral character?  
 What is next to be looked for or expected?' etc.

The rapid progress made at these tea-parties  
 in settling points of Scripture, may be judged  
 from a paragraph in the account given of one of  
 their evenings, by *The Christian Herald* : —

"On Daniel a good deal of light was thrown,  
 and there was some, I think not so much, per-  
 haps, upon the Revelations; though particular  
 parts of it were discussed with considerable  
 accession of knowledge. There was some very  
 interesting inquiry as to the quotation of the Old  
 Testament in the New; particularly on the point,  
 whether there was any 'accommodation,' or  
 whether they were quoted according to the mind  
 of the Spirit in the Old; this gave occasion to  
 some very interesting development of Scripture.  
 The progress of the Antichristian powers was  
 very fully discussed."

2 "About eight o'clock the Lord began to  
 pour down his spirit copiously upon us, — for they  
 had all by this time assembled in my room for the

The subjects lay all in the Prophecy  
 line; —  
 Then, supper — and then, if for topics  
     hard driven,  
 From thence until bed-time to Satan was  
     given;  
 While Roden, deep read in each topic  
     and tome,  
 On all subjects (especially the last) was  
     *at home*.

## LETTER VII.

FROM MISS FANNY FUDGE, TO HER  
 COUSIN, MISS KITTY —.

### IRREGULAR ODE.

BRING me the slumbering souls of flowers,  
 While yet, beneath some northern sky,  
 Ungilt by beams, ungemmed by showers,  
 They wait the breath of summer hours,  
 To wake to light each diamond eye,  
 And let loose every florid sigh !

Bring me the first-born ocean waves,  
 From out those deep primeval caves,  
 Where from the dawn of Time they've  
     lain —

THE EMBRYOS OF A FUTURE MAIN ! —  
 Untaught as yet, young things, to speak  
 The language of their PARENT SEA  
 (Polyphlysbaean<sup>3</sup> named, in Greek),  
 Tho' soon, too soon, in bay and creek,  
 Round startled isle and wondering peak,  
 They'll thunder loud and long as HE !

Bring me, from Hecla's iced abode,  
 Young fires —

I had got, dear, thus far in my ODE,  
 Intending to fill the whole page to the  
     bottom,

But, having invoked such a lot of fine  
     things,

Flowers, billows and thunderbolts,  
     rainbows and wings,

purpose of prayer. This down-pouring con-  
 tinued till about ten o'clock." — Letter from  
 Mary Campbell to the Rev. John Campbell, of  
 Row, (dated Fernicary, April 4, 1830,) giving an  
 account of her "miraculous cure."

3 If you guess what this word means, 't is  
     more than I can : —

I but give 't as I got it from Mr. Magan.

F. F.



Did n't know *what* to do with 'em, when  
I had got 'em.

The truth is, my thoughts are too full, at  
this minute,

Of Past MSS. any new ones to try.

This very night's coach brings my destiny  
in it —

Decides the great question, to live or  
to die!

And, whether I 'm henceforth immortal  
or no,

All depends on the answer of Simpkins  
and Co.!

You 'll think, love, I rave, so 't is best  
to let out

The whole secret, at once—I have  
publish't a Book!!!

Yes, an actual Book:—if the marvel  
you doubt,

You have only in last Monday's *Courier*  
to look,

And you 'll find "This day publish't  
by Simpkins and Co.

A Romaunt, in twelve Cantos, entitled  
"Woe Woe!"

By Miss Fanny F——, known more  
commonly *so* ~~as~~."

This I put that my friends may n't be  
left in the dark,

But may guess at my *writing* by knowing  
my *mark*.

How I managed, at last, this great deed  
to achieve,

Is itself a "Romaunt" which you 'd  
scarce, dear, believe;

Nor can I just now, being all in a whirl,  
Looking out for the Magnet,<sup>1</sup> explain  
it, dear girl.

Suffice it to say, that one half the expense  
Of this leasehold of fame for long centuries  
hence —

(Tho' "God knows," as aunt says, my  
humble ambition

Aspires not beyond a small Second Edition,  
) —

One half the whole cost of the paper  
and printing,

I've managed, to scrape up, this year  
past, by stinting

My own little wants in gloves, ribands,  
and shoes,  
Thus defrauding the toilet to fit out  
the Muse!

And who, my dear Kitty, would not  
do the same?

What's *eau de Cologne* to the sweet  
breath of fame?

Yards of riband soon end—but the  
measures of rhyme,

Dipt in hues of the rainbow, stretch  
out thro' all time.

Gloves languish and fade away, pair  
after pair,

While couplets shine out, but the brighter  
for wear,

And the dancing-shoe's gloss in an even-  
ing is gone,

While light-footed lyrics thro' ages trip  
on.

The remaining expense, trouble, risk  
— and, alas!

My poor copyright too—into other hands  
pass;

And my friend, the Head Devil of the  
"*County Gazette*"

(The only Mæcenas I 've ever had  
yet),

He who set up in type my first juvenile  
lays,

Is now set up by them for the rest of  
his days;

And while Gods (as my "Heathen  
Mythology" says)

Live on naught but ambrosia, *his* lot  
how much sweeter

To live, lucky devil, on a young lady's  
metre!

As for *puffing*—that first of all literary  
boons,

And essential alike both to bards and  
balloons,

As, unless well supplied with inflation,  
't is found

Neither bards nor balloons budge an  
inch from the ground; —

In *this* respect, naught could more pros-  
perous befall;

As my friend (for no less this kind  
imp can I call)

<sup>1</sup> A day-coach of that name.

Knows the whole world of critics —  
 the *hypers* and all.  
 I suspect he himself, indeed, dabbles  
 in rhyme,  
 Which, for imps diabolic, is not the first  
 time;  
 As I've heard uncle Bob say, 't was  
 known among Gnostics,  
 That the Devil on Two Sticks was a  
 devil at Acrostics.

But hark! there's the Magnet just dasht  
 in from Town —  
 How my heart, Kitty, beats! I shall  
 surely drop down.  
 That awful *Court Journal Gazette*,  
*Athenæum*,  
 All full of my book — I shall sink when  
 I see 'em.  
 And then the great point — whether  
 Simpkins and Co.  
 Are actually pleased with their bargain  
 or no! —

*Five o'clock.*

All 's delightful — such praises! — I  
 really fear  
 That this poor little head will turn giddy,  
 my dear,  
 I've but time now to send you two  
 exquisite scraps —  
 All the rest by the Magnet, on Monday,  
 perhaps.

FROM THE "MORNING POST."

'T is known that a certain distinguisht  
 physician  
 Prescribes, for *dyspepsia*, a course of  
 light reading;  
 And Rhymes by young Ladies, the first,  
 fresh edition  
 (Ere critics have injured their powers  
 of nutrition,)  
 Are he thinks, for weak stomachs, the  
 best sort of feeding.  
 Satires irritate — love-songs are found  
 calorific;  
 But smooth, female sonnets he deems  
 a specific,  
 And, if taken at bed-time, a sure sop-  
 orific.

Among works of this kind, the most  
 pleasing we know,  
 Is a volume just published by Simpkins  
 and Co.,  
 Where all such ingredients — the flowery,  
 the sweet,  
 And the gently narcotic — are mixt *per*  
 receipt,  
 With a hand so judicious, we've no  
 hesitation  
 To say that — 'bove all, for the young  
 generation —  
 'T is an elegant, soothing and safe prepa-  
 ration.

*Nota bene* — for readers, whose object 's  
 to sleep,  
 And who read, in their nightcaps, the  
 publishers keep  
 Good fire-proof binding, which comes  
 very cheap.

ANECDOTE — FROM THE "COURT  
 JOURNAL."

T'other night, at the Countess of \*\*\*'s  
 rout,  
 An amusing event was much whispered  
 about.  
 It was said that Lord —, at the Coun-  
 cil, that day,  
 Had, more than once, jump't from his  
 his seat, like a rocket,  
 And flown to a corner, where — heedless,  
 they say,  
 How the country's resources were squan-  
 dered away —  
 He kept reading some papers he 'd  
 brought in his pocket.  
 Some thought them despatches from  
 Spain or the Turk,  
 Others swore they brought word we  
 had lost the Mauritius;  
 But it turned out 't was only Miss Fudge's  
 new work,  
 Which his Lordship devoured with  
 such zeal expeditious —  
 Messrs. Simpkins and Co., to avoid all  
 delay,  
 Having sent it in sheets, that his Lord-  
 ship might say,  
 He had distanced the whole reading  
 world by a day!

## LETTER VIII.

FROM BOB FUDGE, ESQ., TO THE REV.  
MORTIMER O'MULLIGAN.

*Tuesday evening.*

I MUCH regret, dear Reverend Sir,  
I could not come to \* \* \* to meet you;  
But this curst gout won't let me stir —  
Even now I but by proxy greet you;  
As this vile scrawl, whate'er its sense is,  
Owes all to an amanuensis.  
Most other scourges of disease  
Reduce men to *extremities* —  
But gout won't leave one even *these*.

From all my sister writes, I see  
That you and I will quite agree.  
I'm a plain man who speak the truth,  
And trust you'll think me not uncivil,  
When I declare that from my youth  
I've wisht your country at the devil:  
Nor can I doubt indeed from all  
I've heard of your high patriot fame —  
From every word your lips let fall —  
That you most truly wish the same.  
It plagues one's life out — thirty years  
Have I had dinning in my ears,  
"Ireland wants this and that and  
t' other,"  
And to this hour one nothing hears  
But the same vile, eternal bother.  
While, of those countless things she  
wanted,  
Thank God, but little has been granted,  
And even that little, if we're men  
And Britons, we'll have back again!

I really think that Catholic question  
Was what brought on my indigestion;  
And still each year, as Popery's curse  
Has gathered round us, I've got worse;  
Till even my pint of port a day  
Can't keep the Pope and bile away.  
And whereas, till the Catholic bill,  
I never wanted draught or pill,  
The settling of that cursed question  
Has quite *unsettled* my digestion.

Look what has happened since — the  
Elect  
Of all the bores of every sect,  
The chosen triers of men's patience,  
From all the Three Denominations,

Let loose upon us; — even Quakers  
Turned into speechers and law-makers,  
Who'll move no question, stiff-rumpt  
elves,  
Till first the Spirit moves themselves;  
And whose shrill Yeas and Nays, in  
chorus,  
Conquering our Ayes and Noes sonorous,  
Will soon to death's own slumber snore  
us.  
Then, too, those Jews! — I really sicken  
To think of such abomination;  
Fellows, who won't eat ham with chicken,  
To legislate for this great nation! —  
Depend upon't, when once they've sway,  
With rich old Goldsmid at the head  
o' them,  
The Excise laws will be done away,  
And *Circumcise* ones past instead o'  
them!

In short, dear sir, look where one will,  
Things all go on so devilish ill,  
That, 'pon my soul, I rather fear  
Our reverend Rector may be right,  
Who tells me the Millennium's near;  
Nay, swears he knows the very year,  
And regulates his leases by 't; —  
Meaning their terms should end, no  
doubt,  
Before the world's own lease is out.  
He thinks too that the whole thing's  
ended  
So much more soon than was intended,  
Purely to scourge those men of sin  
Who brought the accurst Reform Bill in.<sup>1</sup>

However, let's not yet despair;  
Tho' Toryism's eclipt, at present,  
And — like myself, in this old chair —  
Sits in a state by no means pleasant;  
Feet crippled — hands, in luckless hour,  
Disabled of their grasping power;  
And all that rampant glee, which revelled  
In this world's sweets, be-dulled, be-  
devised —

<sup>1</sup> This appears to have been the opinion also of an eloquent writer in the *Morning Watch*. "One great object of Christ's second Advent, as the Man and as the King of the Jews, is to *punish the Kings* who do not acknowledge that their authority is derived from him, and *who submit to receive it from that many-headed monster, the mob*" No. x., p. 37.



Yet, tho' condemned to frisk no more,  
 And both in Chair of Penance set,  
 There 's something tells me, all 's not o'er  
 With Toryism or Bobby yet;  
 That tho', between us, I allow  
 We 've not a leg to stand on now;  
 Tho' curst Reform and *colchicum*  
 Have made us both look deuced glum,  
 Yet still, in spite of Grote and Gout,  
 Again we 'll shine triumphant out!

Yes — back again shall come, egad,  
 Our turn for sport, my reverend lad.  
 And then, O'Mulligan — oh then,  
 When mounted on our nags again,  
 You, on your high-flown Rosinante,  
 Bedizened out, like Show-Gallantee  
 (Glitter great from substance scanty); —  
 While I, Bob Fudge, Esquire, shall ride  
 Your faithful Sancho, by your side;  
 Then — talk of tilts and tournaments!  
 Dam'me, we 'll —

'Squire Fudge's clerk presents  
 To Reverend Sir his compliments;  
 Is grieved to say an accident  
 Has just occurred which will prevent  
 The Squire — tho' now a little better —  
 From finishing this present letter.  
 Just when he 'd got to "Dam'me,  
 we 'll" —

His Honor, full of martial zeal,  
 Graspt at his crutch, but not being able  
 To keep his balance or his hold,  
 Tumbled, both self and crutch, and  
 rolled,  
 Like ball and bat, beneath the table.

All 's safe — the table, chair and crutch; —  
 Nothing, thank God, is broken much,  
 But the Squire's head, which in the fall  
 Got bumped considerably — that 's all.  
 At this no great alarm we feel,  
 As the Squire's head can bear a deal.

*Wednesday morning.*

Squire much the same — head rather  
 light —  
 Raved about "Barbers' Wigs" all night.

Our housekeeper, old Mrs Griggs,  
 Suspects that he meant "barbarous  
 Whigs."

## LETTER IX.

FROM LARRY O'BRANIGAN, TO H' S WIFE  
 JUDY.

As it was but last week that I sint you a  
 letther,  
 You 'll wondher, dear Judy, what this  
 is about;  
 And, throth, it 's a letther myself would  
 like betther,  
 Could I manage to lave the contints of  
 it out;  
 For sure, if it makes even *me* onaisy,  
 Who takes things quiet, 't will dhrive  
*you* crazy.

Oh! Judy, that riverind Murthagh, bad  
 scran to him!  
 That e'er I should come to 've been  
 sarvant-man to him,  
 Or so far demane the O'Branigan blood,  
 And my Aunts, the Diluvians (whom not  
 even the Flood  
 Was able to wash away clane from the  
 earth)<sup>1</sup>  
 As to sarve one whose name, of mere  
 yestherday's birth,  
 Can no more to a great O, *before* it, pur-  
 tend,  
 Than mine can to wear a great Q at its  
 end.

But that 's now all over — last night I  
 gev warnin',  
 And, masth'r as he is, will discharge him  
 this mornin'.  
 The thief of the world! — but it 's no  
 use balraggin';<sup>2</sup> —  
 All I know is, I'd fifty times rather be  
 draggin'  
 Ould ladies up hill to the ind of my  
 days,

Than with Murthagh to rowl in a chaise,  
 at my aise,

1 "I am of your Patriarchs, I, a branch of one  
 of your antediluvian families — fellows that the  
 Flood could not wash away." — CONGREVE,  
 "Love for Love."

2 To *balrag* is to abuse — Mr. Lover makes  
 it *ballyrag*, and he is high authority: but if I re-  
 member rightly, Curran in his national stories  
 used to employ the word as above. — See Lover's  
 most amusing and genuinely Irish work, the  
 "Legends and Stories of Ireland."

And be forced to discind thro' the same  
dirty ways.

Arrah, sure, if I 'd heerd where he last  
showed his phiz,

I 'd have known what a quare sort of  
monsther he is;

For, by gor, 't was at Exether Change,  
sure enough,

That himself and his other wild Irish  
showed off;

And it 's pity, so 't is, that they had n't  
got no man

Who knew the wild crathurs to act as  
their showman —

Sayin', "Ladies and Gintlemen, plaze  
to take notice,

"How shlim and how shleek this black  
animal's coat is;

"All by raison, we 're towld, that the  
nathur o' the baste

"Is to change its coat *once* in its lifetime,  
*at last*;

"And such objiks, in *our* counthry, not  
bein' common ones,

"Are *bought up*, as this was, by way of  
Fine Nomenons.

"In regard of its *name* — why, in throth,  
I 'm consarned

"To differ on this point so much with  
the Larned,

"Who call it a '*Morthimer*,' whereas  
the craythur

"Is plainly a '*Murthagh*,' by name and  
by nathur."

This is how I 'd have towld them the  
rights of it all,

Had I been their showman at Exether  
Hall —

Not forgettin' that other great wondher  
of Airin

(Of the owld bitther breed which they  
call Prosbetairin),

The famed Daddy Coke — who, by gor,  
I 'd have shown 'em

As proof how such bastes may be tamed,  
when you 've thrown 'em

A good frindly sop of the rale *Raigin*  
*Donem*.<sup>1</sup>

<sup>1</sup> Larry evidently means the *Regium Donum*; — a sum contributed by the government annually to the support of the Presbyterian churches in Ireland.

But throth, I 've no laisure just now,  
Judy dear,

For any thing, barrin' our own doings  
here,

And the cursin' and dammin' and thun-  
d'rin' like mad,

We Papists, God help us, from Murthagh  
have had.

He says we 're all murtherers — divil a  
bit less —

And that even our priests, when we go  
to confess,

Give us lessons in murthering and wish  
us success!

When axed how he daared, by tongue or  
by pen,

To belie, in this way, seven millions of  
men,

Faith, he said 't was all towld him by  
Docthor Den!<sup>2</sup>

"And who the divil's *he*?" was the  
question that flew

From Chrishtian to Chrishtian — but not  
a sowl knew.

While on went Murthagh, in iligant  
style,

Blasphaming us Cath'lics all the while,  
As a pack of desavers, parjurers, vil-

lains,  
All the whole kit of the aforesaid mil-

lions,<sup>3</sup> —

Yourself, dear Judy, as well as the rest,  
And the innocent craythur that 's at your

breast,  
All rogues together, in word and deed,

Owld Den our instructor and Sin our  
creed!

When axed for his proofs again and again,  
Divil an answer he 'd give but Docthor

Den.  
Could n't he call into coort some *livin'*

men?

<sup>2</sup> Correctly, Dens — Larry not being very particular in his nomenclature.

<sup>3</sup> "The deeds of darkness which are reduced to horrid practice over the drunken debauch of the midnight assassin are debated, in principle, in the sober morning religious conferences of the priests." — *Speech of the Rev. Mr. M'Ghee*. — "The character of the Irish people generally is, that they are given to lying and to acts of theft." — *Speech of the Rev. Robert Daly*.

"No, thank you" — he 'd stick to Docthor Den —

An ould gintleman dead a century or two,

Who all about *us*, live Catholics, knew;  
And of coorse was more handy, to call  
in a hurry,

Than Docthor Mac Hale or Docthor Murray!

But, throth, it 's no case to be jokin' upon,

Tho' myself, from bad habits, is makin' it one.

Even *you*, had you witnessed his grand climacterics,

Which actially threw one owld maid in hysterics —

Or, och! had you heerd such a purty remark as his,

That Papists are only "*Humanity's carcasses*,

"*Risen*" — but, by dad, I 'm afeared I can't give it ye —

"*Risen from the sepulchre of—inactivity*;

"*And, like owld corpses, dug up from antikity*,

"*Wandrin' about in all sorts of in-ikity!*"<sup>1</sup> —

Even you, Judy, true as you are to the Owld Light,

Would have laught, out and out, at this iligant flight

Of that figure of speech called the Blath-erumskite.

As for me, tho' a funny thought now and then came to me,

Rage got the better at last — and small blame to me!

So, slapping my thigh, "by the Powers of Delf,"

<sup>1</sup> "But she (Popery) is no longer the tenant of the sepulchre of inactivity. She has come from the burial-place, walking forth a monster, as if the spirit of evil had corrupted the carcass of her departed humanity; noxious and noisome, an object of abhorrence and dismay to all who are not leagued with her in iniquity." — Report of the Rev. Gentleman's Speech, June 20, in the Record Newspaper.

We may well ask, after reading this and other such reverend ravings, "*quis dubitat quin omne sit hoc rationis egestas?*"

Says I bowldly "I 'll make a noration myself."

And with that up I jumps — but, my darlint, the minit

I cockt up my head, divil a sinse remained in it.

Tho', *sailed*, I could have got beautiful on,

When I tuk to my legs, faith, the gab was all gone: —

Which was odd, for us, Pats, who, whate'er we 've a hand in,

At laste in our *legs* show a sthrong under-standin'.

Howsumdever, detarmined the chaps should pursaive

What I thought of their doin's, before I tuk lave,

"In regard of all that," says I — there I stopt short —

Not a word more would come, tho' I shtruggled hard for 't.

So, shnapping my fingers at what 's called the Chair,

And the owld Lord (or Lady, I believe) that sat there —

"In regard of all that," says I bowldly again —

"To owld Nick I pitch Mortimer — and Docthor Den;" —

Upon which the whole company cried out "Amen;"

And myself was in hopes 't was to what I had said,

But, by gor, no such thing — they were not so well bred:

For, 't was all to a prayer Murthagh just had read out,

By way of fit finish to job so devout;

That is — *after* well damning one half the community,

To pray God to keep all in pace an' in unity!

This is all I can shtuff in this lettter, tho' plinty

Of news, faith, I 've got to fill more — if 't was twinty.

But I 'll add, on the *outside*, a line, should I need it,

(Writin' "*Private*" upon it, that no one may read it,)



To tell you how *Mortimer* (as the Saints  
christen him)  
Bears the big shame of his sarvant's dis-  
misshin' him.

(*Private outside.*)

Just come from his riv'ence — the job is  
all done —  
By the powers, I 've discharged him as  
sure as a gun!  
And now, Judy dear, what on earth I'm  
to do  
With myself and my appetite — both  
good as new —  
Without even a single traneeen in my  
pocket,  
Let alone a good, dacent pound-starlin',  
to stock it —  
Is a mysht'ry I lave to the One that 's  
above,  
Who takes care of us, dissolute sows,  
when hard dhrove!

#### LETTER X.

FROM THE REV. MORTIMER O'MULLIGAN,  
TO THE REV. —.

THESE few brief lines, my reverend  
friend,

By a safe, private hand I send  
(Fearing lest some low Catholic wag  
Should pry into the Letter-bag),  
To tell you, far as pen can dare  
How we, poor errant martyrs, fare; —  
Martyrs, not quite to fire and rack,  
As Saints were, some few ages back,  
But — scarce less trying in its way —  
To laughter, whereso'er we stray;  
To jokes, which Providence mysterious  
Permits on men and things so serious,  
Lowering the Church still more each  
minute,  
And — injuring our preferment in it.

Just think, how worrying 't is, my friend,  
To find, where'er our footsteps bend,  
Small jokes, like squibs, around us  
whizzing;  
And bear the eternal torturing play  
Of that great engine of our day,  
Unknown to the Inquisition — quiz-  
zing!

Your men of thumb-screws and of racks  
Aimed at the *body* their attacks;  
But modern torturers, more refined,  
Work *their* machinery on the *mind*.  
Had St. Sebastian had the luck

With me to be a godly rover,  
Instead of arrows, he 'd be stuck  
With stings of ridicule all over;  
And poor St. Lawrence who was killed  
By being on a gridiron grilled,  
Had he but shared *my* errant lot,  
Instead of grill on gridiron hot,  
A *moral* roasting would have got.  
Nor should I (trying as all this is)

Much heed the suffering or the shame —  
As, like an actor, *used* to hisses,

I long have known no other fame,  
But that (as I may own to *you*,  
Tho' to the *world* it would not do,)  
No hope appears of fortune's beams  
Shining on *any* of my schemes;  
No chance of something more *per ann.*  
As supplement to Kellyman;  
No prospect that, by fierce abuse  
Of Ireland, I shall e'er induce  
The rulers of this thinking nation  
To rid us of Emancipation;  
To forge anew the severed chain,  
And bring back Penal Laws again.

Ah happy time! when wolves and priests  
Alike were hunted, as wild beasts;  
And five pounds was the price, *per* head,  
For bagging *either*, live or dead;<sup>1</sup> —  
Tho' oft, we're told, *one* outlawed  
brother

Saved cost, by eating up *the other*.  
Finding thus all those schemes and  
hopes

I built upon my flowers and tropes  
All scattered, one by one, away,  
As flashy and unsound as they,  
The question comes — what 's to be  
done?

And there 's but one course left me —  
*one.*

Heroes, when tired of war's alarms,  
Seek sweet repose in Beauty's arms.

1 "Among other amiable enactments against the Catholics at this period (1649), the price of five pounds was set on the head of a Romish priest — being exactly the same sum offered by the same legislators for the head of a wolf." — *Memoirs of Captain Rock*, book i., chap. 10.

The weary Day-God's last retreat is  
The breast of silvery-footed Thetis;  
And mine, as mighty Love's my judge,  
Shall be the arms of rich Miss Fudge!

Start not, my friend,—the tender  
scheme,

Wild and romantic tho' it seem,  
Beyond a parson's fondest dream,  
Yet shines, too, with those golden dyes,  
So pleasing to a parson's eyes—  
That only *gilding* which the Muse  
Can not around *her* sons diffuse;—  
Which, whencesoever flows its bliss,  
From wealthy Miss or benefice,  
To Mortimer indifferent is,

So he can only make it *his*.  
There is but one slight damp I see  
Upon this scheme's felicity,  
And that is, the fair heroine's claim  
That I shall take *her* family name.  
To this (tho' it may look henpeckt),  
I can't quite decently object,

Having myself long chosen to shine  
Conspicuous in the *alias*<sup>1</sup> line;  
So that henceforth, by wife's decree,

(For Biddy from this point won't  
budge)

Your old friend's new address must be  
The *Rev. Mortimer O' Fudge*—  
The "O" being kept, that all may see  
We're *both* of ancient family.

Such, friend, nor need the fact amaze you,  
My public life's calm Euthanasia.

Thus bid I long farewell to all  
The freaks of Exeter's old Hall—

Freaks, in grimace, its apes exceeding,  
And rivalling its bears in breeding.

Farewell, the platform filled with  
preachers—

The prayer given out, as grace,<sup>2</sup> by  
speechers,

1 In the first edition of his Dictionary, Dr. Johnson very significantly exemplified the meaning of the word "*alias*" by the instance of Mallet, the poet, who had exchanged for this more refined name his original Scotch patronymic, Malloch. "What *other* proofs he gave [says Johnson] of disrespect to his native country, I know not; but it was remarked of him that he was the only Scot whom Scotchmen did not commend."—*Life of Mallet*.

2 "I think I am joining in unison with the feelings of a Meeting assembled for this solemn

Ere they cut up their fellow-creatures:—

Farewell to dead old Dens's volumes,  
And, scarce less dead, old *Standard's*  
columns:—

From each and all I now retire,  
My task, henceforth, as spouse and sire,  
To bring up little filial Fudges,  
To be M.P.s, and Peers, and Judges—  
*Parsons* I'd add too, if alas!

There yet were hope the Church could  
pass

The gulf now oped for hers and her,  
Or long survive what *Exeter*—  
Both Hall and Bishop, of that name—  
Have done to sink her reverend fame.  
Adieu, dear friend—you'll oft hear  
*from me*,

Now I'm no more a travelling drudge;  
Meanwhile I sign (that you may judge  
How well the surname will become me)

Yours truly,

MORTIMER O'FUDGE.

#### LETTER XI.

FROM PATRICK MAGAN, ESQ., TO THE  
REV. RICHARD ———.

—————, *Ireland*.

DEAR DICK—just arrived at my own  
humble *gîte*,

I enclose you, post-haste, the account, all  
complete,

Just arrived, *per* express, of our late  
noble feat.

[*Extract from the "County Gazette."*]

This place is getting gay and full again.

Last week was married, "in the  
Lord,"

The Reverend Mortimer O'Mulligan,  
Preacher, in *Irish*, of the Word,

(He, who the Lord's force lately led  
on—

Exeter Hall his *Armagh-geddon*),<sup>3</sup>

object, when I call on the Rev. Doctor Holloway to open it by prayer."—*Speech of Lord Kenyon*.

3 The rectory which the Rev. gentleman holds is situated in the county of *Armagh*!—a most remarkable coincidence—and well worthy of the attention of certain expounders of the Apocalypse.

To Miss B. Fudge of Pisgah Place,  
One of the chosen, as "heir of grace,"  
And likewise heiress of Phil. Fudge,  
Esquire, defunct, of Orange Lodge.

Same evening, Miss F. Fudge, 't is  
hinted —

Niece of the above, (whose "Sylvan  
Lyre,"

In our *Gazette*, last week, we printed),  
Eloped with Pat. Magan, Esquire.  
The fugitives were trackt, some time,  
After they 'd left the Aunt's abode,  
By scraps of paper, scrawled with rhyme,  
Found strewd along the Western  
road; —

Some of them, *ci-devant* curl-papers,  
Others, half burnt in lighting tapers.  
This clew, however, to their flight,  
After some miles was seen no more;  
And, from inquiries made last night,  
We find they 've reached the Irish  
shore.

Every word of it true, Dick — the escape  
from Aunt's thrall —

Western road — lyric fragments — curl-  
papers and all.

My sole stipulation, ere linkt at the shrine  
(As some balance between Fanny's *num-  
bers* and mine),

Was that, when we were *one*, she must  
give up the *Nine*;

Nay, devote to the Gods her whole stock  
of MS.

With a vow never more against prose to  
transgress.

This she did, like a heroine; — smack  
went to bits

The whole produce sublime of her dear  
little wits —

Sonnets, elegies, epigrams, odes, canzo-  
nets —

Some twisted up neatly, to form *allu-  
mettes*,

Some turned into *papillotes*, worthy to rise

And enwreathe Berenice's bright locks  
in the skies!

While the rest, honest Larry (who's  
now in *my* pay),

Begged, as "lover of *po'thry*," to read  
on the way.

Having thus of life's *poetry* dared to dis-  
pose,

How we now, Dick, shall manage to get  
thro' its *prose*,

With such slender materials for *style*,  
Heaven knows!

But — I 'm called off abruptly — *another*  
Express!

What the deuce can it mean? — I 'm  
alarmed, I confess.

P.S.

Hurrah, Dick, hurrah, Dick, ten thou-  
sand hurrahs!

I 'm a happy, rich dog to the end of my  
days.

There — read the good news — and  
while glad, for *my* sake,

That Wealth should thus follow in Love's  
shining wake,

Admire also the *moral* — that he, the  
sly elf,

Who has fudged all the world, should be  
now fudged *himself*!

EXTRACT FROM LETTER ENCLOSED.

With pain the mournful news I write,  
Miss Fudge's uncle died last night;

And much to mine and friends' surprise,  
By will doth all his wealth devise —

Lands, dwellings — rectories likewise —  
To his "beloved 'grand-niece," Miss

Fanny,  
Leaving Miss Fudge herself, who many

Long years hath waited — not a penny!  
Have notified the same to latter,

And wait instructions in the matter.  
For self and partners, etc.



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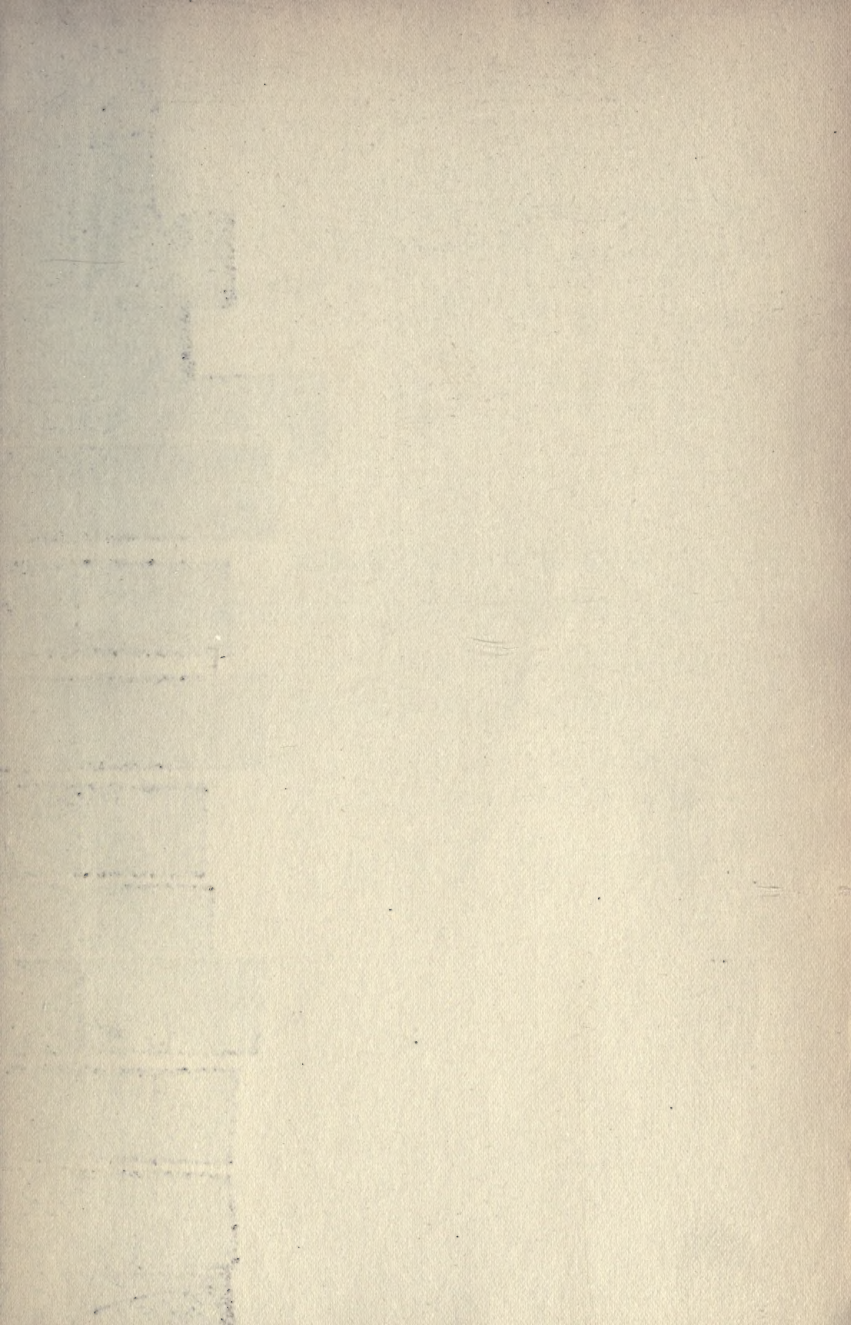
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